



# Kjos Band News

NEWS AND INFORMATION FOR BAND EDUCATORS

## The Band Director as an Effective Servant-Leader

by Bruce Pearson

Albert Schweitzer once said, “*Of this I am certain: The only ones among you who will be truly happy are those who have sought and found how to serve.*”<sup>1</sup> Schweitzer seemed to understand that true and long-lasting happiness comes when we serve others.

One of the greatest challenges we face in band programs today is ensuring that every band room has a competent, enthusiastic band director. We need people who see their desire to be a band director as a “calling” — where they demonstrate their love for kids and want to be a part of their students’ development. The effective band director must be a fine, well-trained musician who loves music and has the ability to explain the importance and the complexity of music, and the relationship of music to the human condition.

Richard Freed, the distinguished American music critic, annotator, and broadcaster, asked this rhetorical question while delivering a keynote address: “*Why is it that our young people get involved with drugs?*” He answered his own question by saying, “*While some of our severely disadvantaged kids are facing outright hopelessness, the reason our kids from all economic groups get involved with drugs is that their lives are appallingly empty. Without the stimulation of music and the other arts, they have nothing to fill the thirst all humans, and especially developing adolescents, feel for something to touch them spiritually, to stimulate their productive inquisitiveness and all-around intellectual energy. They may not be able to define or describe the emptiness they feel, but they have dramatic, and all too often very destructive, ways of making it known. For many of today’s kids, performing in a band is their last and only chance of participating in something of value.*”<sup>2</sup>

Not only must we encourage bright and gifted young people to enter this grand and noble profession of band directing, but we

must also retain them. MENC reports that a disappointingly large number of new teachers leave the profession before completing five years of teaching. Many leave because they have become disillusioned, unsuccessful, under-appreciated, and unfulfilled.

Perhaps some of these directors need to re-focus and re-examine their mission and goals. Effective servant-leadership is the discipline of deliberately exercising inspired influence within a group to move toward goals of beneficial permanence that fulfill the group’s real needs. This requires that band directors exercise wisdom. The band director must be able to discern those goals that are long lasting and fulfill the group’s real needs. In short, the band director becomes an effective servant-leader when he or she serves the students in meeting their needs — not wants.

Students, their parents/guardians, and administrators will respond favorably when band directors emphasize excellence over entertainment, and the process as well as the product. By doing so, the band director becomes an effective servant-leader and experiences the joy, satisfaction and happiness that come with serving others.

### Work Cited

<sup>1</sup> Tim Hansel, *Holy Sweat* (Waco, TX; Word Books, 1987), 159.

<sup>2</sup> Freed, Richard, Keynote Address, *Why Band? Why Music?* Washington D.C., 1988.

*Bruce Pearson is an internationally-known author, composer, clinician, and conductor. He has taught at the elementary, junior high, high school, and college levels for over thirty years. In December of 1998, Bruce was awarded the prestigious Midwest Clinic Medal of Honor in recognition of his outstanding contribution to music education.*

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## Promoting Rhythmic Literacy

by David Newell

As band directors, we spend an enormous amount of our class time teaching rhythm. This is especially true during the first several years that our students are in band. A great deal of rehearsal time during the elementary and middle school years is spent helping students learn their parts in the band literature, because they so often can't seem to independently figure them out on their own. Seldom is it the notes or the fingerings that they can't figure out. It's usually the rhythms. It is tempting to think about how much more musically our bands might play if we could shift a significant percentage of our "rhythm teaching time" to things like intonation, phrasing, balance, blend, and all those other skills that turn notes into music. But we can't. None of the above musical skills can be seriously worked on until all of the students are on the right note at the right time. In other words, the *rhythms* have to be in place before we can focus on the *MUSIC*.

This article contains no magic potion that is going to solve this problem once and for all, but it does suggest that we might benefit by broadening our perspectives in regards to the teaching of rhythm. Instead of focusing on teaching students to simply become better rhythm readers, perhaps we should be striving to help them become more rhythmically literate.

### Rhythmic Literacy

The dictionary defines *literacy* as the ability to both *read and write* a language. As teachers of the written language of musical rhythm, it seems to me that the majority of us spend almost all of our time and energy getting our students to only *read* the language. When they look at a rhythm and *recite it* (that is, *perform it*) correctly on their instruments, we feel we have succeeded. But the ability to only read a language does not, in and of itself, constitute literacy. Literacy implies a higher standard which, when met, results in even better performance and the ability to work independently to solve problems. For example, a person who does a perfect reading of the English language sentence, "Their new car is one of those fuel-efficient hybrids" would, on the surface, appear to be competent in the English language. However, if that same person consistently wrote that and similar sentences as "There new car is one of

those fuel-efficient hybrids," we would be forced to admit that the writer does not seem to have as solid a foundation in the language as their reading implied. Although recited perfectly, the writing clearly demonstrates a fundamental lack of understanding of the significant differences among the words their, there, and they're. It is important to note that this deficiency is only revealed through the writing of the sentence. An important test for language literacy is seeing how the subject writes the language. That is why the English curricula in our schools consist of both reading and writing.

We would do well in music to spend more of our rhythm teaching time having students write rhythms. Many band students, even those who usually seem to read rhythms adequately, do not truly understand them. They are most likely following along a millisecond behind a strong reader in their section. The surest and quickest way to individually discover who those students are and to help them achieve rhythmic literacy is through the writing process.

Promoting writing activities in band settings always presents some logistical problems. Students do not have desks on which to lean and, as many times a day as we insist that they always have pencils in band, they often don't. But these and other obstacles are minor irritations compared to the benefits that result from having students write rhythms. What follows is just one of countless ways that a writing experience has been successfully incorporated into band programs at the elementary, middle, and high school levels. The basic outline of activities described below can be adapted to fit almost any band situation.

### Student-Composed Rhythms

The band director announces to his or her class several rehearsals in advance that there will be a 10-minute quiz at the end of class on a certain Wednesday. The subject of the quiz is not revealed. On quiz day the students put their instruments away a few minutes early. They return to the rehearsal room and are given a half sheet of paper. They are given permission to lean on their band folios or on magazines, which the director has made available for the day. Students are to do their own work and are not to look at any printed music.

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– Robert E. Carter  
 Elementary Instrumental Specialist  
 Plymouth, Connecticut



They are given the following instructions:

Put your name on your paper.

Compose eight measures of rhythm (staffless notation).

- No two measures may be identical.
  - The final note in the eighth measure must be a long note.
  - The measures may be as difficult as the writer wishes.
- However, the writer must be able to perform the rhythms if asked.

The time signature(s) and the difficulty level for the rhythm compositions are tailored by the band director to each individual band's degree of accomplishment. An elementary band might be instructed to write all eight measures in  $\frac{4}{4}$  time. A more advanced group might be told to use two or three different time signatures. A band that has just spent time studying syncopation might be required to include a syncopation in at least four of the eight measures. A high school band could be instructed to write in several mixed meters. By establishing these kinds of criteria, the band director is helping students to focus in on the rhythmic materials that are currently being studied and performed by the group. The writing experience has relevance.

The papers are collected as the students leave the room and are later corrected by the director. Incorrect measures are simply circled and the quizzes of those students are handed back to them before the start of the next rehearsal. The affected students are told that once the circled measures are corrected and returned, one-half of the points taken off for the incorrect measures will be restored. Students having real difficulty are invited to see the director for private help. This process continues until all papers have been returned and are correct.

For the following many, many rehearsals then, the student rhythms from the quiz papers are used in the rehearsal as part of the band's daily warm-up. Everyday as they enter the room, the students see that the teacher has written an eight-measure rhythm sequence on the chalkboard. Above the eighth measure appears the "composer's" byline — by Amanda Holt, by Max Martin, and so forth. The band performs the eight-measure

student composed rhythm on the notes of the B $\flat$  Concert Major Scale, one pitch per measure. Because the instructions forced the students to make the final note a longer one, the scale exercise ends with a satisfying feeling of musical finality. If the band stumbles significantly on any given measure, the composer is asked to demonstrate the correct performance of the measure and to explain its construction.

### An Excellent Use of Class Time

The above rhythm writing experience took, at most, fifteen minutes from one band rehearsal, but the payback was worth it many times over.

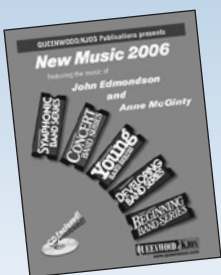
- Every student wrote a rhythm composition, clearly demonstrating his or her degree of rhythmic literacy.
- The director was able to identify each individual band student who needed help.
- On those occasions when many students made mistakes on the same rhythmic concept, the director received invaluable feedback. That concept definitely needed to be revisited and retested later.
- The full band was able to sight-read a new rhythm sequence, one geared expressly to their level of ability, at the start of many rehearsals.
- Students received the internal satisfaction of seeing their names "in print."

In thinking about making more productive use of the time we spend teaching rhythm, we might do well to go back to the old educational idea of the "Three R's" — *reading, 'riting, and 'rithmatic*. Our students not only need to be *reading* rhythms, they need to be *'riting* them as well, because it is through the *'riting* that we discover if they understand the musical *'rithmatic* involved.

*David Newell has taught instrumental music for thirty years in the public schools of Brea, Ohio. In 1979 he received the Martha Holden Jennings Foundation's "Master Teacher" Award for Excellence in the Classroom. He also received the Alumni Achievement Award from Baldwin – Wallace College in 1987.*

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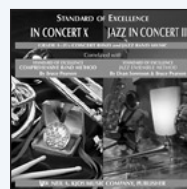
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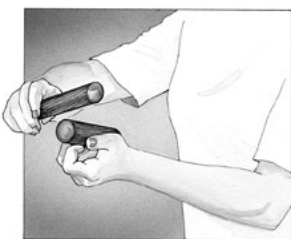
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## Auxiliary Percussion – Smaller Instruments: Part 1

by Dave Hagedorn

Previous articles in *Kjos Band News* have addressed playing techniques on the most common percussion accessories: cymbals, tambourine and triangle. This article focuses on performance issues with some of the smaller instruments. The wide variety of instruments in the percussion family adds color and interest to large ensembles. It's important to know how to get the highest quality of sound from these instruments. In this issue we'll cover are those associated with Afro-Cuban music. We'll cover other smaller auxiliary percussion instruments in the next issue of *Kjos Band News*.

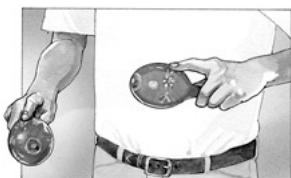
The heart of Afro-Cuban and Puerto Rican music are the **claves**. Claves come in different pitched pairs, and are usually made of rosewood. Today there are manufacturers that make them out of plastic and fiberglass. These materials seem to be more durable and the sound is almost as resonant as that produced by the rosewood instruments. To play the claves, cup one hand and rest the clave in that hand. This turns the hand into a resonator so you can get more sound out of the claves.



Strike the cupped clave with the other clave, held basically like a snare drum stick. Make sure you don't strike the fingers on which the stationary clave is resting! These sticks are used to play the pulse of this music. Clave refers to both the instrument and the rhythm. The most common clave rhythm is the son clave, which is two dotted quarter notes and a quarter note in the first bar, and a quarter rest, two quarter notes and another quarter rest in the second bar. This is the 3-2 version, and it can be reversed.



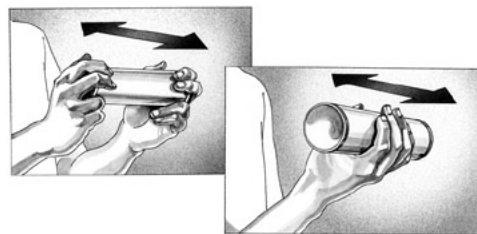
Another important Afro-Cuban instrument is the **maracas**. Maracas can be made from many different materials. They are most durable when made from plastic, but when they are made of wood or gourds they have a more authentic sound. Maracas made from natural materials, however, require more careful



handling since they are more fragile. To play rhythm figures on the maracas (the most common figure being all eighth notes), hold them parallel to the ground and create sound by using mostly wrist movement; very little arm movement is necessary.

Work to get a sound only when you are flicking your wrists toward the ground in a downstroke. Avoiding sounds on the upstroke will provide a cleaner pulse. For louder rolls, you can hold the maracas more upright and shake them quickly back and forth. If a smoother roll is desired, hold the maracas so the bulb end is pointed toward the ground and swirl the instrument in gentle circles. This will create a seamless feeling that is good for soft sustained sounds.

**Tube shakers** are used in many different types of music from the Caribbean and South America. They are typically made of metal with beads or grain inside to make the sound. Tube shakers can also be made from wood or plastic. For the basic sound, hold the tube parallel to the ground with the tips of your fingers and your palm pointed toward the sky. Shake it back and forth by moving your wrist. This technique produces a light, energetic sound.

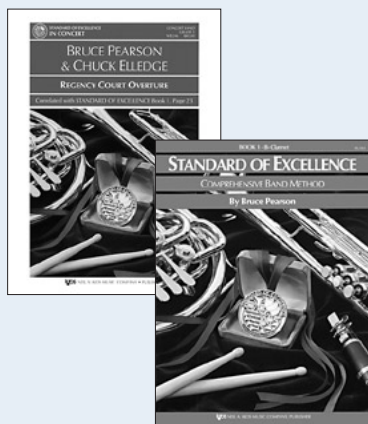


The shaking technique requires a strong wrist for both endurance and accuracy, so it takes some practice to be able to play a tube shaker for any length of time. If a denser sound is desired, you might want to try shaking the tube from end to end; however, this sound has less clarity. If you need to play very loudly, sometimes it can help to hold the tube with one hand on each end and move your arms to play the shaker.

Another type of shaker that is smaller and simpler to control is the **egg shaker**. This is a plastic shaker in the shape of an egg that fits in the palm of your hand. Like the tube shaker, the technique for playing the egg shaker consists of moving your wrist back and forth, which moves the beads inside to make a sound. You can try shaking toward the point of the egg for a different sound.

Learning the playing techniques of these instruments from the Afro-Cuban culture will enhance the timbre of any band or orchestra.

*Dave Hagedorn is a professional percussionist in the Twin Cities of Minneapolis and St. Paul. He is the percussion instructor at St. Olaf College in Northfield, Minnesota.*



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## Building and Nourishing the Back Row: Some Time for the Euphonium and Tuba by Dr. Jerry Young

*This submission is the second article in a series lending practical nuts and bolts advice for each brass instrument family crucial to a band director’s understanding of the minds of his/her students. It is written by Dr. Jerry Young, long time Tuba instructor at the Interlochen Arts Camp and editor of the **International Tubal/Euphonium Association Journal**. He is currently an executive board member of this organization. His edition of the **Complete Arban Method for Tuba** is among the most popular tuba method books internationally. Although his work as a tuba artist plays a large role in his life, all three of his degrees are in music education. A former public school music educator, Dr. Young considers teaching students of all ages, and music teacher education, to be the focus of his professional life. We are fortunate indeed for this submission.*

*Robert Baca*

Have you been thinking about your low brass section (or lack thereof) lately? Here are some thoughts that may be of assistance to you from a former public school educator who continues to spend time in the schools of Wisconsin.

### Starting from scratch: the ideal!

Remember that the low brass of your band constitutes the basis for intonation, harmony, and rhythm for your ensemble. Be sure to actively recruit students who are first and foremost good students — consult your school’s guidance staff for assistance. Once you have identified those students, use any of the standard screening devices (or invent your own) to ascertain that they have a good, basic sense of time and pitch.

### Size matters (but not forever)

The euphonium should not be a problem for most fifth or sixth grade students, however, some students who aspire to be tuba players may be too diminutive to handle the larger instrument. Don’t discourage those students from pursuing their chosen instrument — they won’t be small forever! Give those students a euphonium and define THEIR euphonium as a “tenor tuba.” They should read from a beginning tuba method book and work with the euphonium until they are physically capable of handling the larger instrument. If possible, look into adding to your inventory a couple of the smaller models of tubas that are available from various manufacturers so that “the day of change” can come sooner rather than later. At any stage of development, be sure that the instrument comes to the student easily and naturally. The student should not have to “stretch” to reach the mouthpiece. The student can sit on a couple of books, or you might wish to use one of the adjustable tripod-based products that will balance the instrument at the appropriate height for the individual (and will be continuously adjustable as the student grows).

### Have quality equipment available

Take special care to keep your low brass instruments in good physical and playing condition. Instruments that are in poor condition mightily contribute to attrition. If your inventory consists of instruments that were originally of good quality, but are a bit beat up, consider renovating those instruments instead of scrapping them to purchase new instruments of lesser quality. The bottom line is that both playability and appearance are of utmost importance.



## The old switcheroo

Don't despair if no one volunteers to start on euphonium or tuba! Keep a close eye on trumpet and flute players (again, especially smart ones with good pitch and time) who are struggling with their "first choice" instruments. They might enjoy a lot of success with these "large, expensive instruments that need smart and responsible students to play and care for them and that play a crucial role in our band's music making." Many of our great low brass players today "found themselves" musically because a teacher used a similar phrase to gain their interest in the euphonium or tuba.

## Getting started

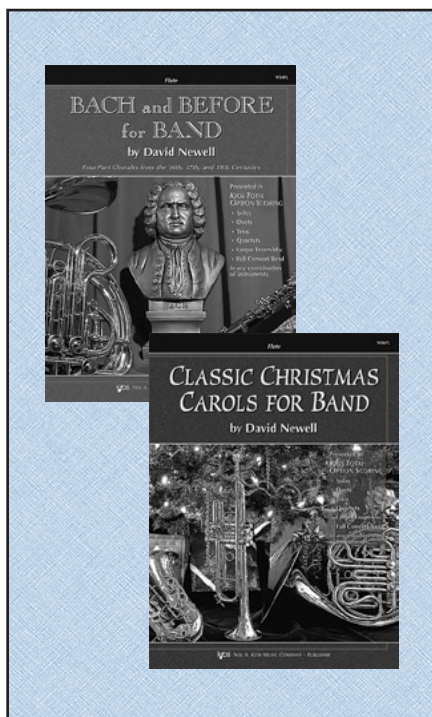
- Pay special attention to issues relative to instrument address and posture from day one, and check this daily (with EVERY student — not just the euphonium and tuba players!). This is only a matter of sweeping your eyes across the group and taking a few seconds to remind everyone of this important fundamental.
- Embouchure is so easy to "get right" immediately. For euphonium (and trumpet, horn, and trombone) students, use a mixed drink straw. For tuba players, use a regular drinking straw. Have the students place the straw between their lips and pretend to drink a thick milkshake. You will see a class full of perfect embouchures! To produce the first buzz, simply have the students slide the mouthpiece over the straw to playing position, have them blow through the straw and then gradually slide the straw out. Most students will immediately produce a good, solid buzz right away. You can also use the straw to check for early problems with articulation. If the tongue is coming

through the teeth and hitting the end of the straw, you'll hear it immediately and can then use the straw as a remedial device to help the student make corrections relatively easily.

- Breath is something that most of us talk about too much with beginning players. Allow this area to develop as naturally as possible. David Porter of the U.S. Air Force Band writes a column for teachers and young students in the *ITEA Journal* — each column ends with the admonition "Don't forget to breathe." That's probably the most important thing you can say each day to your entire band. If you would like to build a regimen on good breathing for your older students, investigate *The Breathing Gym* by Sam Pilafian and Patrick Sheridan.
- From the beginning provide great models for your low brass students through recordings that are musical and exciting. There are a lot of great euphonium and tuba recordings available that represent virtually all musical styles. Check the web sites of The International Tuba/Euphonium Association ([www.iteaonline.org](http://www.iteaonline.org)) and ([www.tubanews.com](http://www.tubanews.com)) to find out more about what's available. These web sites have a wealth of information for both you and your students and are especially valuable to help students establish a sense of identity with others around the world who are interested in their instruments.

The care and feeding of your low brass players from the beginning will yield great results for those students and for your entire band program. Thanks for giving them a little extra attention today!

*Dr. Jerry Young, a former junior high instrumental music educator, is Professor of Tuba, euphonium, and music education at the University of Wisconsin – Eau Claire.*



## BACH and BEFORE for BAND and CLASSIC CHRISTMAS CAROLS FOR BAND by David Newell

Both Bach and Before for Band and Classic Christmas Carols for Band are presented in the unique "Kjos Total Option Scoring" format. In this format, each of the part books contain all four choral voice parts, written in the playable range of each instrument, allowing for unlimited flexibility in instrumentation. Not only can the chorales and Christmas carols be performed in traditional full band arrangements, but they can also be performed as solos, duets, trios, quartets, and larger ensembles in absolutely any combination of instruments. Because all four voice parts are printed in each book, the individual soprano, alto, tenor, and bass parts can also be rehearsed in unison, which will lead to significantly improved intonation.

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# Single Reed Selection, Adjustment, and Care

by Bruce Pearson

It's amazing to think that the performance and playability of a musical instrument that may cost hundreds, or perhaps thousands, of dollars can be dependent on a small piece of cane. Following are suggestions for single reed selection, adjustment, and care.

## Reed Selection

The selection of a reed is a highly personal matter. Reed response depends greatly both on the player's unique embouchure formation and the particular design of his or her mouthpiece. Nevertheless, there are several characteristics that all good single reeds possess:

- It responds easily over the entire range of the instrument.
- It allows for good intonation over the entire range of the instrument.
- It allows for a wide dynamic range throughout all registers of the instrument.
- It allows for the complete range of articulations.
- It does not require too much or too little wind and embouchure pressure.

The most basic quality of any reed is its "strength." In general, if a reed is too stiff, it will be hard to blow and will have a harsh tone quality, particularly in the low register. If a reed is too soft, it will produce a thin, reedy tone quality and will be difficult to play in the higher register. Even beginners need to use reeds that are sufficiently strong to produce a good sound.

Strength is not the only characteristic to consider when selecting a reed. When selecting a reed be certain that:

- The reed should be free of chips and cracks.
- The cane should be a deep golden yellow in color. (If the reed's bark is a pale yellow or greenish tint, it usually means the cane is not well-seasoned.)
- The grain should run straight, with hard grains (darker streaks)

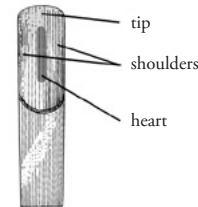
evenly distributed. The heart should be centered on the reed.

## Single Reed Adjustment

Certain basic tools for making single reed adjustments are essential components in every band director's repair kit. With nothing more than a reed clipper and fine sandpaper (No. 8/0), two of the most common reed problems can be corrected:

- If the reed is too soft or if there are small chips in the tip of the reed, use the reed clipper and remove a small portion of the tip of the reed. Repeat if the reed is still too soft.
- If the reed is too stiff, use the fine sandpaper and sand the shoulders of the reed.

In either case, make the adjustment when the reed is moist.



## Reed Care

Keeping reeds in good shape and flat is one of the most important tasks for the single reed player. Below are a few tips to keep a single reed in good condition and playing well:

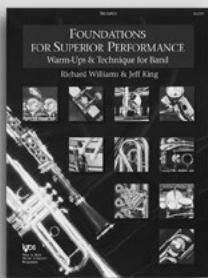
- It is critical that when storing a reed after playing, that it be stored in a reed holder that keeps the reed flat and straight. Never store a reed on the mouthpiece.
- After playing place the reed in a reed holder that prevents movement and protects the tip.

Reeds should be changed periodically. After prolonged use the reed loses its ability to respond as desired. Reed instrument players should always have 3–4 good reeds that are ready to be played at all times.

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by Richard Williams and Jeff King



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## Improvisation: Learning Scales

by Dean Sorenson

In a past *Kjos Band News* article (Vol. 12; Fall 2005) I discussed the importance of learning chords in the development of improvisation technique. Chords and arpeggios are often referred to as vertical sonorities or vertical motion. In order for there to be a balance in the music, it is important to account for horizontal, or more linear motion as well. This type of movement is generally rooted in scales, and understanding the relationships between chords and scales is very important for the developing jazz soloist.

Jazz scales are drawn from the modes of the major scale. There are certainly many other scales to choose from, but these are the most common and easiest to approach. We all studied these modes in freshman theory class. They may have been called church modes, but the method of construction is still the same. We will use B $\flat$  as our example, as B $\flat$  is such a

common key in the band world. The major (or Ionian) mode is the mode built on the first degree, or B $\flat$ -B $\flat$ . The scale built on the second degree (C-C) is the Dorian mode, the scale built on the third degree (D-D) is the Phrygian mode; the scale built on the fourth degree (E $\flat$ -E $\flat$ ) is the Lydian mode; the scale built on the fifth degree (F-F) is the Mixolydian mode; the scale built on the sixth degree (G-G) is the Aeolian mode; and the scale built on the seventh degree (A-A) is the Locrian mode.

There are two ways of realizing each of these scales. The first is the RELATIVE method, which involves relating a given mode to its "parent" or relative major scale. For example, if you wanted to realize an F Lydian scale, you would first remember that the Lydian scale is built on the fourth degree of the major scale. Second, you would realize that F is the fourth degree of the C major scale, and third, play a C scale beginning on F.

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This method is consistent with how we learned about modes in theory class. To realize scales quickly, however, it is a bit cumbersome and involves introducing a different root (the relative major) that may or may not have any bearing on the musical situation at hand.

The second realization method is the PARALLEL method, in which the given mode is compared to its parallel major scale. To utilize this method of realizing modes it is necessary to relate each mode to its parallel major scale, or the major scale that shares the same root. Understanding the differences between the major scale and the mode that begins on the same note will allow for a quick realization. Using F Lydian as an example again, you would first understand that a Lydian scale is the same as a major scale with a raised fourth degree. You could then play an F major scale with a B natural instead of a B $\flat$ . This method is often easier and quicker because you are keeping the same root between the mode and the parallel major scale.

Learning the differences between the modes and their parallel major scales is very easy. Most involve only one or two changes from the parallel major. A Dorian scale is a major scale with a lowered third and seventh degrees; a Phrygian scale is a major scale with lowered second, third, sixth, and seventh degrees; a Lydian scale is a major scale with a raised fourth degree; a Mixolydian scale is a major scale with a lowered seventh degree; an Aeolian scale is a major scale with lowered third, sixth, and seventh degrees; and a Locrian scale is a major scale with lowered second, third, fifth, sixth, and seventh degrees. In all of these examples, the scale degrees are raised or lowered by a half step. This table provides a quick and easy reference for comparing the different modes to their relative major scales.

Mode	Changes from parallel major scale
<b>Major</b>	<b>None</b>
<b>Dorian</b>	<b><math>\flat 3, \flat 7</math></b>
Phrygian	$\flat 2, \flat 3, \flat 6, \flat 7$
Lydian	$\#4$
<b>Mixolydian</b>	<b><math>\flat 7</math></b>
Aeolian	$\flat 3, \flat 6, \flat 7$
Locrian	$\flat 2, \flat 3, \flat 5, \flat 6, \flat 7$

Of all the scales listed, the most commonly used are the major, Dorian, and Mixolydian. These are outlined in bold in the above table. Familiarity with these three modes is a good first step. The next most common are the Lydian and Aeolian,

and these should come rather easily after learning the first three. The Phrygian and Locrian scales are less commonly used, and can be saved for more advanced study.

Modes should be practiced using the same techniques used with major scales. They should be played on various roots (preferably all 12), in thirds, etc. The goal is to make these modes as familiar as major scales are. The big difference in learning scales to use in jazz improvisation is that we want to internalize the scales as deeply as possible, whereas traditional scale practice often emphasizes instrumental technique over scale internalization. Make sure that student practice is focused on memorizing and internalizing the notes of the scales.

If we are familiar with scale construction, and can execute them comfortably on our instrument, the only remaining task is to determine which scales go with which chords. Choosing which scale to use is not as big a mystery as one might think. Most jazz harmony is created by three forms of seventh chord: MA7, mi7, and dominant 7. If B $\flat$  were the root of all of these chords, their symbols would be B $\flat$ MA7, B $\flat$ mi7, and B $\flat$ 7. If you understand the scales that relate to these three seventh chord qualities, you will be able to solve the vast majority of questions you and your students have about which scale goes with which chord. It is important to remember that the root of the scale matches the root of the chord.

A B $\flat$ MA7 chord commonly uses the B $\flat$  major scale, or in some cases the B $\flat$  Lydian scale. These two scales are identical except for one pitch (the fourth degree). Since the major scale is most common, that is usually the easiest starting point for students. A B $\flat$ mi7 chord uses the B $\flat$  Dorian scale, or in some cases the B $\flat$  Aeolian scale. Again, these two scales are identical except for one pitch (the sixth degree). A B $\flat$ 7 chord uses the B $\flat$  Mixolydian scale. Sometimes the blues scale can also be used over dominant seventh and Dorian sonorities.

Certainly none of this can be accomplished without individual practice on the part of the student. While this element of the process is so basic as to be taken for granted, it is extremely important to remember, especially in the context of the jazz ensemble — which is often an extra-curricular activity.

*Dean Sorenson is a prolific and highly sought-after composer, trombonist, and clinician. He holds degrees from the University of Minnesota and the Eastman School of Music, and is Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis.*

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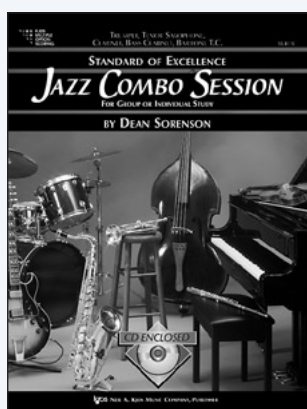
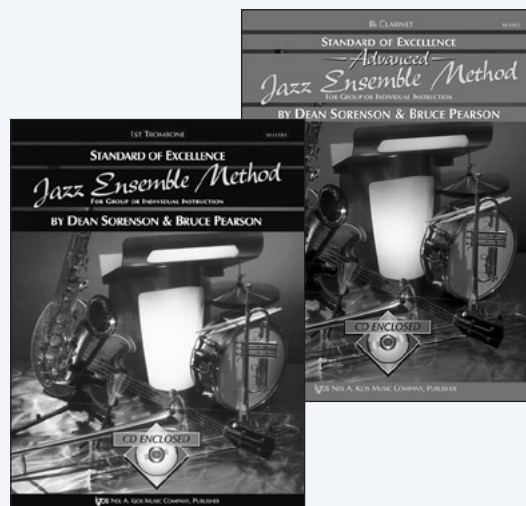
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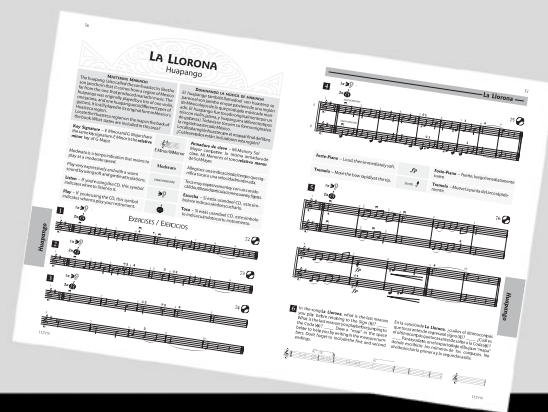
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