

## UNIT TOPIC: MIXOLYDIAN (DOMINANT) SCALES

### NOTES FOR THE DIRECTOR:

This activity can be used as a warm-up at the beginning of rehearsal. Students can use the play-along track to practice individually.

This activity can be done over the course of several lessons. All 12 scales do not need to be taught at one time. For young groups, you may choose to learn only one a week.

The Mixolydian scale is the 5<sup>th</sup> mode of the major scale.

It can be thought of as a major scale with a lowered 7<sup>th</sup>.

The Mixolydian scale is sometimes called the Dominant scale because it has a lowered 7<sup>th</sup> like the Dominant chord.

Make sure that students relate the scale to the given chord symbol. A Dominant 7<sup>th</sup> chord is usually written with just a 7 following the chord – Bb7, C7, G7.

Scales are written up to the 9<sup>th</sup> degree. This puts the 1, 3, 5, b7, and 9 scale degrees on downbeats.

Singing the scale and arpeggio in numbers will help students internalize the scale and intervals.

The Play-Along Vamps allow students to use the scale without any “wrong” notes.

The piano and guitar players can comp as they feel comfortable. Make sure to point out that the right hand piano part is moving down in half steps each time the chords move up a 4<sup>th</sup>.

A basic swing pattern is notated for the drummer. The student can practice fills and setups at the end of each scale as they become comfortable.

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### FOR MORE INFORMATION ON PIANO VOICINGS CHECK OUT THESE RESOURCES:

- Haerle, Dan: *Jazz Piano Voicing Skills: A Method for Individual or Class Study*, J. Aebersold Jazz.
- Levine, Mark: *The Jazz Piano Book*, Sher Music Co.
- Mantooth, Frank: *Voicings for Jazz Keyboard: A Comprehensive Approach to Contemporary Keyboard Voicings for the Performer, Arranger, Teacher, Jazz Theorist*, Hal Leonard.

### FOR MORE INFORMATION ON JAZZ GUITAR CHECK OUT THESE RESOURCES:

- Ness, Dave: *Playing Guitar in a Jazz Ensemble*, Kendor Music.

### FOR MORE INFORMATION ON DRUM SET CHECK OUT THESE RESOURCES:

- Helbing, Stockton: *Big Band Drum Set Sight Reading Etudes Volume I*, Stockton Helbing Music.
- Gabriele, Bobby: *Chart Reading Workbook for Drummers*, Hal Leonard.

### FOR MORE INFORMATION ON SCALES AND HOW THEY CAN BE USED IN IMPROVISATION, CHECK OUT THESE RESOURCES:

- Haerle, Dan: *Scales for Jazz Improvisation: A Practice Method for all Instruments*, Studio Publications Recordings, Inc.
- Haerle, Dan: *The Jazz Language: A Theory Text for Jazz Composition and Improvisation*, Studio 224.
- Levine, Mark: *The Jazz Theory Book*, Sher Music Co.

## UNIT TOPIC: MIXOLYDIAN (DOMINANT) SCALES

### PRIOR KNOWLEDGE:

Students should know all 12 major scales and maj7 chords

### TEKS:

117.310.c.3

Creative expression. The student demonstrates musical artistry by singing or playing an instrument individually and in groups. The student performs music in a variety of genres at an appropriate level of difficulty. The student performs from notation and by memory as appropriate. The student develops cognitive and psychomotor skills. The student is expected to: demonstrate mature, characteristic sound appropriate for the genre; demonstrate psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques; demonstrate rhythmic accuracy using appropriate tempo; demonstrate observance of key signature and modalities; demonstrate correct intonation, appropriate phrasing, and appropriate dynamics; and create and notate or record original musical phrases.

### MATERIALS:

Dominant (Mixolydian) Scales and Arpeggios warm-up packet

Dominant (Mixolydian) Scales Play-Along Tracks

### LESSON OBJECTIVES:

The students will learn all 12 Dominant scales

The students will perform all 12 Dominant scales in appropriate jazz styles

The students will be able to associate Dominant scales with chord symbols

Students will improvise over the Bb7 Vamp Play-Along

### ANTICIPATORY SET

Listen to "St. Louis Blues" by W.C. Handy (these are all Dominant 7 chords)

### PROCEDURES:

Have students play the Concert Bb Major scale (swung 8th notes).

Tell students that you are going to change one note – they have to figure out what changed.

Teacher will play the Concert Bb Dominant scale (flatted 7<sup>th</sup>).

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Ask students what note changed.

- If students have trouble identifying the change, the teacher should play the major scale and dominant scale consecutively.
- If students still have difficulty identifying the change, play 1 – 7 – 1 and then 1 – b7 – 1.

Once students identify that the 7<sup>th</sup> scale degree was lowered, allow students to play the scale on their own – Do not give them music yet.

Play or sing a Concert Bb pitch for the students and have them sing the scale and arpeggio using numbers (1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 3 5 7 5 3 1)

Give students the Dominant Scales and Arpeggios warm-up packet.

Using the play-along track or a metronome, play through all 12 scales as an ensemble. Set the metronome on beats 2 and 4 to simulate a hi-hat.

Students should relate the scale to the given chord symbol. This will be important for the improvisation activity. Describe how to recognize a Dominant chord (Bb7)

Using the Play-Along track, students will collectively improvise over the Bb7 Vamp.

Allow student volunteers to improvise individually over the Bb7 Vamp.

### **ASSESSMENTS:**

- Students will play selected scales every day as a warm-up. The students should be accompanied by the rhythm section, play-along track, or a metronome.
- Students will submit a recording performing all 12 Mixolydian (Dominant) scales and arpeggios with the play-along track.
- Students will submit a recording improvising over selected Dominant chords.

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### ACCOMMODATIONS/MODIFICATIONS

Students may be asked to submit only selected scales

Students may submit a video performing the scales on their own without the play-along track

Students may be asked to submit scales at a slower tempo with a metronome