



CLINIC SESSION

THE ALTERED SCALE

... Playing Jazz
Using Things About Music
You Already Know ...

JAZZ CLINICIAN

MR. CHRISTOPHER BURNETT

CONN-SELMER ARTIST + CLINICIAN

www.BurnettPublishing.com

10:45 am
Friday, January 24, 2020
60 minutes

Mr. Burnett's appearance
is sponsored by
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PDF CONTENTS

o **CLINIC OVERVIEW (3 PAGES)**

o **APPLIED JAZZ CLINIC + LESSON PLAN (21 PAGES)**

“PLAYING JAZZ USING STUFF YOU ALREADY KNOW”

o **MAJOR TETRACHORDS + LESSON PLAN (2 PAGES)**

o **APPLIED JAZZ CLINIC + LESSON PLAN (6 PAGES)**

“KICKSTART IMPROVISATION WITH SCALES”

APPENDICES - COMPETENCY REVIEW MATERIALS

APPENDIX 1 - PARALLEL (4 PAGES)

APPENDIX 2 - RELATIVE (4 PAGES)

APPENDIX 3 - RELATIVE ASSOCIATION (4 PAGES)

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SECTION

o CLINIC OVERVIEW (3 PAGES)

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“The Altered Scale (Playing Jazz Using Things About Music You Already Know)”



Christopher Burnett

Conn-Selmer Artist + Clinician
Jazz Clinic for the Missouri Music
Educators Association In-Service
Workshop/Conference
January 24, 2020, 10:45 am



“The Altered Scale (Playing Jazz Using Things About Music You Already Know)”

Mr. Burnett defines “**jazz speak**” as a hybrid vernacular that includes verbal uses of terms from nearly every era of musical theory and study, along with terms that have become exclusive to “jazz” musicians.

“The Altered Scale (Playing Jazz Using Things About Music You Already Know)”

“It typically sounds ‘cool,’ but can be quite confusing,” Burnett says...

The image contains several musical diagrams and chord progressions. At the top left, there are two lines of chords: 19 Cm9 (Maj7) Cm9(-5) Cdim7 C9aug C7(#9) C7(b9) and 1 Cm11(Maj7) Cm11(-5) Cdim7 C9(+5) C7alt C7(b9) C7(+9) C7(b9). Below these is a diagram titled "THE ALTERED SCALE" showing notes for #9, #9b, #11, and FLAT 13. To the right, there are four scale diagrams: LOCRIAN MODE (Half-Diminished), MAJOR SCALE (IONIAN MODE) and DORIAN MODE (MINOR), PHEGIAN MODE (MINOR) and LYDIAN MODE (MAJOR), and MIXOLYDIAN MODE (DOMINANT) and Aeolian Mode (Natural Minor).

“Playing Jazz Using Things About Music You Already Know” also delves into why “jazz speak” is generally a significant barrier to communicating the essence of what the music is telling the performer to do.

And it effectively addresses this paradigm using baseline knowledge.

Examples of “jazz speak”

Jazz Speak: “Play D dorian there ...”	Musical translation: “Play ideas using the C Major Scale starting on its second note ‘D’ ...”
Jazz Speak: “Play the G Alt Scale there ...”	Musical translation: “Play ideas using the Ab Melodic Minor Scale starting on the seventh note ‘G’ ...”
Jazz Speak: “Try to hear it ...”	Musical translation: “I can improvise but I have no idea how to explain what I am doing ...”

Like all styles of music, most styles of jazz also give performers explicit directions as to what is desired for them to play in order to bring the music from the printed score to the sound an audience hears. It can get confusing if you are just learning the details of jazz.

QUESTIONS AND ANSWERS

#1

AN ESSENTIAL QUESTION ASPIRING JAZZ IMPROVISERS SHOULD ASK:

Why is it important to be able to play all 12 Major Scales?

THE ANSWER TO THAT QUESTION IS SIMPLY STATED AS FOLLOWS:

Major Scales contain all of the information needed to perform all of other common types of scales and since chords are inherently built upon each scale degree as well, several proficiencies are developed at once.

#2

AN ESSENTIAL QUESTION ASPIRING JAZZ IMPROVISERS SHOULD ASK:

What should I do to be able to play all 12 Major Scales?

THE ANSWER TO THAT QUESTION IS SIMPLY STATED AS FOLLOWS:

Major Scales are constructed of two Major Tetrachords - learn all 12 tetrachords and inherently learn all 12 Major Scales and all 12 Natural Minor Scales as well.

#3

THIS IS AN ESSENTIAL QUESTION ASPIRING JAZZ IMPROVISERS SHOULD ASK:

Why does the Altered Scale work?

THE ANSWER TO THAT QUESTION IS SIMPLY STATED AS FOLLOWS:

Altered Scales work over chords built on the 5th note in major keys because they contain the common chromatic passing tones used as alterations.



SECTION

o APPLIED JAZZ CLINIC + LESSON PLAN (21 PAGES)

“PLAYING JAZZ USING STUFF YOU ALREADY KNOW”

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APPLIED JAZZ CLINIC



Lesson Plan

Playing Jazz Using Stuff You Already Know

Summary

1. **Subject(s):** Melodic Minor Scales, 7th Mode, 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 chord sequences 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 an applied use of the melodic minor scale in jazz improvisation and 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!

- a. Instructional Materials: “Applied Clinic” lesson plan
- b. Resources: White Board, Chalk Board, Access to YouTube Videos, etc.
- c. Clinic and Lesson Materials Sheet: The Altered Scale PDF

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.

KEY ELEMENTS ABOUT “THE ALTERED SCALE”:

- Built by starting on the 7th note of each melodic minor scale
- The altered scale inherently includes most of the possible alteration common to dominant chords found in jazz compositions and is based upon a common scale
- Using “stuff you already know” is often the case in learning to improvise
- The better you know your melodic minor scale the better facility you have this scale



AFTER-CARE RESOURCES WITH THIS CLINIC

1. UTILIZE THIS FORMULA TO EXPAND REPERTOIRE AND KNOWLEDGE
2. THE MAIN PURPOSE OF THIS CLINIC IS TO BE A QUALIFIED STARTING POINT.
3. ENCOURAGE FURTHER STUDY AND ANALYSIS OF OTHER JAZZ LEAD SHEETS
4. ENCOURAGE FURTHER STUDY OF JAZZ IMPROVISATION MUSIC THEORY
5. ENCOURAGE STUDENTS TO ANALYZE THE PROGRESSIONS OF JAZZ BAND CHARTS
6. DOWNLOAD MY OTHER CLINICS: <http://burnettpublishing.com/>

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

Score

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The score is written for a jazz ensemble in 4/4 time. It consists of ten staves: Flute, Alto Sax, Tenor Sax, Trumpet in B \flat , Trombone, Vibraphone, Guitar, Piano, and String Bass. The music is divided into two measures. The first measure is marked with C7Alt, and the second measure is marked with G7Alt. Each instrument part features a melodic line that starts on the first note of the chord and follows the altered scale (b9, #9, #11, b13). The piano part includes chord voicings for C7Alt and G7Alt in both hands. The String Bass part provides a walking bass line.

This musical score is for a jazz piece titled "The Altered Scale X7 (b9, #9, #11, b13)" by Christopher Burnett. The score is arranged for a big band and includes parts for Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Trumpet (B \flat Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), and Bass (Bs.). The piece is in 4/4 time and consists of two measures shown on this page. A measure number "5" is written above the first measure of each instrument's part. The score features a variety of altered dominant chords: D7Alt, A7Alt, B7Alt, F#7Alt, E7Alt, and B7Alt. The melodic lines for the woodwinds and strings are written in treble clef, while the bass line is in bass clef. The piano part includes both a right-hand melodic line and a left-hand accompaniment consisting of chords and bass notes. The bass line provides a steady eighth-note accompaniment.

This musical score is for a jazz piece titled "The Altered Scale X7 (b9, #9, #11, b13)" by Christopher Burnett. The score is arranged for a big band and includes parts for Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), and Bass (Bs.). The piece is divided into two main sections, each starting with a measure marked with a '9' (likely indicating a 9th fret or a specific rhythmic pattern). The first section is in the key of E major and features the E7Alt chord. The second section is in the key of B major and features the B7Alt chord. The score shows the melodic lines for each instrument, with the piano part providing harmonic support through chords and bass lines. The guitar part is also shown with specific chord voicings for E7Alt and B7Alt. The saxophone and trumpet parts play a melodic line that incorporates the altered scale notes (b9, #9, #11, b13) over the dominant chords.

9 E7Alt B7Alt

Fl.

9 C#7Alt G#7Alt

A. Sx.

9 F#7Alt C#7Alt

T. Sx.

9 F#7Alt C#7Alt

B♭ Tpt.

9 E7Alt B7Alt

Tbn.

9 E7Alt B7Alt

Vib.

9 E7Alt B7Alt

Gtr.

9 E7Alt B7Alt

Pno.

9 E7Alt B7Alt

Bs.

This musical score is for a jazz piece titled "The Altered Scale X7 (b9, #9, #11, b13)" by Christopher Burnett. The score is arranged for a big band and includes parts for Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Trumpet (B♭ Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), and Bass (Bs.). The piece is divided into two main sections, each starting at measure 13. The first section is marked with an F#7Alt chord, and the second section is marked with a C#7Alt chord. The piano part includes chord diagrams for F#7Alt and C#7Alt. The bass line provides a steady accompaniment for the melodic lines of the other instruments.

Instrument	Section 1 (Measures 13-16)	Section 2 (Measures 17-20)
Fl.	F#7Alt	C#7Alt
A. Sx.	D#7Alt	A#7Alt
T. Sx.	G#7Alt	D#7Alt
B♭ Tpt.	G#7Alt	D#7Alt
Tbn.	F#7Alt	C#7Alt
Vib.	F#7Alt	C#7Alt
Gtr.	F#7Alt	C#7Alt
Pno.	F#7Alt	C#7Alt
Bs.	F#7Alt	C#7Alt

The Altered Scale X7 (b9, #9, #11, b13) | Christopher Burnett, Conn-Selmer Artist and Clinician

This musical score is for a jazz piece titled "The Altered Scale X7 (b9, #9, #11, b13)" by Christopher Burnett. The score is arranged for a big band and includes parts for Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), and Bass (Bs.). The piece is in 4/4 time and starts at measure 17. The key signature is G major. The score is divided into two systems of two measures each. The first system (measures 17-18) features a G7(alt) chord, and the second system (measures 19-20) features a D7(alt) chord. The melodic lines for Fl., A. Sx., T. Sx., B♭ Tpt., Tbn., Vib., Gtr., and Bs. are written in treble clef, while the Piano part is written in both treble and bass clefs. The piano part includes chord voicings for G7(alt) and D7(alt) in the bass clef. The bass line (Bs.) is written in bass clef. The score includes various accidentals and dynamics markings.

Instrument	Measure 17 Chord	Measure 18 Chord
Fl.	G#7Alt	D#7Alt
A. Sx.	F 7Alt	C7Alt
T. Sx.	A#7Alt	F 7Alt
B♭ Tpt.	A#7Alt	F 7Alt
Tbn.	G#7Alt	D#7Alt
Vib.	G#7Alt	D#7Alt
Gtr.	G#7Alt	D#7Alt
Pno.	G#7Alt	D#7Alt
Bs.	G#7Alt	D#7Alt

This musical score is for the piece "The Altered Scale X7 (b9, #9, #11, b13)" by Christopher Burnett. It is a multi-instrumental arrangement. The score is divided into two systems, each starting at measure 21. The instruments included are Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), and Bass (Bs.). The key signature is A major, and the time signature is 4/4. The score features two main sections: the first section (measures 21-24) is marked with A#7Alt, and the second section (measures 25-28) is marked with F7Alt. The piano part includes chord diagrams for A#7Alt and F7Alt. The bass line follows a similar melodic pattern to the other instruments, using the altered scale.

21 A#7Alt F7Alt

Fl.

A. Sx. G7Alt D7Alt

T. Sx. C7Alt G7Alt

B♭ Tpt. C7Alt G7Alt

Tbn. A#7Alt F7Alt

Vib. A#7Alt F7Alt

Gtr. A#7Alt F7Alt

Pno. A#7Alt F7Alt

Bs. A#7Alt F7Alt

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation consists of 12 measures of eighth-note patterns, each starting with a chord name. The notes are as follows:

- 1. C7Alt: C4, D4, E4, F4, G4, A4, B4, C5
- 2. G7Alt: G4, A4, B4, C5, D5, E5, F5, G5
- 3. D7Alt: D4, E4, F4, G4, A4, B4, C5, D5
- 4. A7Alt: A4, B4, C5, D5, E5, F5, G5, A5
- 5. E7Alt: E4, F4, G4, A4, B4, C5, D5, E5
- 6. B7Alt: B4, C5, D5, E5, F5, G5, A5, B5
- 7. F#7Alt: F#4, G4, A4, B4, C5, D5, E5, F#5
- 8. C#7Alt: C#4, D4, E4, F4, G4, A4, B4, C#5
- 9. G#7Alt: G#4, A4, B4, C5, D5, E5, F#5, G#5
- 10. D#7Alt: D#4, E4, F4, G4, A4, B4, C#5, D#5
- 11. A#7Alt: A#4, B4, C5, D5, E5, F#5, G#5, A#5
- 12. F7Alt: F4, G4, A4, B4, C5, D5, E5, F5

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation consists of 12 measures of music in 4/4 time, arranged in six pairs. Each pair represents a different chord, with the first measure of the pair showing the altered scale and the second measure showing a whole rest. The chords and their corresponding scale notes are:

- 1-2: A7Alt (A, Bb, C, D, Eb, F, G)
- 3-4: E7Alt (E, F, G, A, Bb, C, D)
- 5-6: B7Alt (B, C, D, E, F, G, A)
- 7-8: F#7Alt (F#, G, A, B, C, D, E)
- 9-10: C#7Alt (C#, D, E, F, G, A, B)
- 11-12: G#7Alt (G#, A, B, C, D, E, F)
- 13-14: D#7Alt (D#, E, F, G, A, B, C)
- 15-16: A#7Alt (A#, B, C, D, E, F, G)
- 17-18: F7Alt (F, G, A, B, C, D, E)
- 19-20: C7Alt (C, D, E, F, G, A, B)
- 21-22: G7Alt (G, A, B, C, D, Eb, F)
- 23-24: D7Alt (D, Eb, F, G, Ab, B)

Tenor Sax

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation consists of ten measures of the altered scale in 4/4 time, written in treble clef. Each measure begins with a chord name above the first note. The notes are: D7Alt (D, E, F, G, A, B, C), A7Alt (A, B, C, D, E, F, G), E7Alt (E, F, G, A, B, C, D), B7Alt (B, C, D, E, F, G, A), F#7Alt (F#, G, A, B, C, D, E), C#7Alt (C#, D, E, F, G, A, B), G#7Alt (G#, A, B, C, D, E, F), D#7Alt (D#, E, F, G, A, B, C), A#7Alt (A#, B, C, D, E, F, G), and F7Alt (F, G, A, B, C, D, E). The final measure (measure 21) is G7Alt (G, A, B, C, D, E, F).

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The image displays a musical exercise for Trumpet in B \flat in 4/4 time. It consists of 12 measures of music, arranged in six pairs. Each pair starts with a measure number and a chord name, followed by a melodic line. The chords and their starting notes are: 1. D7Alt (D), 2. A7Alt (A), 3. E7Alt (E), 4. B7Alt (B), 5. F#7Alt (F#), 6. C#7Alt (C#), 7. G#7Alt (G#), 8. D#7Alt (D#), 9. A#7Alt (A#), 10. F7Alt (F), 11. C7Alt (C), 12. G7Alt (G). The melodic lines are based on the 7th mode of the melodic minor scale, which is the altered scale. The notes in each measure are: 1. D, E, F, G, A, B, C, D; 2. A, B, C, D, E, F, G, A; 3. E, F, G, A, B, C, D, E; 4. B, C, D, E, F, G, A, B; 5. F#, G, A, B, C, D, E, F#; 6. C#, D, E, F, G, A, B, C#; 7. G#, A, B, C, D, E, F, G#; 8. D#, E, F, G, A, B, C, D#; 9. A#, B, C, D, E, F, G, A#; 10. F, G, A, B, C, D, E, F; 11. C, D, E, F, G, A, B, C; 12. G, A, B, C, D, E, F, G.

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

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Conn-Selmer Artist and Clinician

The image displays six lines of musical notation for Trombone, each representing a measure of the Altered Scale X7. The notation is in bass clef and 4/4 time. Each measure begins with a chord name above the staff, followed by the scale notes. The notes are: C7Alt (C, Bb, Ab, G, F, Eb, D), G7Alt (G, F, Eb, D, C, Bb, Ab), D7Alt (D, C, Bb, Ab, G, F, Eb), A7Alt (A, G, F, Eb, D, C, Bb), E7Alt (E, D, C, Bb, Ab, G, F), B7Alt (B, A, G, F, Eb, D, C), F#7Alt (F#, E, D, C, B, A, G), C#7Alt (C#, B, A, G, F, E, D), G#7Alt (G#, F#, E, D, C, B, A), D#7Alt (D#, C#, B, A, G, F, E), A#7Alt (A#, G#, F#, E, D, C, B), and F7Alt (F, E, D, C, B, A, G). The notes are written as eighth notes in a descending sequence.

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation consists of 12 measures of eighth-note patterns in 4/4 time, arranged in six pairs. Each measure begins with a chord name. The notes are as follows:

- Measure 1: C7Alt (C, Bb, Ab, G, F, Eb, D)
- Measure 2: G7Alt (G, F, Eb, D, C, Bb, Ab)
- Measure 3: D7Alt (D, C, Bb, Ab, G, F, Eb)
- Measure 4: A7Alt (A, G, F, Eb, D, C, Bb)
- Measure 5: E7Alt (E, D, C, Bb, Ab, G, F)
- Measure 6: B7Alt (B, A, G, F, Eb, D, C)
- Measure 7: F#7Alt (F#, E, D, C, B, A, G)
- Measure 8: C#7Alt (C#, B, A, G, F, E, D)
- Measure 9: G#7Alt (G#, F#, E, D, C, B, A)
- Measure 10: D#7Alt (D#, C#, B, A, G, F, E)
- Measure 11: A#7Alt (A#, G#, F#, E, D, C, B)
- Measure 12: F7Alt (F, E, D, C, B, A, G)

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation consists of six systems, each with two measures. The first measure of each system is labeled with a chord name: C7Alt, G7Alt, D7Alt, A7Alt, E7Alt, B7Alt, F#7Alt, C#7Alt, G#7Alt, D#7Alt, A#7Alt, and F7Alt. The notes in each measure are: C7Alt (C4, Eb4, F4, G4, Ab4, Bb4, C5), G7Alt (G4, Ab4, Bb4, C5, Db5, Eb5, G5), D7Alt (D4, Eb4, F4, G4, Ab4, Bb4, D5), A7Alt (A4, Bb4, C5, D5, Eb5, F5, A5), E7Alt (E4, F4, G4, A4, Bb4, C5, E5), B7Alt (B4, C5, D5, E5, F5, G5, B5), F#7Alt (F#4, G4, A4, B4, C5, D5, F#5), C#7Alt (C#4, D4, E4, F4, G4, A4, C#5), G#7Alt (G#4, A4, B4, C5, D5, E5, G#5), D#7Alt (D#4, E4, F4, G4, A4, B4, D#5), A#7Alt (A#4, B4, C5, D5, E5, F5, A#5), and F7Alt (F4, G4, Ab4, Bb4, C5, D5, F5). The notation is in 4/4 time and uses a treble clef.

Piano

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

Measures 1-4 of the clinic material. The music is in 4/4 time. The first two measures feature a C7Alt chord in the bass clef, with the melody in the treble clef. The last two measures feature a G7Alt chord in the bass clef, with the melody in the treble clef. The melody consists of eighth-note runs.

Measures 5-8 of the clinic material. The music is in 4/4 time. The first two measures feature a D7Alt chord in the bass clef, with the melody in the treble clef. The last two measures feature an A7Alt chord in the bass clef, with the melody in the treble clef. The melody consists of eighth-note runs.

Measures 9-12 of the clinic material. The music is in 4/4 time. The first two measures feature an E7Alt chord in the bass clef, with the melody in the treble clef. The last two measures feature a B7Alt chord in the bass clef, with the melody in the treble clef. The melody consists of eighth-note runs.

13

F#7Alt C#7Alt

17

G#7Alt D#7Alt

21

A#7Alt F7Alt

The Altered Scale X7 (b9, #9, #11, b13)

CLINIC: "PLAYING JAZZ USING STUFF YOU ALREADY KNOW"

SOURCE KNOWLEDGE: The 7th mode of the melodic minor scale. The first note of each measure is the chord name.

Clinic and Lesson Materials

By Christopher L. Burnett
Conn-Selmer Artist and Clinician

The musical notation is presented in a single staff in 4/4 time, with a bass clef. The key signature has one flat (Bb). The notation consists of 12 measures, with the first note of each measure indicating the chord name. The notes are as follows:

- Measure 1: C7Alt (Notes: C, Bb, Ab, G, F, Eb, D)
- Measure 2: G7Alt (Notes: G, F, Eb, D, C, Bb, Ab)
- Measure 3: D7Alt (Notes: D, C, Bb, Ab, G, F, Eb)
- Measure 4: A7Alt (Notes: A, G, F, Eb, D, C, Bb)
- Measure 5: E7Alt (Notes: E, D, C, Bb, Ab, G, F)
- Measure 6: B7Alt (Notes: B, A, G, F, Eb, D, C)
- Measure 7: F#7Alt (Notes: F#, E, D, C, B, A)
- Measure 8: C#7Alt (Notes: C#, B, A, G, F, E)
- Measure 9: G#7Alt (Notes: G#, F#, E, D, C, B)
- Measure 10: D#7Alt (Notes: D#, C#, B, A, G, F)
- Measure 11: A#7Alt (Notes: A#, G#, F#, E, D, C)
- Measure 12: F7Alt (Notes: F, E, D, C, B, A)



SECTION

o MAJOR TETRACHORDS + LESSON PLAN (2 PAGES)

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Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

1 2 3 4 5 6 7 8

C INSTRUMENTS

B \flat INSTRUMENTS

F INSTRUMENTS

E \flat INSTRUMENTS

BASS CLEF

KEYBOARDS

9 10 11 12 13 14 15 16 17

C PARTS

B \flat PARTS

F PARTS

E \flat PARTS

BASS CLEF

KEYBOARD

Major Tetrachords

Lesson Plan: "Learning To Perform Major Scales Using Tetrachords" By Christopher Burnett (1983)

I. Objectives:

- Understand the concept of intervals in terms of the distance between musical notes, specifically whole and half steps.
- Construct a Major Tetrachord on any given tone.
- Perform a Major Scale using combined Major Tetrachords on any given tone.

II. Materials needed:

- Tetrachord Score and Parts
- Pencil with eraser or dry erase/board marker/chalk or iPad/Tablet computer
- Staff paper

III. Procedure:

- Introduction Anticipatory set - All 12 Major Tetrachords written out on the board or provided in document form (printed paper or PDF). Ask the students to identify the 2 whole-step and the 1 half-step relationships that exist between the four notes of each of the 12 tetrachords.
- Review the theoretical constructs of half steps, whole steps, sharps, flats, as well as the circle of fourths and fifths as needed.
- Explain what the objectives are for the day.

IV. Enabling Activities:

- Instructional Input - What are intervals? What makes up a major and minor interval? How do sharps and flats relate? What intervals make up a major scale? Use this pattern to show how to build a major scale (w=whole step, 1/2=half-step) - w-1/2-w-w-1/2. Starting on the note "C," build a major scale using the formula. Incorporate a major triad into the lesson as well.
- Modeling and Demonstrating - Use the staff on the board to show the notes so students can count the lines and spaces between intervals. Let them try on the board to build a major scale using tetrachords on a note you give them.
- Practice / Group Work - Give each group 2 notes to build a major scale from using major tetrachords.
- Comprehension - Go over the group work in class. Ask each student to explain a certain part of the activity.

V. Follow-up Activities: Apply this lesson to their playing. Start the work toward full-band competency by first practicing this worksheet collectively for several weeks. Technical competency is usually achieved in 6 weeks.



SECTION

o APPLIED JAZZ CLINIC + LESSON PLAN (6 PAGES)

“KICKSTART IMPROVISATION WITH SCALES”

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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 concert key (B-flat major) and 4/4 time. It consists of ten staves of music. The first staff begins with a key signature of two flats and a 4/4 time signature. The melody is written in a treble clef. Chords are indicated above the staff: C^{MIN}7, F⁷, B^bMAJ⁷, and E^bMAJ⁷. The second staff starts with a measure rest and contains chords A^{MIN}7(9), D⁷(9), and G^{MIN}. The third staff starts with a measure rest and contains chords C^{MIN}7, F⁷, B^bMAJ⁷, and E^bMAJ⁷. The fourth staff starts with a measure rest and contains chords A^{MIN}7(9), D⁷(9), and G^{MIN}. The fifth staff starts with a measure rest and contains chords A^{MIN}7(9), D⁷(9), and G^{MIN}. The sixth staff starts with a measure rest and contains chords C^{MIN}7, F⁷, and B^bMAJ⁷. The seventh staff starts with a measure rest and contains chords A^{MIN}7(9), D⁷(9), G^{MIN}7, G^{b7}, F^{MIN}7, and E⁷. The eighth staff starts with a measure rest and contains chords E^bMAJ⁷, D⁷(9), and G^{MIN}. The ninth staff starts with a measure rest and contains a final chord G^{MIN}. The score concludes with a double bar line and repeat dots.

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

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

By Christopher Burnett, Conn-Selmer Artist and Clinician

Appendices



COMPETENCY REVIEW MATERIALS

APPENDIX 1 - PARALLEL

MAJOR SCALE

RELATED TO ITS PARALLEL MELODIC MINOR SCALE

APPENDIX 2 - RELATIVE

MAJOR SCALE

RELATED TO ITS RELATED NATURAL MINOR SCALE

APPENDIX 3 - RELATIVE ASSOCIATION

MAJOR SCALE

CREATING ITS RELATED HARMONIC MINOR SCALE

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

By Christopher Burnett, Conn-Selmer Artist and Clinician

Appendix 1



COMPETENCY REVIEW MATERIALS

PARALLEL

MAJOR SCALE

RELATED TO ITS PARALLEL MELODIC MINOR SCALE

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

By Christopher Burnett, Conn-Selmer Artist and Clinician

If you know your *major scales*, you can easily become competent in your *ascending melodic minor scales* by learning to lower the third note of each major scale. Jazz uses the ascending form of this scale only. Most of the jazz improvisation opportunities encountered in music will utilize scales in this type of context. Learning scales and how to associate them to the given harmony in each selection of music is a primary goal toward achieving coherent jazz improvisation skills. The ascending form of the melodic minor scales is significant for jazz improvisation. And the mode built by starting on the seventh note of any melodic minor scale is used as the “Altered Scale.” The *Altered Scale* is a great resource for creating jazz improvisations to *Dominant Seventh* chords because it contains all of the jazz alterations to the chord commonly used to supplement the inherent harmonic tensions often heard in jazz music.

C Major Scale Harmony (parallel)

Jazz Chord Symbols		CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7(b5)
(6th)	13	A	B	C	D	E	F	G
(4th)	11	F	G	A	B	C	D	E
(2nd)	9	D	E	F	G	A	B	C
Major, Minor, or Dominant	7	B	C	D	E	F	G	A
Augmented or Diminished	5	G	A	B	C	D	E	F
Major or Minor	3	E	F	G	A	B	C	D
Root of Diatonic Chord	1	C	D	E	F	G	A	B
	*	1	2	3	4	5	6	7

C Melodic Minor Scale Harmony

Jazz Chord Symbols		Cmin(Maj7)	Dmin7	EbMaj7(#5)	F7	G7	Amin7(b5)	Bmin7(b5)
(6th)	13	A	B	C	D	Eb	F	G
(4th)	11	F	G	A	B	C	D	Eb
(2nd)	9	D	Eb	F	G	A	B	C
Major, Minor, or Dominant	7	B	C	D	Eb	F	G	A
Augmented or Diminished	5	G	A	B	C	D	Eb	F
Major or Minor	3	Eb	F	G	A	B	C	D
Root of Diatonic Chord	1	C	D	Eb	F	G	A	B
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

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If you know your **major scales**, you can easily become competent in your *ascending melodic minor scales* by learning to lower the third note of each major scale. Jazz uses the ascending form of this scale only. Most of the jazz improvisation opportunities encountered in music will utilize scales in this type of context. Learning scales and how to associate them to the given harmony in each selection of music is a primary goal toward achieving coherent jazz improvisation skills. The ascending form of the melodic minor scales is significant for jazz improvisation. And the mode built by starting on the seventh note of any melodic minor scale is used as the “Altered Scale.” The *Altered Scale* is a great resource for creating jazz improvisations to *Dominant Seventh* chords because it contains all of the jazz alterations to the chord commonly used to supplement the inherent harmonic tensions often heard in jazz music.

D Major Scale Harmony (parallel)

Jazz Chord Symbols		DMaj7	Emin7	F#min7	GMaj7	A7	Bmin7	Bmin7(b5)
(6th)	13	B	C#	D	E	F#	G	A
(4th)	11	G	A	B	C#	D	E	F#
(2nd)	9	E	F#	G	A	B	C#	D
Major, Minor, or Dominant	7	C#	D	E	F#	G	A	B
Augmented or Diminished	5	A	B	C#	D	E	F#	G
Major or Minor	3	F#	G	A	B	C#	D	E
Root of Diatonic Chord	1	D	E	F#	G	A	B	C#
	*	1	2	3	4	5	6	7

D Melodic Minor Scale Harmony

Jazz Chord Symbols		Dmin(Maj7)	Dmin7	FMaj7(#5)	G7	A7	Bmin7(b5)	C#min7(b5)
(6th)	13	B	C#	D	E	F	G	A
(4th)	11	G	A	B	C#	D	E	F
(2nd)	9	E	F	G	A	B	C#	D
Major, Minor, or Dominant	7	C#	D	E	F	G	A	B
Augmented or Diminished	5	A	B	C#	D	E	F	G
Major or Minor	3	F	G	A	B	C#	D	E
Root of Diatonic Chord	1	D	E	F	G	A	B	C#
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

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If you know your **major scales**, you can easily become competent in your *ascending melodic minor scales* by learning to lower the third note of each major scale. Jazz uses the ascending form of this scale only. Most of the jazz improvisation opportunities encountered in music will utilize scales in this type of context. Learning scales and how to associate them to the given harmony in each selection of music is a primary goal toward achieving coherent jazz improvisation skills. The ascending form of the melodic minor scales is significant for jazz improvisation. And the mode built by starting on the seventh note of any melodic minor scale is used as the “Altered Scale.” The *Altered Scale* is a great resource for creating jazz improvisations to *Dominant Seventh* chords because it contains all of the jazz alterations to the chord commonly used to supplement the inherent harmonic tensions often heard in jazz music.

A Major Scale Harmony (parallel)

Jazz Chord Symbols		AMaj7	Bmin7	C#min7	DMaj7	E7	F#min7	G#min7(b5)
(6th)	13	F#	G#	A	B	C#	D	E
(4th)	11	D	E	F#	G#	A	B	C#
(2nd)	9	B	C#	D	E	F#	G#	A
Major, Minor, or Dominant	7	G#	A	B	C#	D	E	F#
Augmented or Diminished	5	E	F#	G#	A	B	C#	D
Major or Minor	3	C#	D	E	F#	G#	A	B
Root of Diatonic Chord	1	A	B	C#	D	E	F#	G#
	*	1	2	3	4	5	6	7

A Melodic Minor Scale Harmony

Jazz Chord Symbols		Amin(Maj7)	Bmin7	CMaj7(#5)	D7	E7	F#min7(b5)	G#min7(b5)
(6th)	13	F#	G#	A	B	C	D	E
(4th)	11	D	E	F#	G#	A	B	C
(2nd)	9	B	C	D	E	F#	G#	A
Major, Minor, or Dominant	7	G#	A	B	C	D	E	F#
Augmented or Diminished	5	E	F#	G#	A	B	C	D
Major or Minor	3	C	D	E	F#	G#	A	B
Root of Diatonic Chord	1	A	B	C	D	E	F#	G#
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

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Appendix 2



COMPETENCY REVIEW MATERIALS

RELATIVE

MAJOR SCALE

RELATED TO ITS RELATED NATURAL MINOR SCALE

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

By Christopher Burnett, Conn-Selmer Artist and Clinician

If you know your *major scales*, you can easily become competent in your *natural minor scales* by learning that they are produced by beginning on the sixth note of each major scale. Most of the jazz improvisation opportunities encountered in music will utilize scales in this context. Learning scales and how to use them is vital. The natural minor scale is significant as a tonic chord in minor keys for jazz improvisation. And the diatonic chords built from each scale degree of natural minor scales are identical to those built on the scale degrees of its related major scale.

C Major Scale Harmony (relative)

Jazz Chord Symbols		CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7(b5)
(6th)	13	A	B	C	D	E	F	G
(4th)	11	F	G	A	B	C	D	E
(2nd)	9	D	E	F	G	A	B	C
Major, Minor, or Dominant	7	B	C	D	E	F	G	A
Augmented or Diminished	5	G	A	B	C	D	E	F
Major or Minor	3	E	F	G	A	B	C	D
Root of Diatonic Chord	1	C	D	E	F	G	A	B
	*	1	2	3	4	5	6	7

A Natural Minor Scale Harmony

Jazz Chord Symbols		Amin7	Bmin7(b5)	CMaj7	Dmin7	Emin7	FMaj7	G7
(6th)	13	F	G	A	B	C	D	F
(4th)	11	D	E	F	G	A	B	D
(2nd)	9	B	C	D	E	F	G	A
Major, Minor, or Dominant	7	G	A	B	C	D	E	F
Augmented or Diminished	5	E	F	G	A	B	C	D
Major or Minor	3	C	D	E	F	G	A	B
Root of Diatonic Chord	1	A	B	C	D	E	F	G
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

PLAYING JAZZ USING STUFF YOU ALREADY KNOW

By Christopher Burnett, Conn-Selmer Artist and Clinician

If you know your *major scales*, you can easily become competent in your *natural minor scales* by learning that they are produced by beginning on the sixth note of each major scale. Most of the jazz improvisation opportunities encountered in music will utilize scales in this context. Learning scales and how to use them is vital. The natural minor scale is significant as a tonic chord in minor keys for jazz improvisation. And the diatonic chords built from each scale degree of natural minor scales are identical to those built on the scale degrees of its related major scale.

D Major Scale Harmony (relative)

Jazz Chord Symbols		DMaj7	Emin7	F#min7	GMaj7	A7	Bmin7	Bmin7(b5)
(6th)	13	B	C#	D	E	F#	G	A
(4th)	11	G	A	B	C#	D	E	F#
(2nd)	9	E	F#	G	A	B	C#	D
Major, Minor, or Dominant	7	C#	D	E	F#	G	A	B
Augmented or Diminished	5	A	B	C#	D	E	F#	G
Major or Minor	3	F#	G	A	B	C#	D	E
Root of Diatonic Chord	1	D	E	F#	G	A	B	C#
	*	1	2	3	4	5	6	7

B Natural Minor Scale Harmony

Jazz Chord Symbols		Bmin7	Bmin7(b5)	DMaj7	Emin7	F#min7	GMaj7	A7
(6th)	13	G	A	B	C#	D	E	F#
(4th)	11	E	F#	G	A	B	C#	D
(2nd)	9	C#	D	E	F#	G	A	B
Major, Minor, or Dominant	7	A	B	C#	D	E	F#	G
Augmented or Diminished	5	F#	G	A	B	C#	D	E
Major or Minor	3	D	E	F#	G	A	B	C#
Root of Diatonic Chord	1	B	C#	D	E	F#	G	A
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

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A Major Scale Harmony (relative)

Jazz Chord Symbols		AMaj7	Bmin7	C#min7	DMaj7	E7	F#min7	G#min7(b5)
(6th)	13	F#	G#	A	B	C#	D	E
(4th)	11	D	E	F#	G#	A	B	C#
(2nd)	9	B	C#	D	E	F#	G#	A
Major, Minor, or Dominant	7	G#	A	B	C#	D	E	F#
Augmented or Diminished	5	E	F#	G#	A	B	C#	D
Major or Minor	3	C#	D	E	F#	G#	A	B
Root of Diatonic Chord	1	A	B	C#	D	E	F#	G#
	*	1	2	3	4	5	6	7

F# Natural Minor Scale Harmony

Jazz Chord Symbols		F#min7	G#min7(b5)	AMaj7	Bmin7	C#min7	DMaj7	E7
(6th)	13	D	E	F#	G#	A	B	C#
(4th)	11	B	C#	D	E	F#	G#	A
(2nd)	9	G#	A	B	C#	D	E	F#
Major, Minor, or Dominant	7	E	F#	G#	A	B	C#	D
Augmented or Diminished	5	C#	D	E	F#	G#	A	B
Major or Minor	3	A	B	C#	D	E	F#	G#
Root of Diatonic Chord	1	F#	G#	A	B	C#	D	E
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

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Appendix 3



COMPETENCY REVIEW MATERIALS

RELATIVE ASSOCIATION

MAJOR SCALE

CREATING ITS RELATED HARMONIC MINOR SCALE

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C Major Scale Harmony (relative association)

Jazz Chord Symbols		CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7(b5)
(6th)	13	A	B	C	D	E	F	G
(4th)	11	F	G	A	B	C	D	E
(2nd)	9	D	E	F	G	A	B	C
Major, Minor, or Dominant	7	B	C	D	E	F	G	A
Augmented or Diminished	5	G	A	B	C	D	E	F
Major or Minor	3	E	F	G	A	B	C	D
Root of Diatonic Chord	1	C	D	E	F	G	A	B
	*	1	2	3	4	5	6	7

A Harmonic Minor Scale Harmony

Jazz Chord Symbols		Amin(Maj7)	Bmin7(b5)	CMaj7(#5)	Dmin7	E7(b9)	FMaj7	G#dim7
(6th)	13	F	G#	A	B	C	D	E
(4th)	11	D	E	F	G#	A	B	C
(2nd)	9	B	C	D	E	F	G#	A
Major, Minor, or Dominant	7	G#	A	B	C	D	E	F
Augmented or Diminished	5	E	F	G#	A	B	C	D
Major or Minor	3	C	D	E	F	G#	A	B
Root of Diatonic Chord	1	A	B	C	D	E	F	G#
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

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D Major Scale Harmony (relative association)

Jazz Chord Symbols		DMaj7	Emin7	F#min 7	GMaj7	A7	Bmin7	Bmin7(b5)
(6th)	13	B	C#	D	E	F#	G	A
(4th)	11	G	A	B	C#	D	E	F#
(2nd)	9	E	F#	G	A	B	C#	D
Major, Minor, or Dominant	7	C#	D	E	F#	G	A	B
Augmented or Diminished	5	A	B	C#	D	E	F#	G
Major or Minor	3	F#	G	A	B	C#	D	E
Root of Diatonic Chord	1	D	E	F#	G	A	B	C#
	*	1	2	3	4	5	6	7

B Harmonic Minor Scale Harmony

Jazz Chord Symbols		Bmin(Maj7)	C#min7(b5)	DMaj7(#5)	Emin7	F#7(b9)	FMaj7	A#dim7
(6th)	13	G	A#	B	C#	D	E	F#
(4th)	11	E	F#	G	A#	B	C#	D
(2nd)	9	C#	D	E	F#	G	A#	B
Major, Minor, or Dominant	7	A#	B	C#	D	E	F#	G
Augmented or Diminished	5	F#	G	A#	B	C#	D	E
Major or Minor	3	D	E	F#	G	A#	B	C#
Root of Diatonic Chord	1	B	C#	D	E	F#	G	A#
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.

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A Major Scale Harmony (relative association)

Jazz Chord Symbols		AMaj7	Bmin7	C#min7	DMaj7	E7	F#min7	G#min7(b5)
(6th)	13	F#	G#	A	B	C#	D	E
(4th)	11	D	E	F#	G#	A	B	C#
(2nd)	9	B	C#	D	E	F#	G#	A
Major, Minor, or Dominant	7	G#	A	B	C#	D	E	F#
Augmented or Diminished	5	E	F#	G#	A	B	C#	D
Major or Minor	3	C#	D	E	F#	G#	A	B
Root of Diatonic Chord	1	A	B	C#	D	E	F#	G#
	*	1	2	3	4	5	6	7

F# Harmonic Minor Scale Harmony

Jazz Chord Symbols		F#min(Maj7)	G#min7(b5)	AMaj7(#5)	Bmin7	C#7(b9)	DMaj7	E#dim7
(6th)	13	D	E#	F#	G#	A	B	C#
(4th)	11	B	C#	D	E#	F#	G#	A
(2nd)	9	G#	A	B	C#	D	E#	F#
Major, Minor, or Dominant	7	E#	F#	G#	A	B	C#	D
Augmented or Diminished	5	C#	D	E#	F#	G#	A	B
Major or Minor	3	A	B	C#	D	E#	F#	G#
Root of Diatonic Chord	1	F#	G#	A	B	C#	D	E#
	*	1	2	3	4	5	6	7

*Horizontal Numbers are associated with the seven different note degrees of the scale. The Vertical Numbers are associated with the seven different note degrees of each of the diatonic chords in the scale.