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CD Track List

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1	Tuning Notes (A Concert)			
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3	Progression 1A	13	14	15
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13	*Hazy Birg* (version 1)	44	45	46
14	*Hazy Birg* (version 2)	44	45	46
15	*Fall Foliage*	50	51	52
16	*Is This Thing Called Love?* (version 1)	56	57	58
17	*Is This Thing Called Love?* (version 2)	56	57	58
18	*Have You Met Miss Miller?* (version 1)	60	61	62
19	*Have You Met Miss Miller?* (version 2)	60	61	62
20	*Great Moments* (version 1)	69	70	71
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22	*Herman 'n You* (version 1)	95	96	97
23	*Herman 'n You* (version 2)	95	96	97
24	*Very Late*	100	101	102
25	Demonstration 1			
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31	Demonstration 7			
32	Demonstration 8			
33	Demonstration 9			
34	Demonstration 10			

Introduction

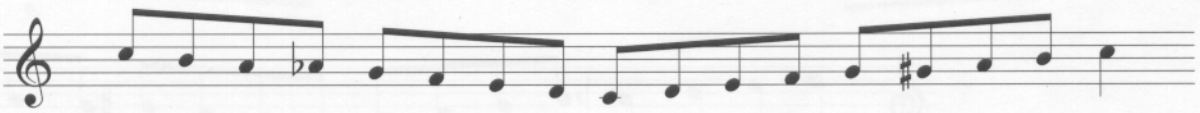
Adding chromatic passing tones between specific tones of the diatonic scale is a device that musicians often use. This technique helps to make the scale sound harmonically right or consistent with the chord. These scales are sometimes called bebop scales. I think of them as jazz scales because many of my favorite jazz players use them. Bebop, hard bop, swing, cool, avant garde, rhythm and blues and many other jazz styles incorporate bebop scales. This book presents a clear and practical approach to chromaticism, line playing, voice leading, and to learning and integrating bop scales into one's playing.

Chapter 1: Major and Dominant Bebop Scales

DISCOTHÈQUE DOC DES HALLES

Bebop scales are chord scales with added chromatic passing tones. They are created by interjecting one or more nondiatonic passing tones into the chord scales. When these passing notes are added to the diatonic chord scale certain notes then stand out in the scale.

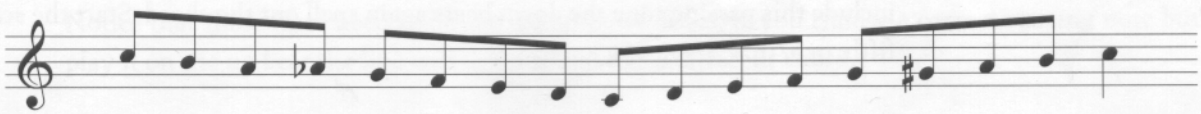
There are several commonly used bebop scales, major and dominant are the most common. The following example spells a C major bop scale.



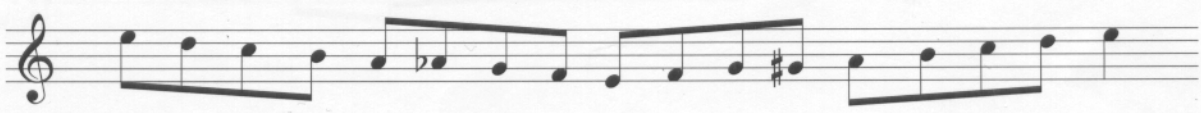
An "A♭" passing tone is added between the fifth and sixth notes of a C major scale. Bop scales can be used as ascending or descending scales although descending is more common. When you play this bop scale, as a result of the extra note, every down beat is a chord tone. The chord tones voice lead the scale making the line sound just like the chord. You should start a major bop scale on root, third, fifth, or sixth to insure this result of voice leading the chord. If you start the scale on second, fourth, ♭6th, or seventh the line will not sound like a major bop scale because the down beats will not spell the chord.

The following examples spell out a C major bop scale descending and then ascending with different starting notes:

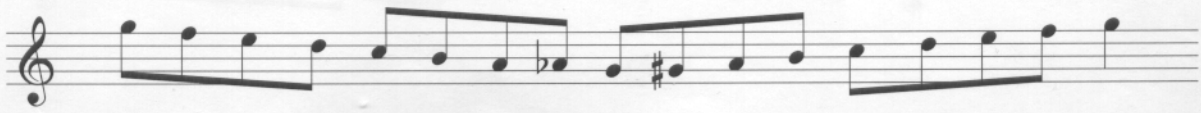
From the root:



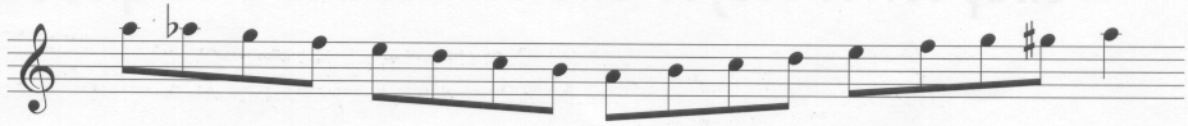
From the 3rd:



From the 5th:

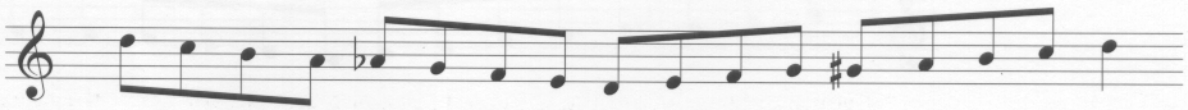


FROM THE 6TH:



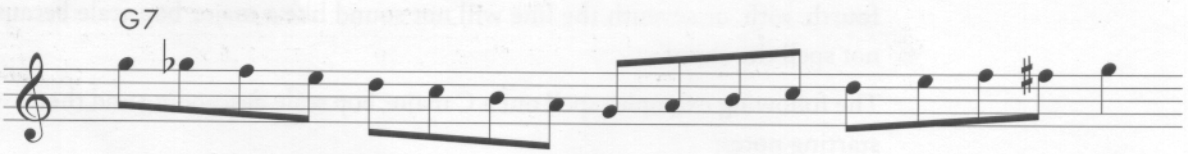
The following example spells the C major bop scale starting on the second step. The down beats then become D, F, A♭, and B which describes a D diminished or a G7♭9 sound rather than a C major. There are ways to start the scale from any note but this will be discussed in further chapters.

FROM THE 2ND:



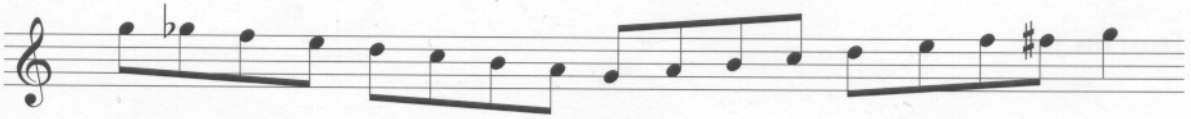
So, to form a major bop scale add a passing tone between the fifth and sixth note of a major scale.

To form a dominant bop scale add the extra note between the root and the dominant seventh. The following example spells out a G7 bop scale starting on the root:

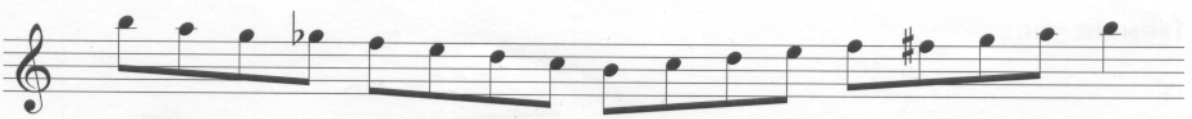


The added note for G7 is F♯ (G♭) the major seventh, but it is used as a passing tone. When you include this passing tone the down beats again spell out the chord. Start the scale on the root, third, fifth, or ♭7th.

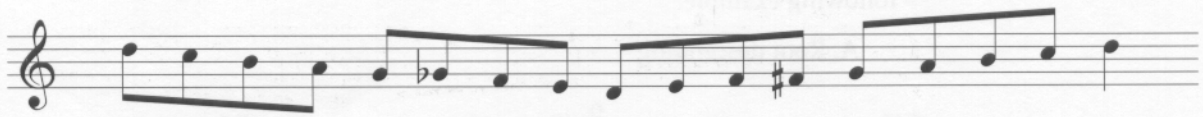
G7 STARTING ON THE ROOT:



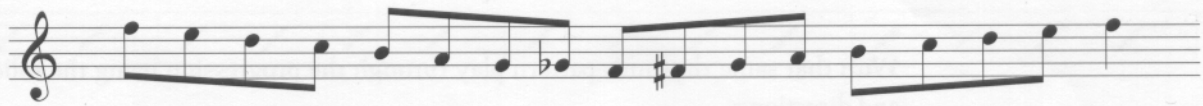
G7 STARTING ON THE 3RD:



G7 STARTING ON THE 5TH:



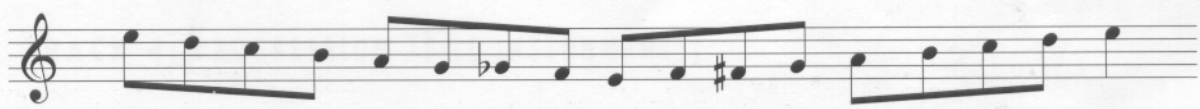
G7 STARTING ON THE ♭7TH:



If you start the scale from the 2nd, 4th, 6th, or major 7th scale step, the line sounds backwards.

The following example spells the G7 bop scale starting on the 6th. This line sounds more like an F♯ø or a D7 than a G7.

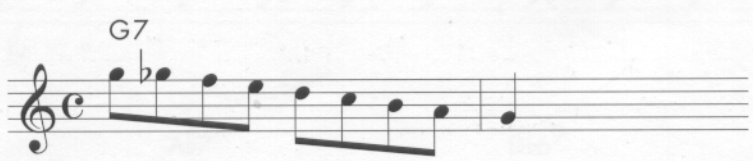
G7 STARTING FROM THE 6TH



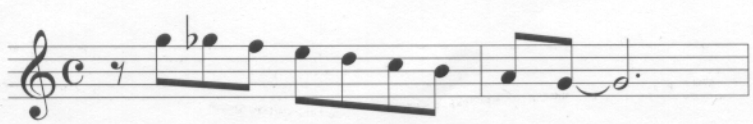
Again in the following chapters different options for starting notes will be discussed.

Notice that these lines need to be started on down beats. If you choose a correct starting note but play it on the up beat the line will again sound like a different chord.

EXAMPLE – G7

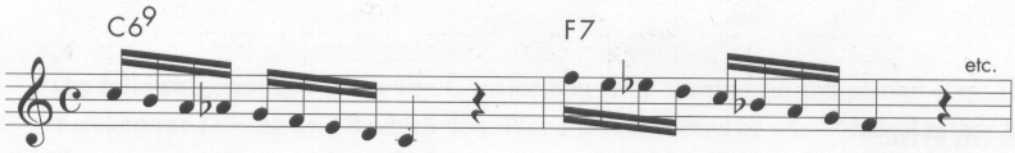


G7 BACKWARDS



The first practice assignment is to play through the following progression (A and B) with bop scales starting on the root descending. Play full octaves of the scale for each chord change as in the following example:

A. Root descending

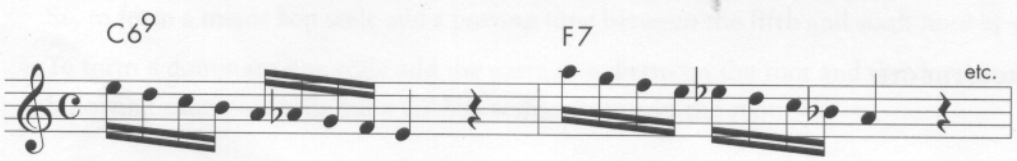


With that same rhythmic pattern play through the progression using the following starting notes and directions:

B. Root ascending

C. 3rd descending

EXAMPLE:



D. 3rd ascending

E. 5th descending

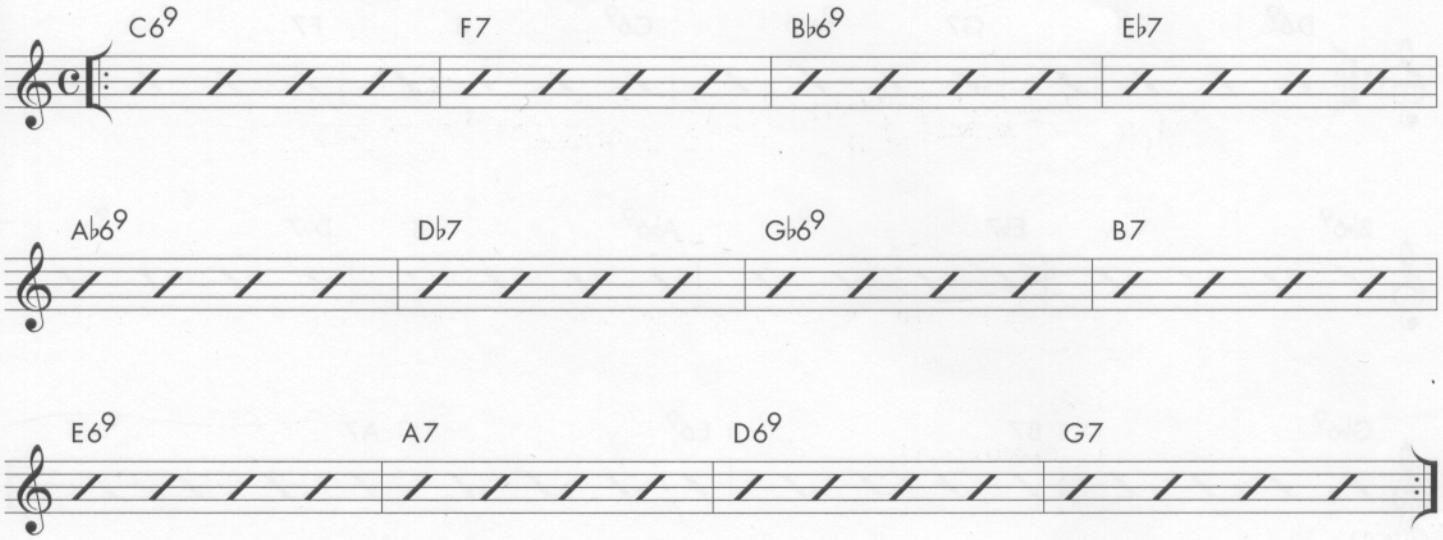
F. 5th ascending

G. 6th (if chord is major) or 7th (if chord is dominant) descending

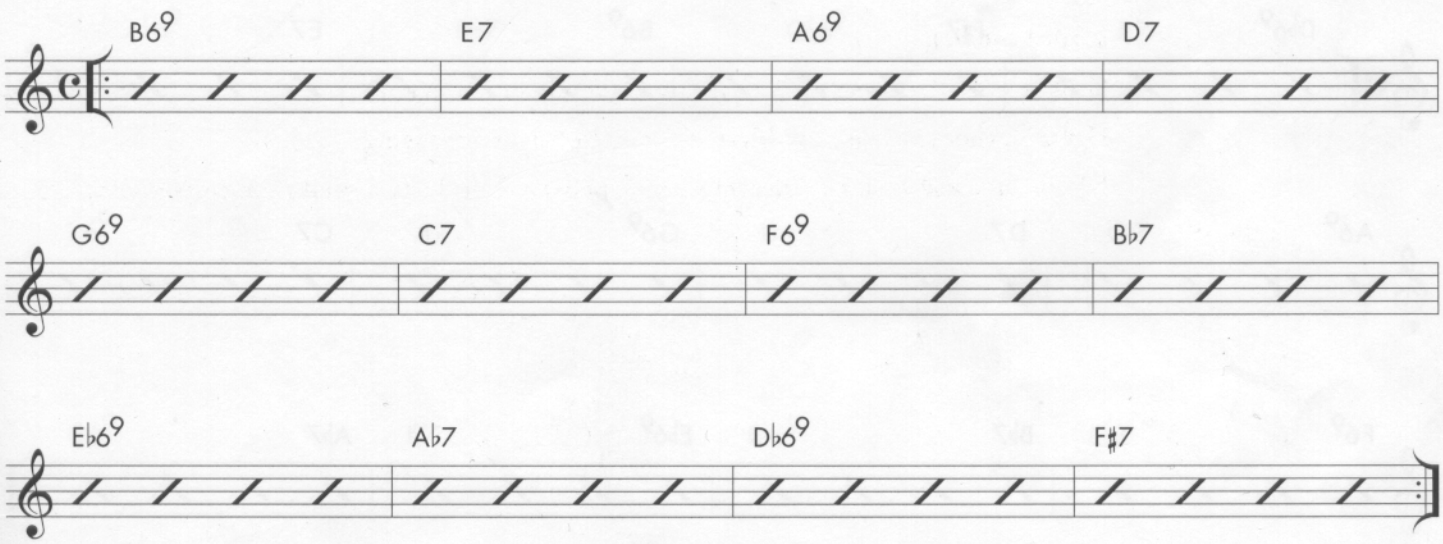
H. 6th (if chord is major) or 7th (if chord is dominant) ascending

I. Random choices: pick a different starting note on each chord, ascending and descending.

TRACK 3: PROGRESSION 1A (C INSTRUMENTS)



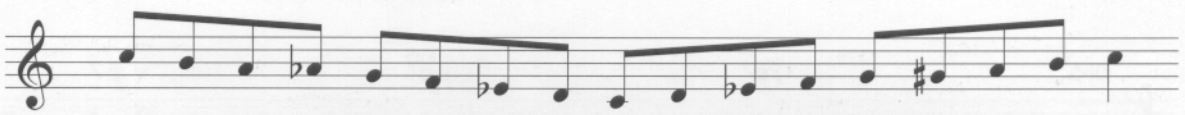
TRACK 4: PROGRESSION 1B (C INSTRUMENTS)



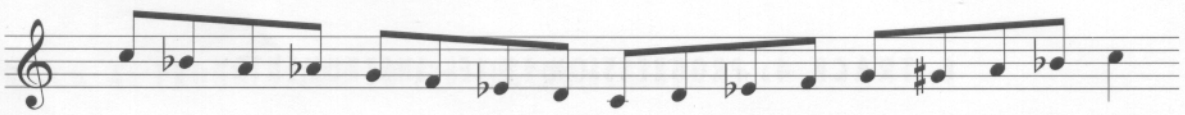
Chapter 2: Tonic Minor and Dom7♭9♭13 Bop Scales

In a minor key the tonic minor 6th chord (I–69) and the V7♭9♭13 chord use the same passing tones as the IΔ and V7 of a major key. For example, as with a CΔ bop scale the tonic minor or C–69 bop scale uses a passing tone between the 5th and 6th notes of the scale. Again you must start the scale on the 1, 3, 5, or 6. There are two options for spelling the tonic minor scale, that is with a major 7th or a ♭7th. On a C–69 chord scale you can use either B natural or B♭ since the 7th is on an upbeat.

C–69 USING B NATURAL:

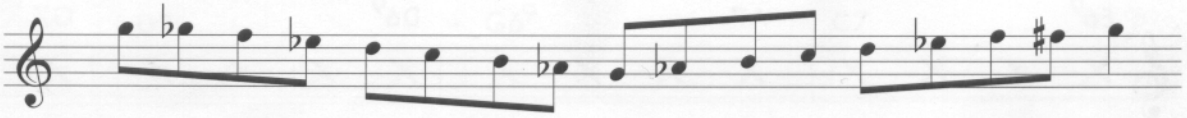


C–69 USING B♭:



G7♭9♭13 is treated the same as a G7 chord in that the passing tone is between the root and 7th of the scale. Again, start the scale on the 1, 3, 5, or 7.

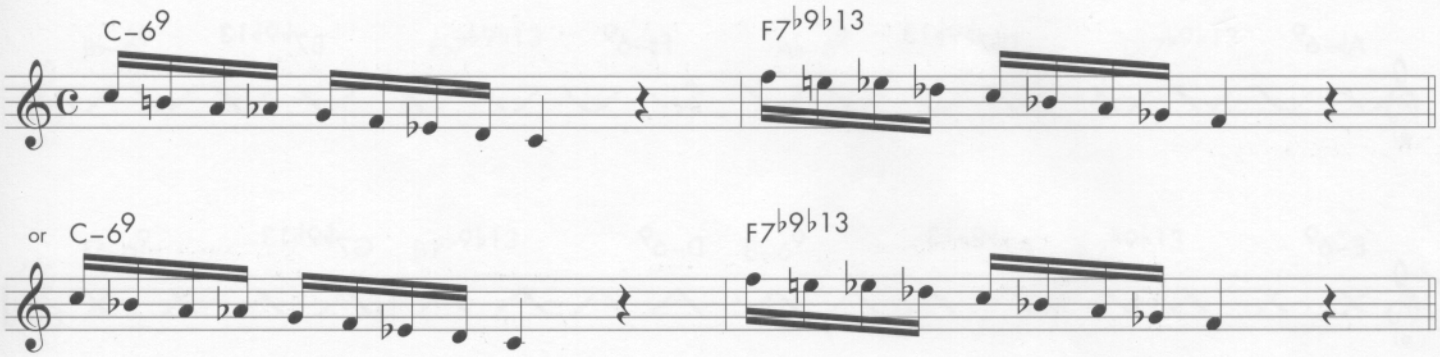
G7♭9♭13



The next practice assignment is to play through progression 2 (A and B) a full octave of each bop scale starting on the following notes:

A. From the root descending:
(Use either of the tonic minor scales and use the same rhythmic pattern as with assignment 1.)

EXAMPLE



B. From the root ascending

C. From the 3rd descending

D. From the 3rd ascending

E. From the 5th descending

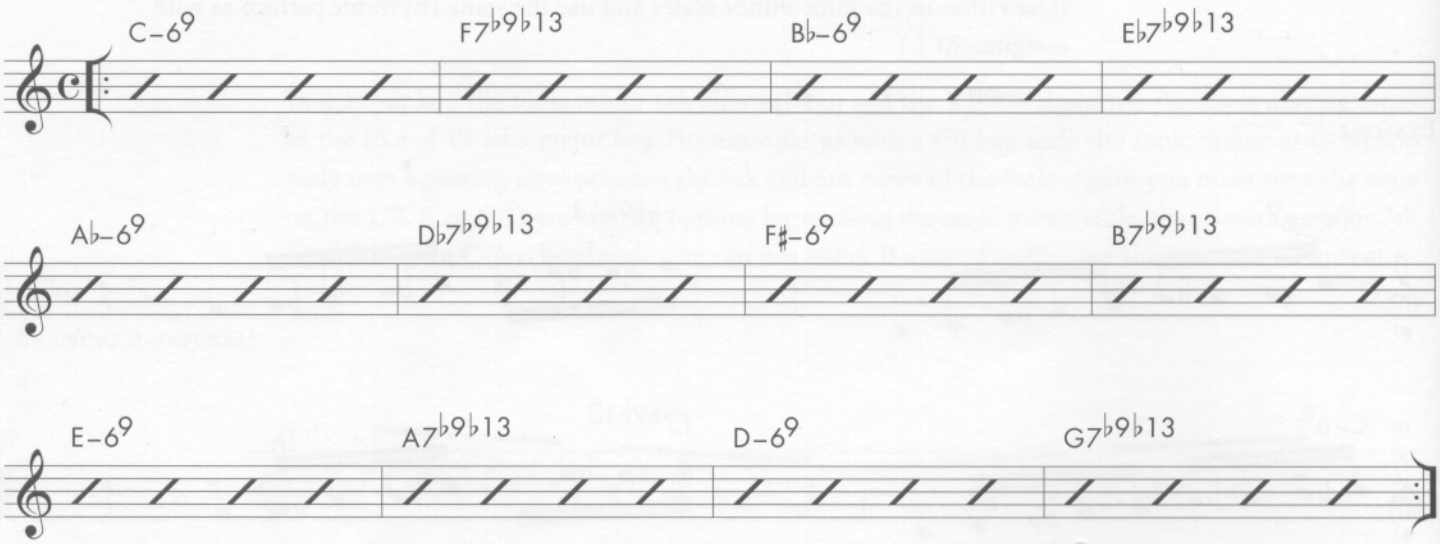
F. From the 5th ascending

G. From the 6th (for –6 chord) and 7th (for Dom7♭9♭13) descending

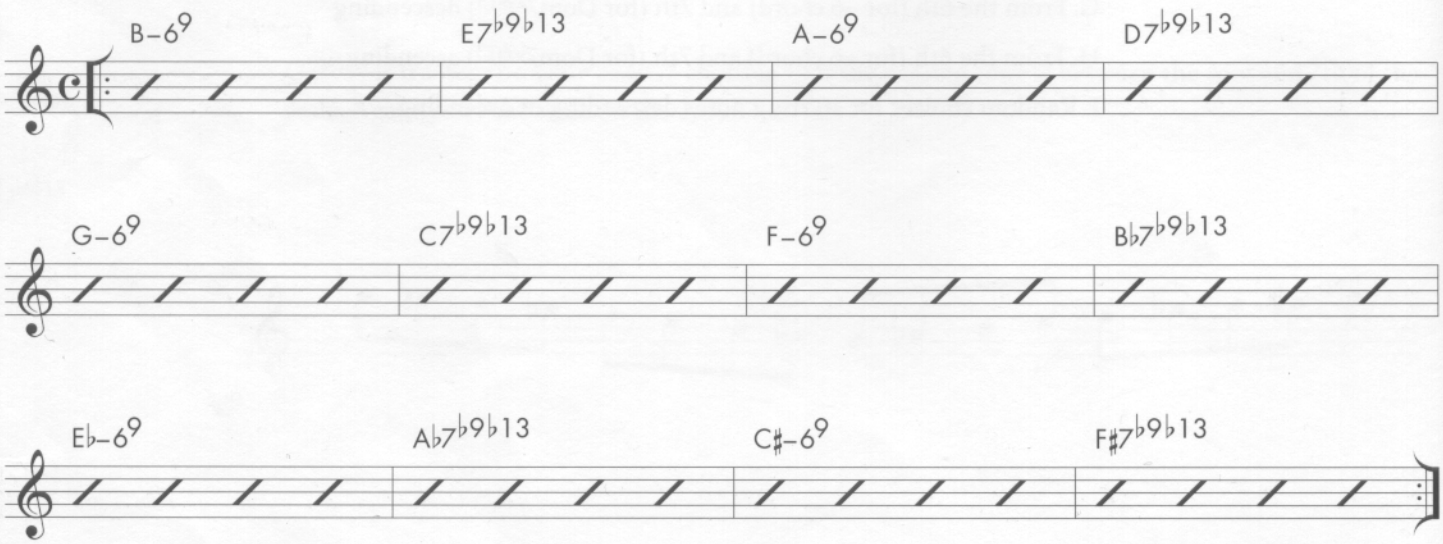
H. From the 6th (for –6 chord) and 7th (for Dom7♭9♭13) ascending

I. Random choices for starting notes descending or ascending

TRACK 5: PROGRESSION 2A (C INSTRUMENTS)

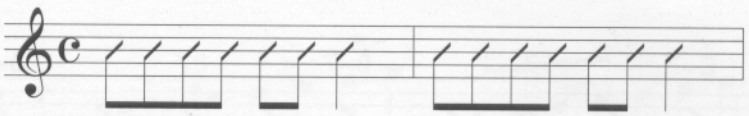


TRACK 6: PROGRESSION 2B (C INSTRUMENTS)



Chapter 3: Scale Segments - Using 5 or 7 Notes

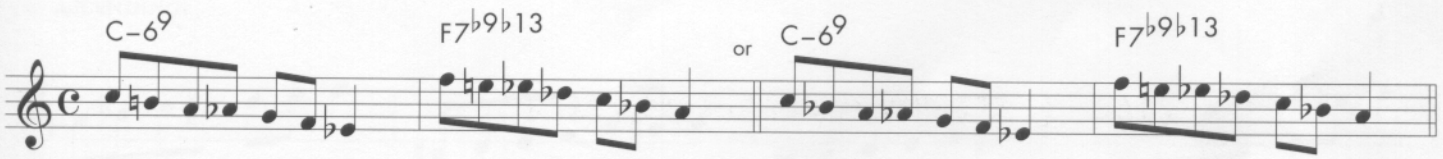
After playing the exercises for chapters 1 and 2, using a whole octave of the bop scale, now go through progressions 1 and 2 and play just seven notes of the scale with the following rhythmic pattern:



Practice with the same specific starting notes for assignments 1 and 2 and then practice using random starting notes. You are starting and ending each scale on a chord tone.

EXAMPLE:

Root descending with seven notes.

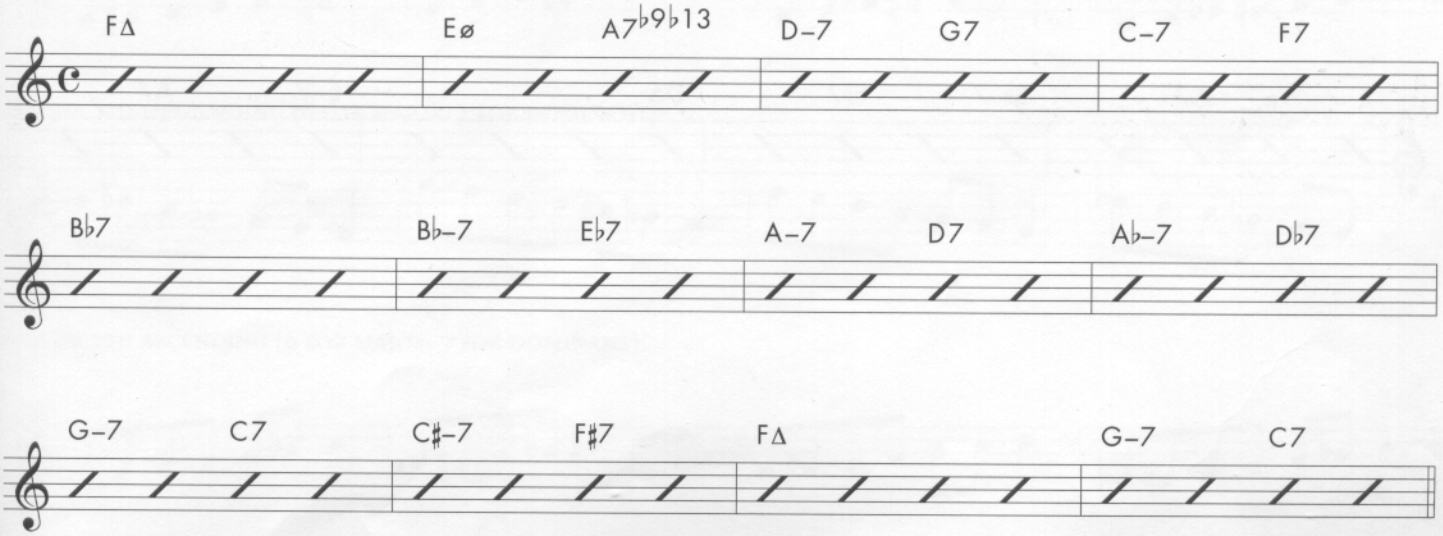


Next play seven notes of each chord scale on the following tune. When there is a II–7 V7 in one bar just use the dominant bebop scale for now. (You can also try just using five notes of the scale) Use all chord tones for starting notes ascending and descending.

1, 3, 5 or 6 for tonic and 1, 3, 5 or 7 for dominant.

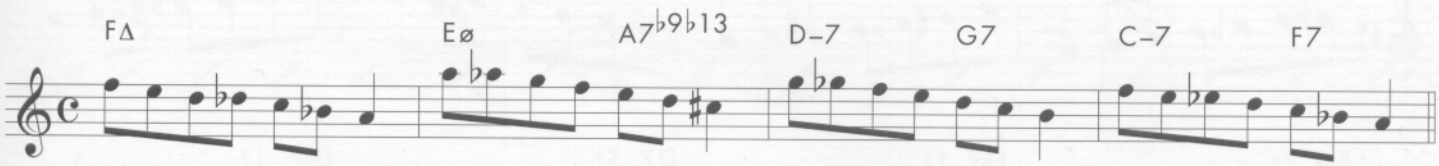
Example: | D–7 G7 | use G7 bop scale for the whole bar.

TRACK 7/8: TUNE 1 *ALICE* (C INSTRUMENTS)

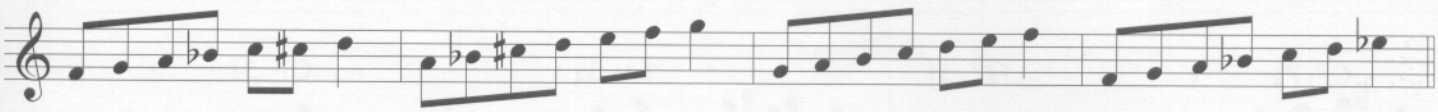


Here are the first four bars of the tune written out with each starting note:

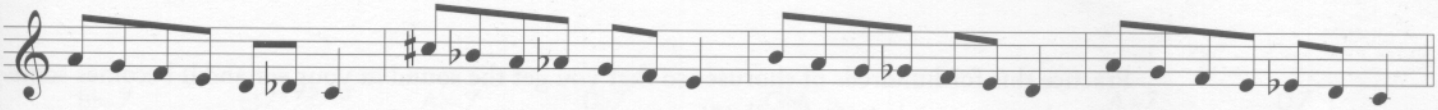
ROOT DESCENDING:



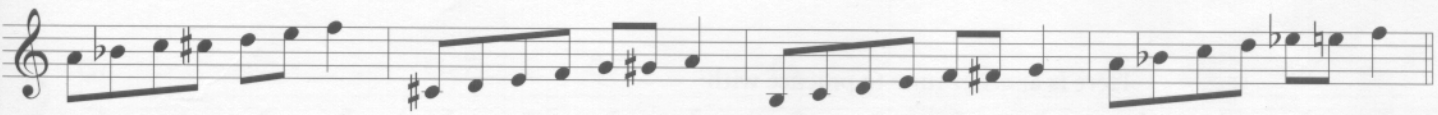
ROOT ASCENDING:



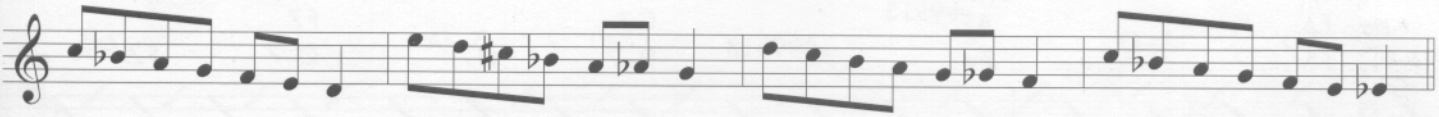
3RD DESCENDING:



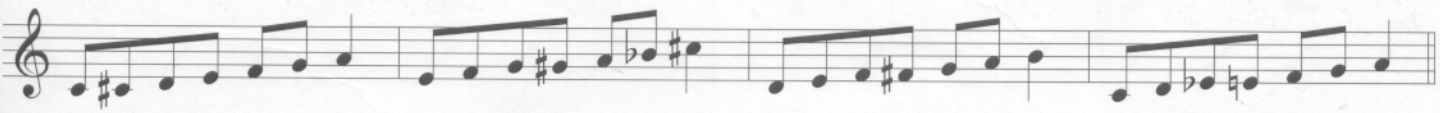
3RD ASCENDING:



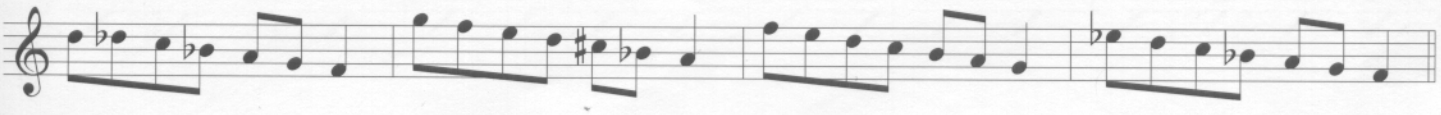
5TH DESCENDING:



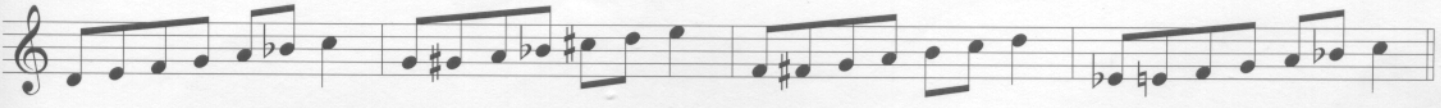
5TH ASCENDING:



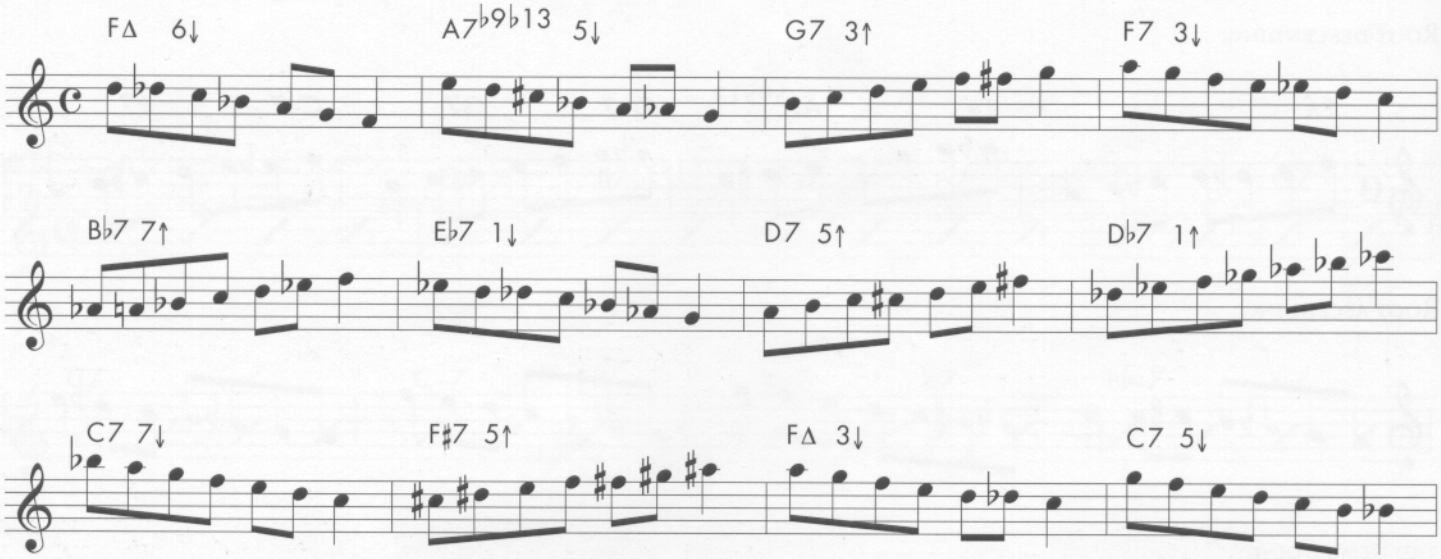
6TH OR 7TH DESCENDING (6 FOR MAJOR, 7 FOR DOMINANT):



6TH OR 7TH ASCENDING (6 FOR MAJOR, 7 FOR DOMINANT):



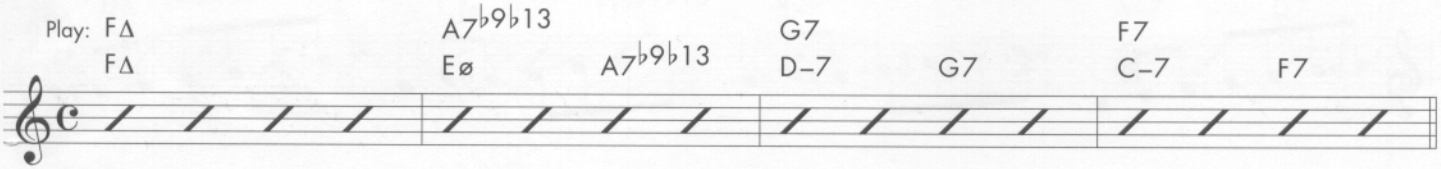
RANDOM CHOICE:



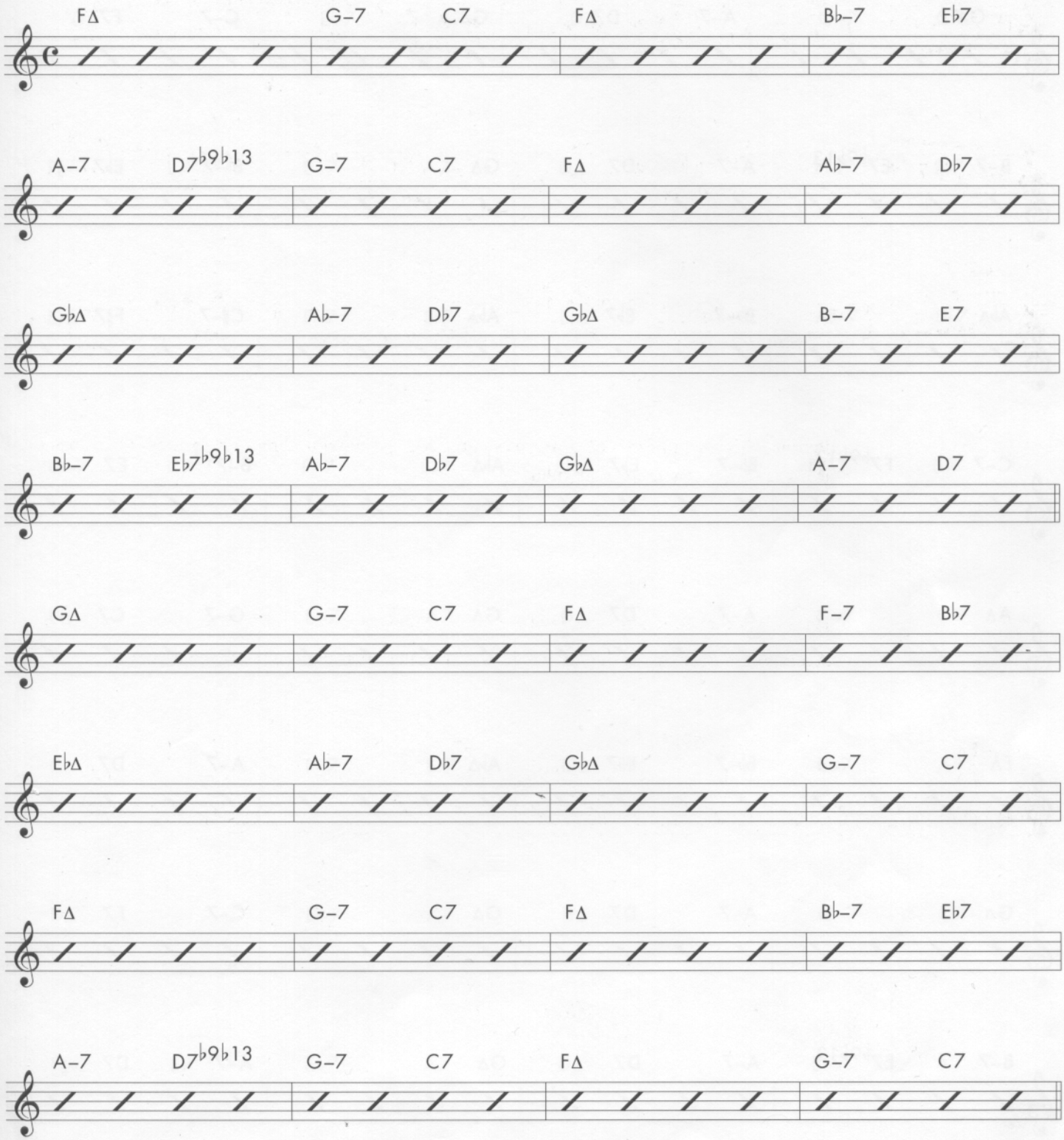
Practice this for hundreds of choruses so that you get the sound in your ear and it becomes something that you can do in "auto pilot"!

Here is another tune to practice with:

Again, remember that if there is a II–7 V7 in one bar just use the V7 scale for now.



TRACK 9/10: TUNE 2 *SPRING JOY* (C INSTRUMENTS)

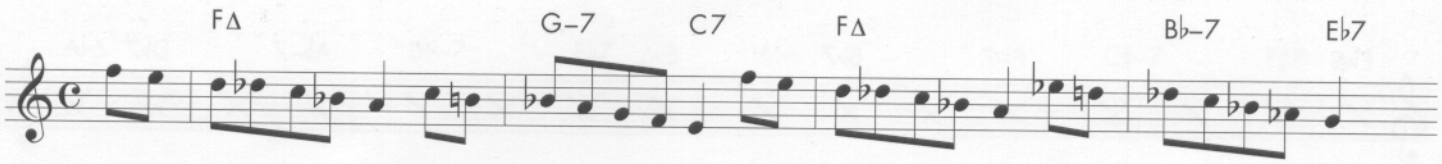


Chapter 4: Harmonic Anticipation

The next step is to anticipate the harmonic changes of the tune by starting the seven notes of the bop scale one beat early. As in the following example you begin playing each bop scale on the fourth beat of the preceding measure.

EXAMPLE:

On *Spring Joy* – root descending – one beat early



Play through the previous progressions and tunes from chapters 1-3 using all of the specific starting notes and begin each scale one beat early. Then try playing random staring notes one beat early.

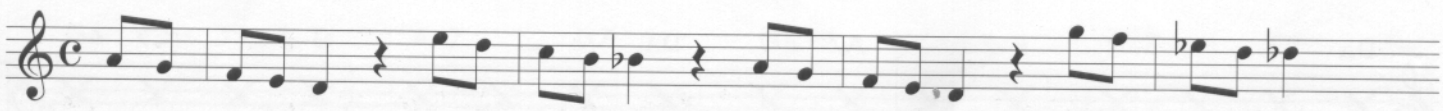
You can take this another step further and play the seven notes of the bop scale two beats early. First try specific starting notes such as five ascending and then try using random starting notes.

Anticipating the harmony takes some getting used to but it allows you to practice hearing what's coming up. It gives the improviser harmonic command. Anticipating the harmony is a device that can be used not only with bop scales but with all melodies.

The following is an example of using just five notes of the bebop scale and starting one beat early:

EXAMPLE:

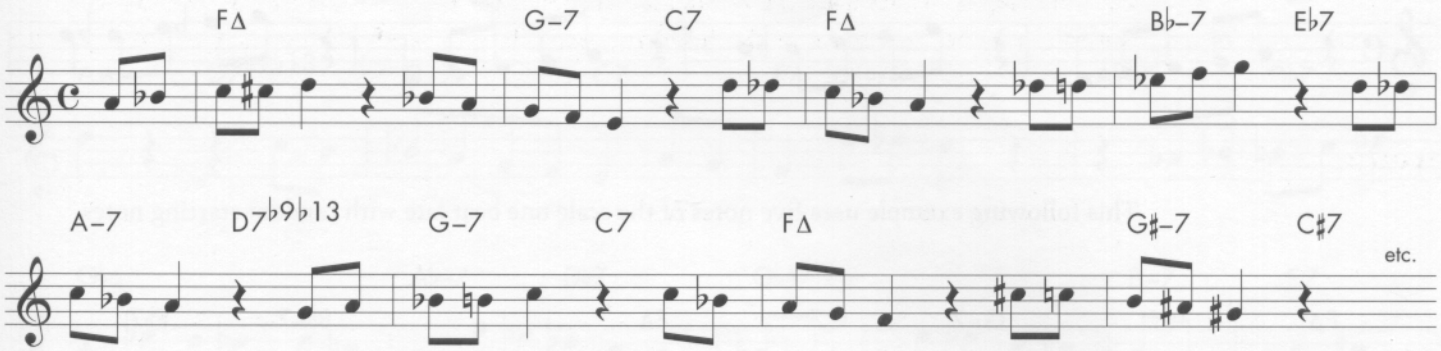
On *Spring Joy* from the third descending



Try using random starting notes one beat early with five notes of every bop scale.

EXAMPLE:

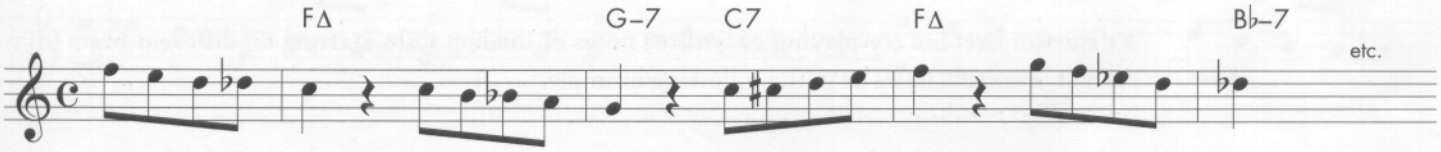
On *Spring Joy* random starting notes



Taking it another step further, try playing five notes of each bop scale two beats early, as in the following example:

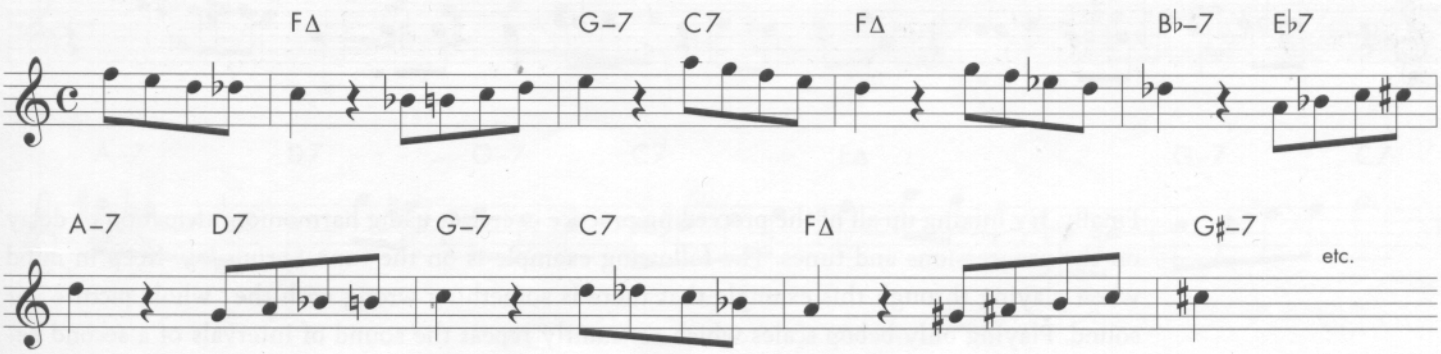
EXAMPLE:

From the root descending



Now try five notes of the bop scale two beats early with random starting notes.

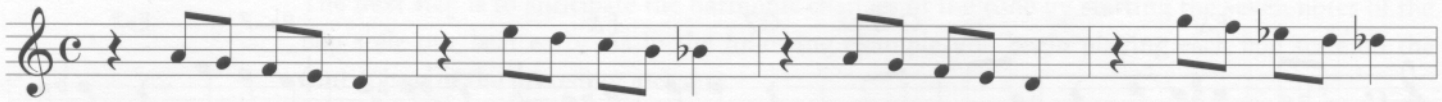
EXAMPLE:



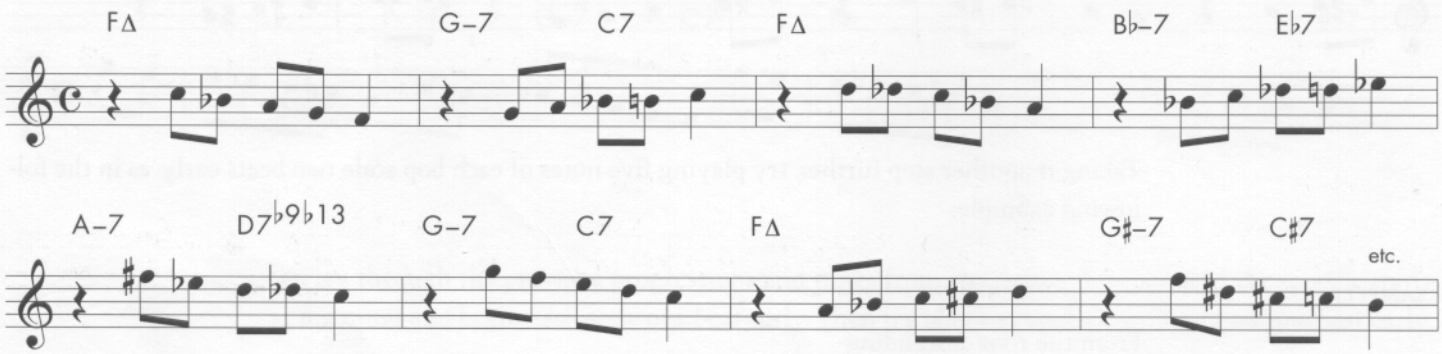
Next try using five notes of the bop scales and playing them one beat late.

EXAMPLE:

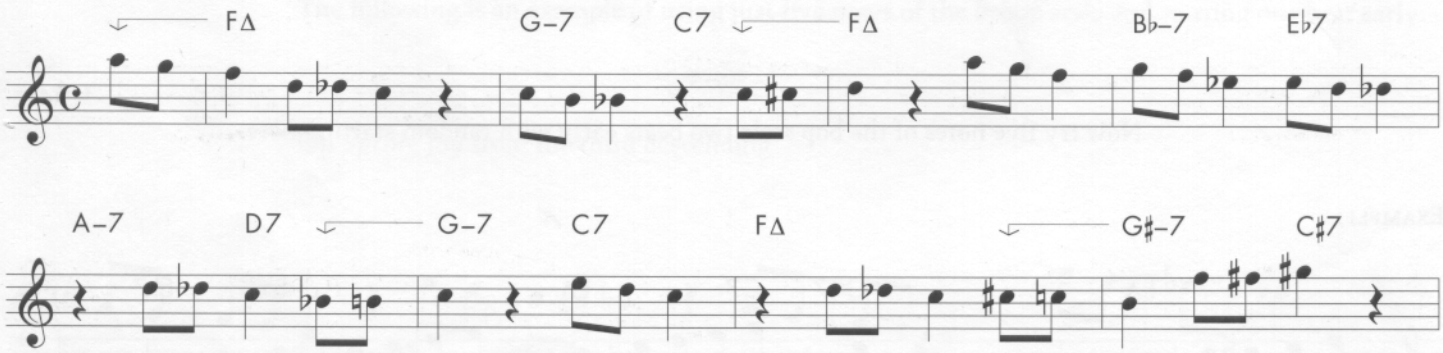
From the third descending



This following example uses five notes of the scale one beat late with random starting notes.

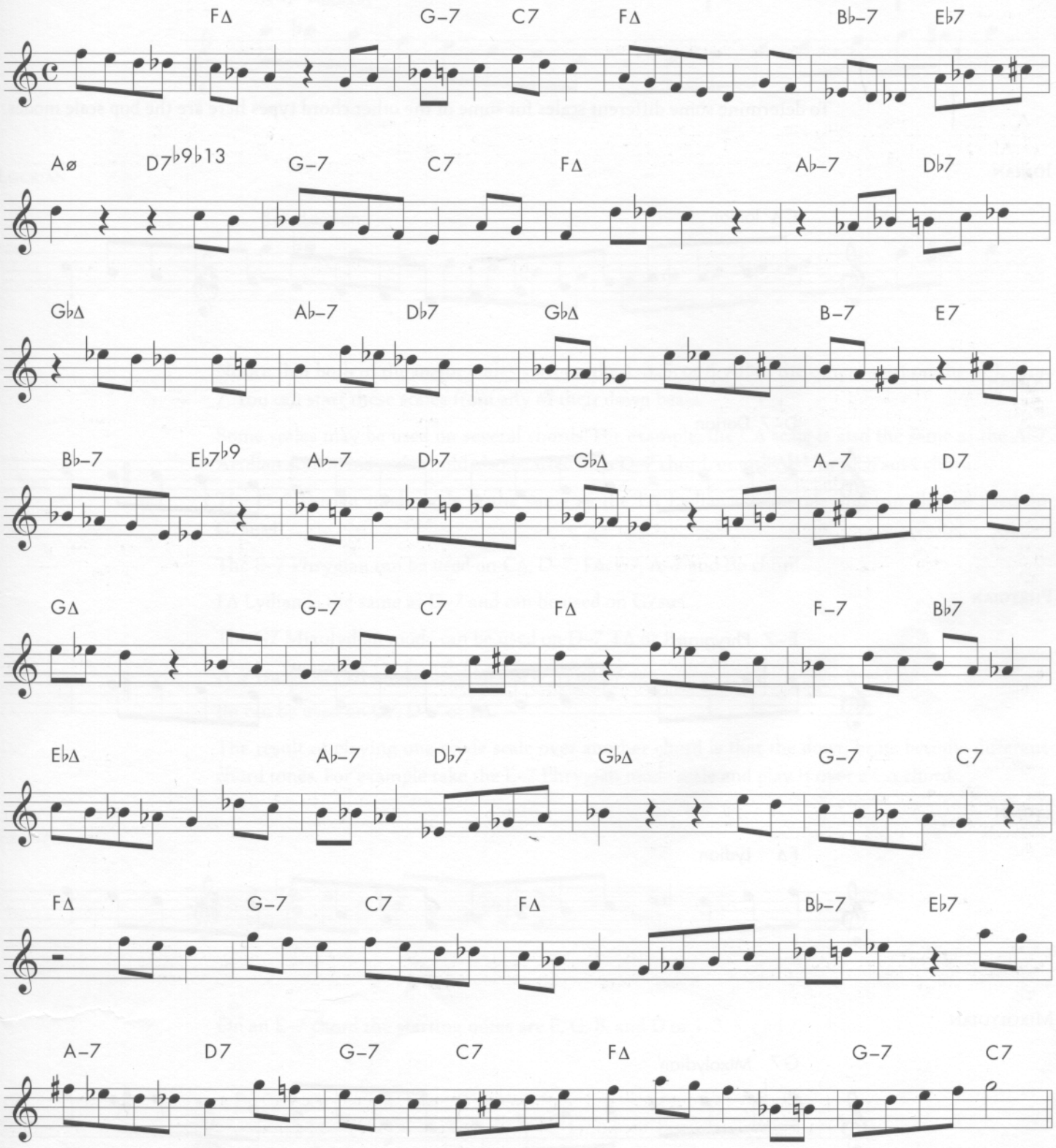


As another exercise try playing only three notes of the bop scale, starting on different beats from random available notes as in the following example.



Finally, try mixing up all of the preceeding practice exercises using harmonic anticipation or delay on the progressions and tunes. The following example is on the tune *Spring Joy*. Keep in mind when playing through this example that there is something wrong with the "whole picture" or sound. Playing only bebop scales which constantly repeat the sound of intervals of a second becomes very one dimentional. This is truly just practicing scales.

Example:



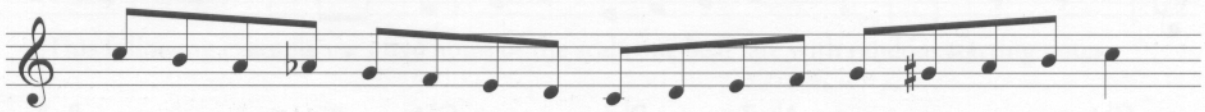
After playing the bebop scales from all of the different beats try randomly using this technique when improvising on the tunes to get a feel for what this is like. Anticipating the harmony with a scale or a line gives the soloist harmonic command and the ability to hear what is coming up next.

Chapter 5: Bop Scale Modes

To determine some different scales for some of the other chord types here are the bop scale modes.

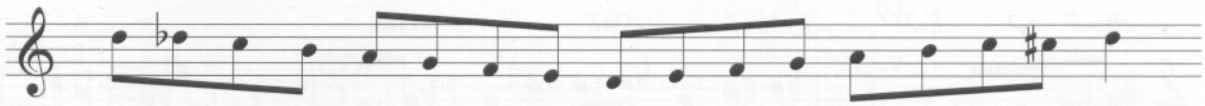
Ionian

CΔ Ionian



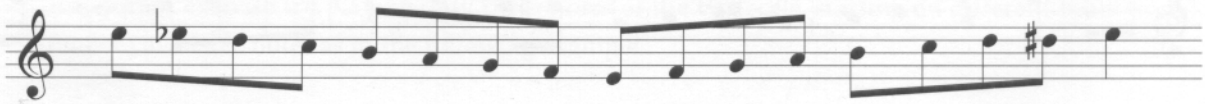
Dorian

D–7 Dorian



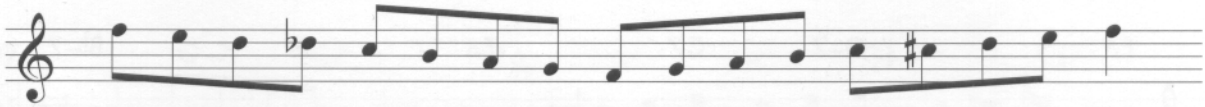
Phrygian

E–7 Phrygian



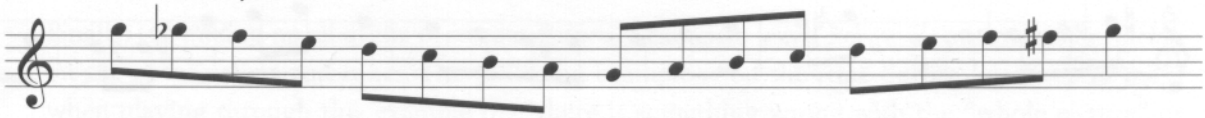
Lydian

FΔ Lydian

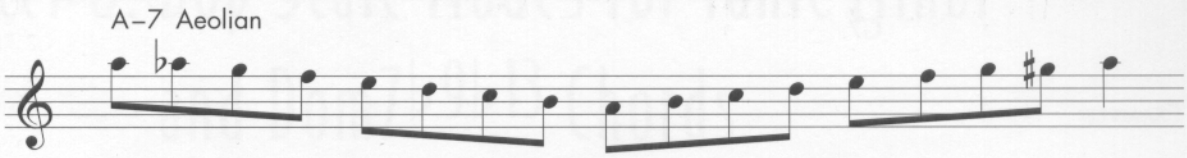


Mixolydian

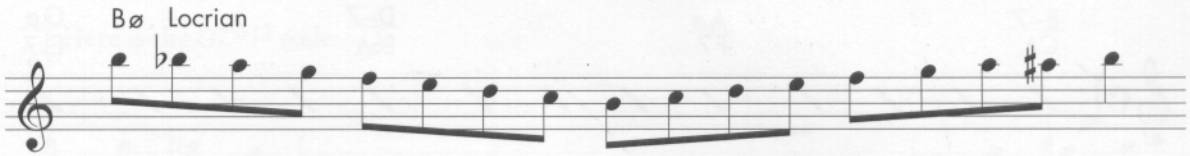
G7 Mixolydian



AEOLIAN



LOCRIAN



Notice that both of the major scales start on the 1, 3, 5, or 6. All of the others start on the 1, 3, 5, or 7. You can start these scales from any of their down beats.

Some scales may be used on several chords. For example, the CΔ scale is also the same as the A–7 Aeolian scale. This scale could also be used on a D–7 chord, or an FΔ$^{\sharp 11}$, or a G7sus4 chord.

The D–7 Dorian mode scale is the same as the FΔ Lydian mode scale and can also be used on G7sus4.

The E–7 Phrygian can be used on CΔ, D–7, FΔ, G7, A–7 and Bø chords.

FΔ Lydian is the same as D–7 and can be used on G7sus.

The G7 Mixolydian mode can be used on D–7, FΔ or Bø.

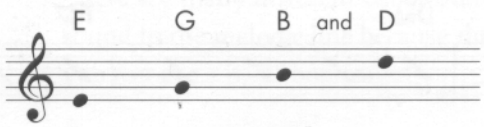
A–7 (same as CΔ) can be used on FΔ, D–7, or G7 sus.

Bø can be used on G7, D–7 or FΔ.

The result of playing one mode scale over another chord is that the down beats become different chord tones. For example take the E–7 Phrygian mode scale and play it over a CΔ chord.

EXAMPLE

On an E–7 chord the starting notes are E, G, B, and D or 1, 3, 5, and 7.

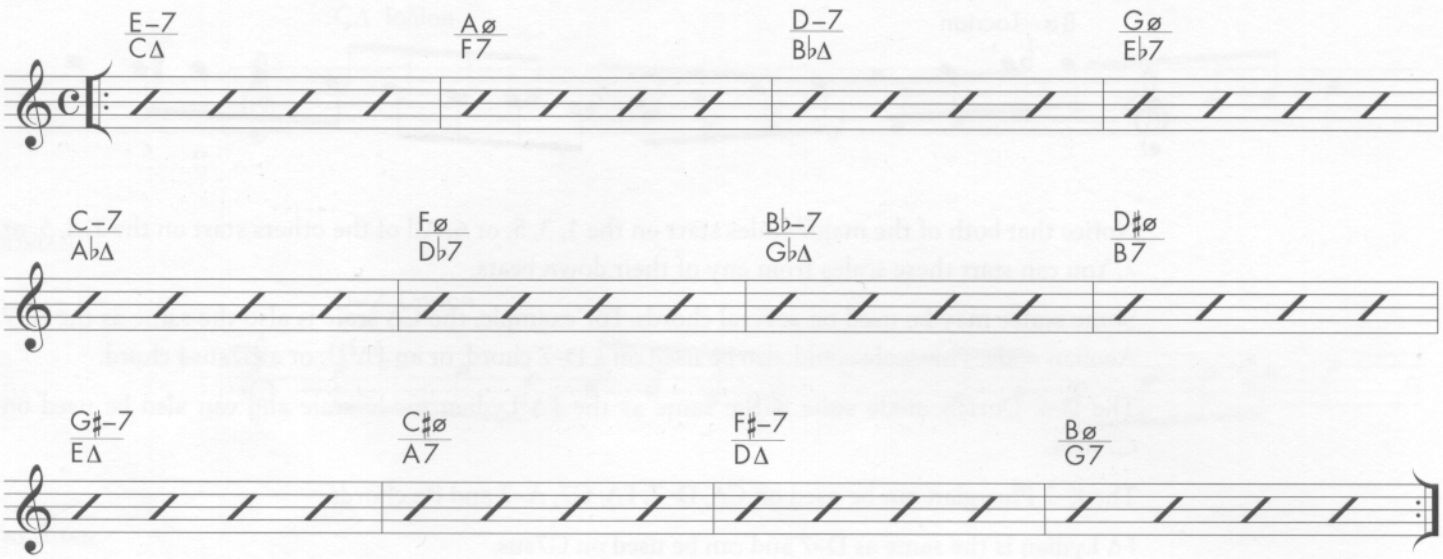


But over a CΔ chord these starting notes are now the 3, 5, 7, and 9. If you play the E–7 scale over an FΔ chord, those starting notes are now the 7, 9, ♯11, and 13. THE SOUND IS DETERMINED BY WHAT THE IMPROVISER WOULD LIKE TO HEAR.

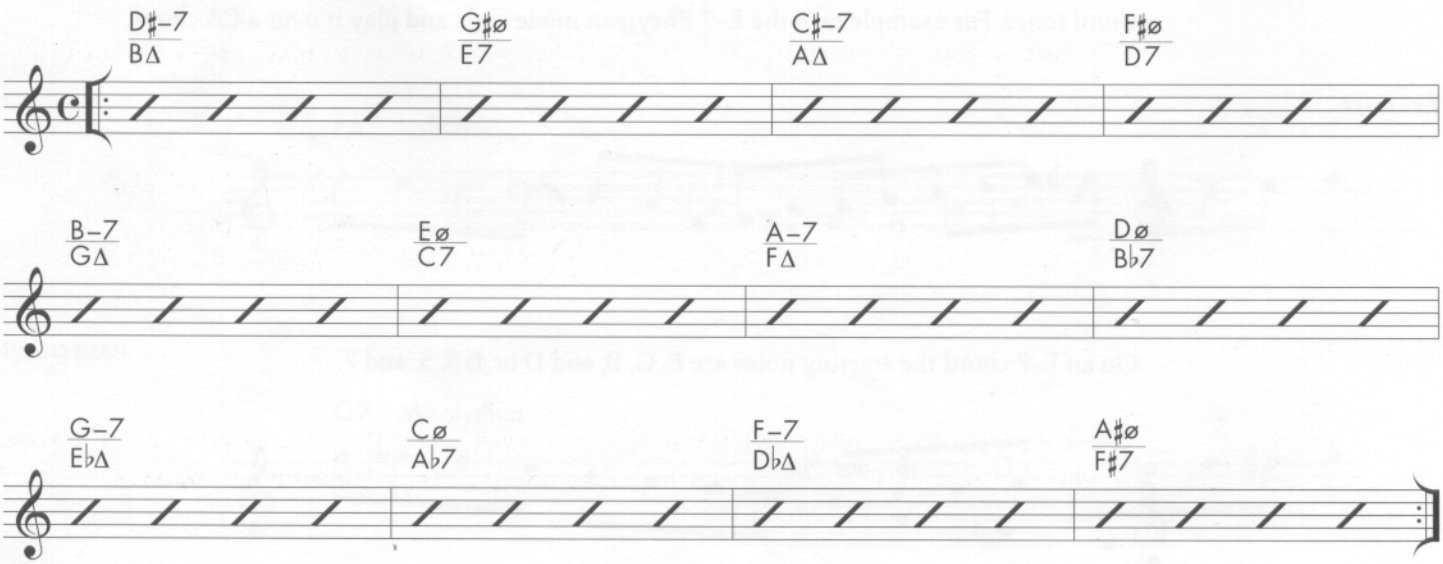
Try playing through progression 1 in chapter 1 and use the mode a major 3rd above the chord. Use E–7 over CΔ, use Bø over G7 etc... Remember that E–7 is Phrygian over CΔ and Bø is Locrian over G7.

EXAMPLE:

Progression 1



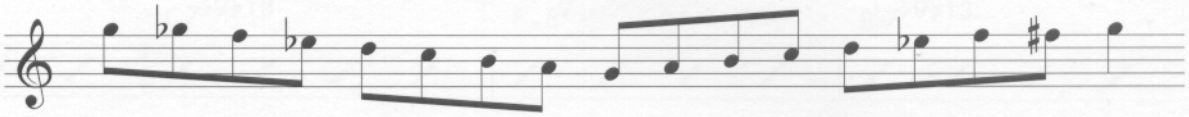
Progression 2



Chapter 6: Bop Scale Modes for Tonic Minor and Dom7♭9♭13 Chords

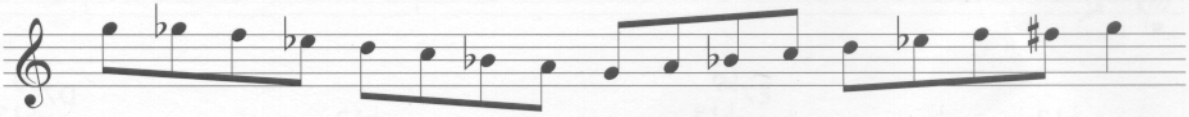
Over a C–69 chord use a G7 natural 9 and ♭13 or a G–7 Aeolian bop scale.

Here is the G7♭9♭13 scale:

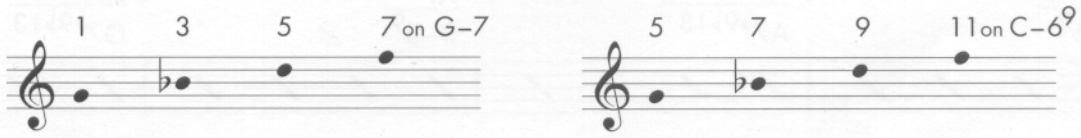


The downbeats or starting notes for this scale are G, B, D, and F or 1, 3, 5, and 7 over a G7 chord. But over a C–69 chord those notes are the 5, major 7, 9, and 11.

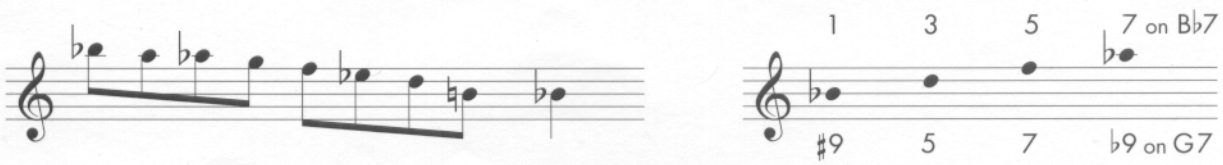
Here is the G–7 Aeolian scale:



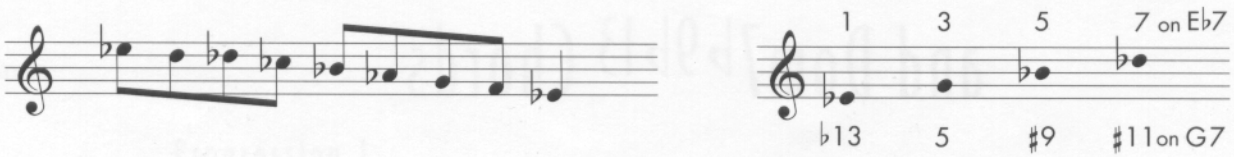
The starting notes or downbeats are 1, 3 ,5, and 7 on a G–7 chord but they are 5, 7, 9, and 11 on a C–69 chord.



There are many different bebop scales to play over a dominant 7th chord. Each one gives a unique sound to the melodic line because they have different downbeats. For example over a G7♭9♭13 chord you can use a B♭7♭9 bop scale.

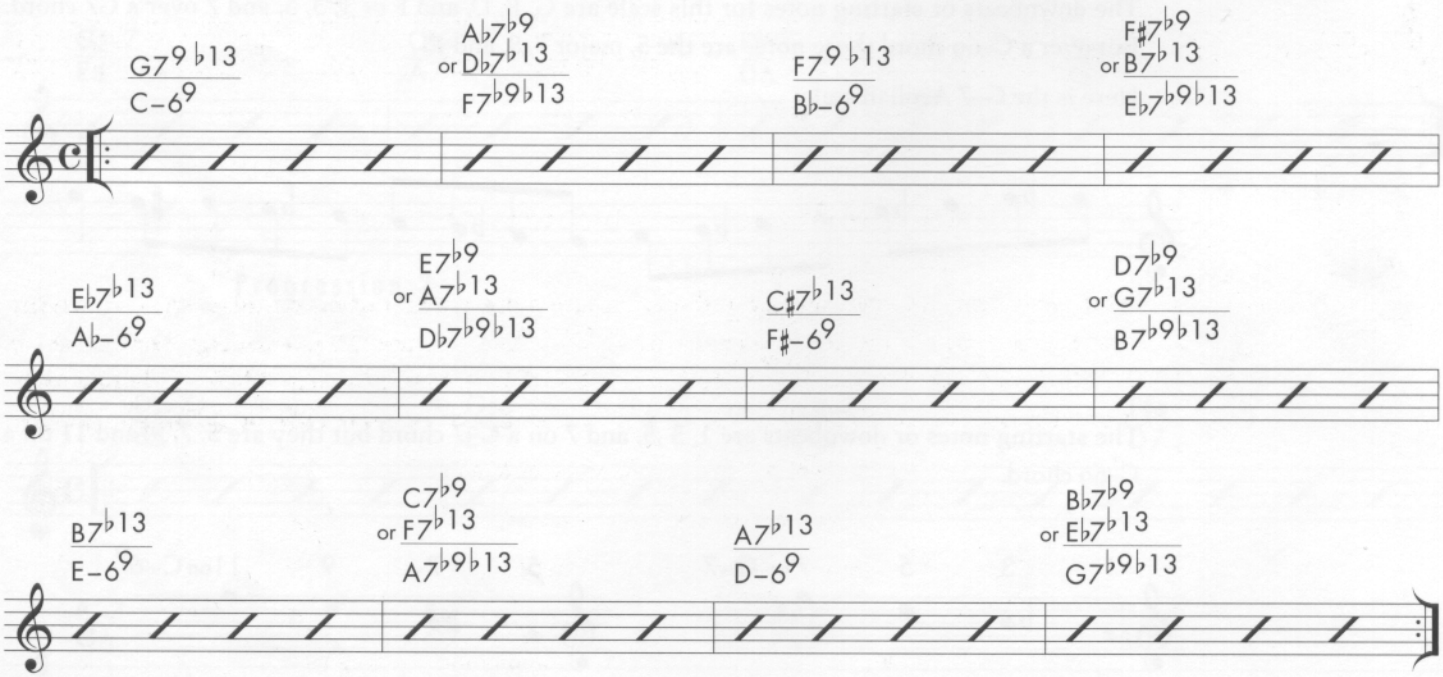


Here is another example: $E\flat 7^{\flat 13}$ bop scale over $G7^{\flat 9\flat 13}$

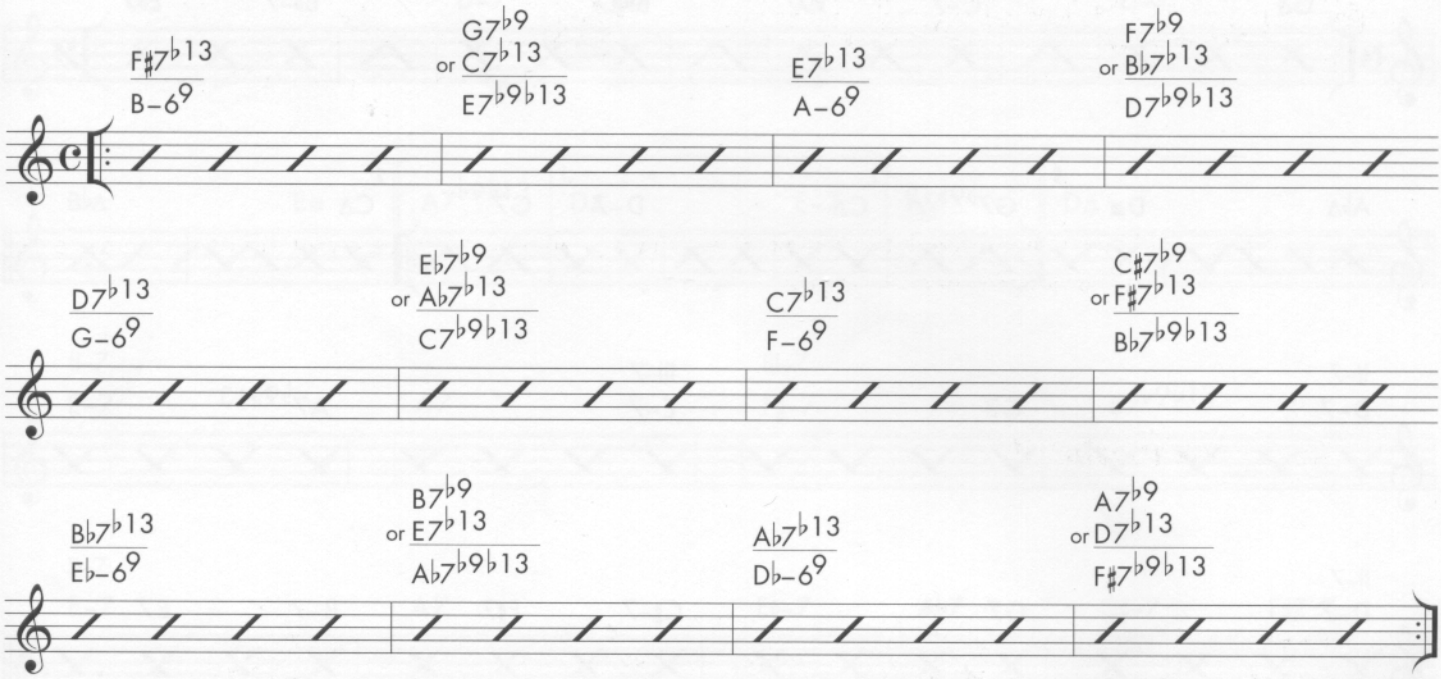


Try playing through the original tonic minor progression II exercise and substitute some of these different scales over the chords:

Progression IIA

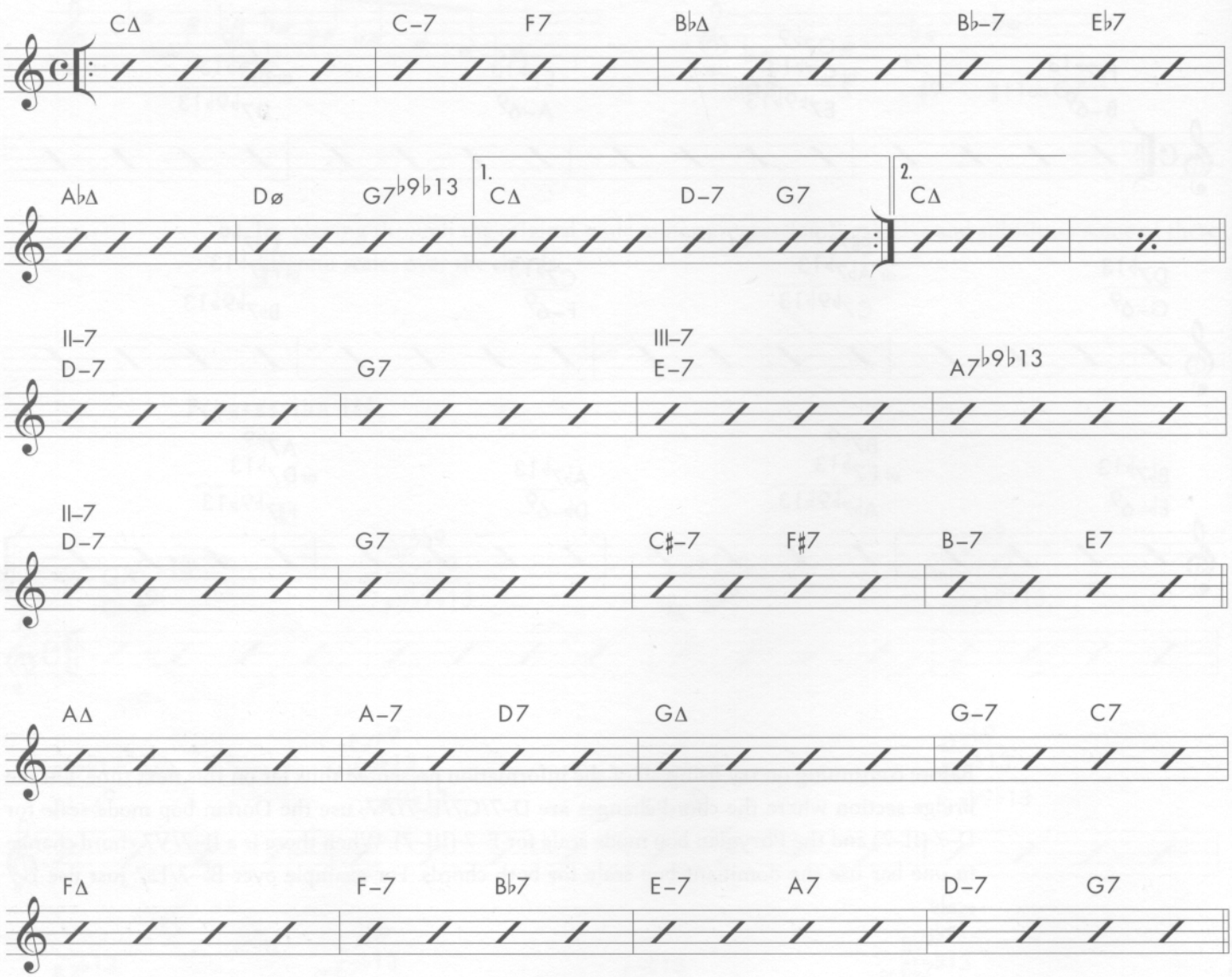


Progression IIB



Before continuing on try using all of the information presented thus far on this next tune. On the bridge section where the chord changes are D–7/G7/E–7/A7, use the Dorian bop mode scale for D–7 (II–7) and the Phrygian bop mode scale for E–7 (III–7). When there is a II–7/V7 chord change in one bar use the dominant bop scale for both chords. For example over B♭–7/E♭7 just use E♭7 scale.

TRACK 11/12: TUNE 3 *AFTERNOON IN STRASBOURG* (C INSTRUMENTS)



Chapter 7: Bop Scales Starting on the 9th

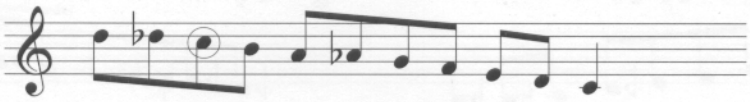
So far we have discussed starting the bop scales on the 1, 3, 5, or 6 for tonic chords and the 1, 3, 5, and 7 for dominant chords. Using the bop modes has given us the opportunity to start the bop scale on some of the other notes. For example, when we play the E–7 Phrygian bop scale over a CΔ chord, it gives us the option to use the notes B and D as starting notes on the CΔ chord.

Here is another method for starting a bop scale from any degree of the scale. Simply start the bop scale on any of the remaining degrees of the scale and use it as an approach note to the "initial above" starting note options. The first such note to work with is the 9th.

If you begin a major bebop scale from the 9th you can play a double chromatic approach from above descending to the root or tonic of the scale or you can play a double chromatic approach ascending to the third of the scale.

EXAMPLE:

9 descending to 1



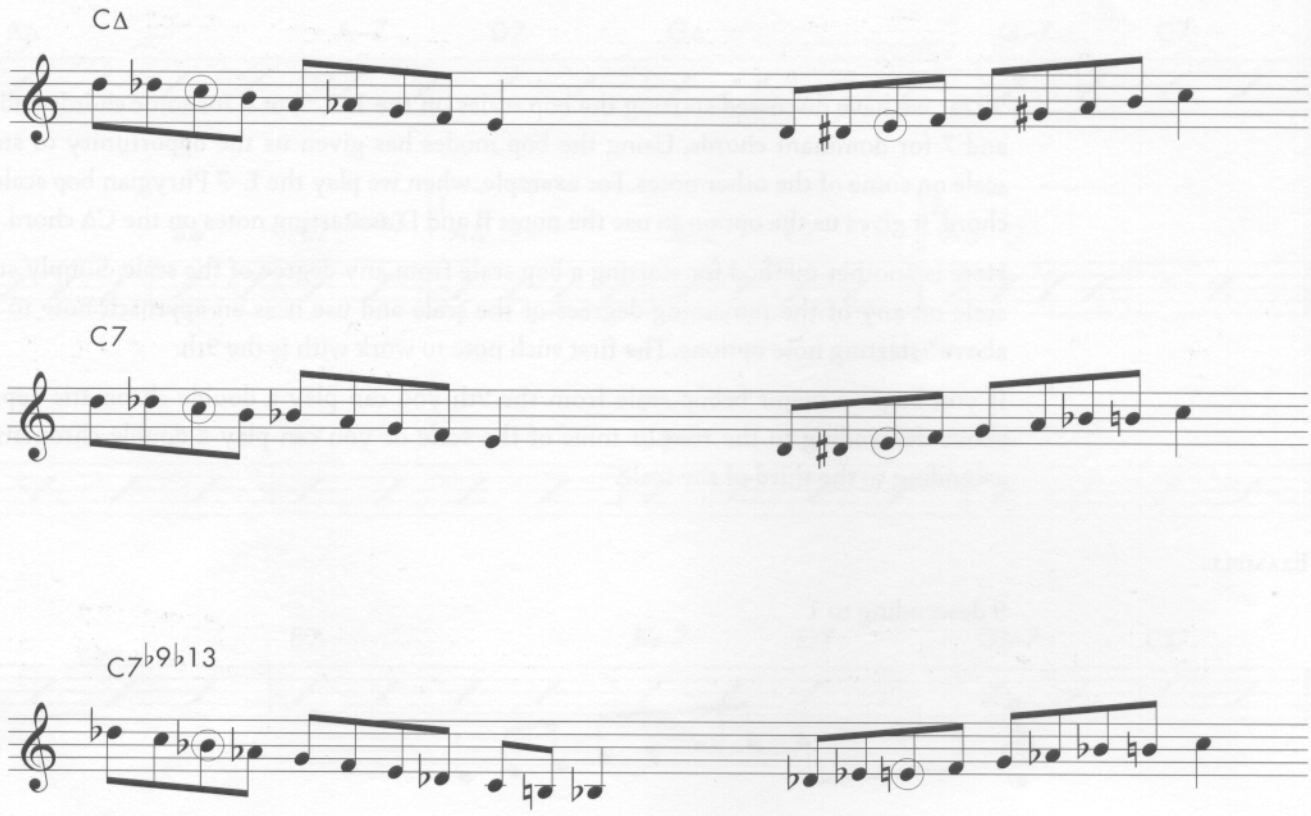
Notice that once you hit the note C you continue playing the appropriate major bebop scale.

EXAMPLE:

9 ascending to 3

Notice that once you hit the note E you continue playing the appropriate major bebop scale. As in both of the above examples once you hit the circled note or target note than continue the line with the appropriate bebop scale. Also note that if you were to continue the bebop scale beyond one octave you can remain on the original scale once you've contacted it.

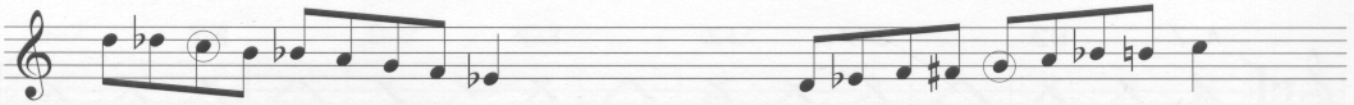
The following examples spell out bebop scales starting on the 9 for different chord types. The circled note indicates where the initial bebop scale begins.



Note that on this last example for C7♭9♭13, when the scale goes over an octave, the major 7th (the note B) is added as usual in the dominant bebop scale. The starting notes, D♭ to C, are scale approaches to the B♭ where the initial scale then begins.

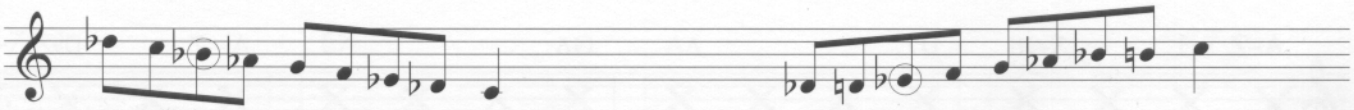
Notice here on the ascending line that the initial bop scale is not started until you reach the fifth of the chord.

C–7 Dorian

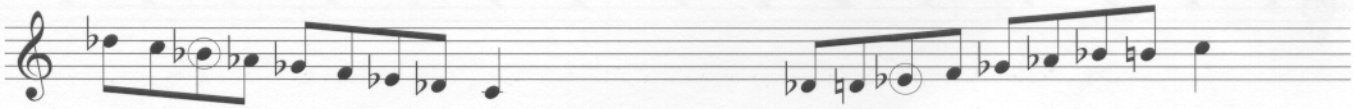


C–7 Aeolian

C–7 Phrygian



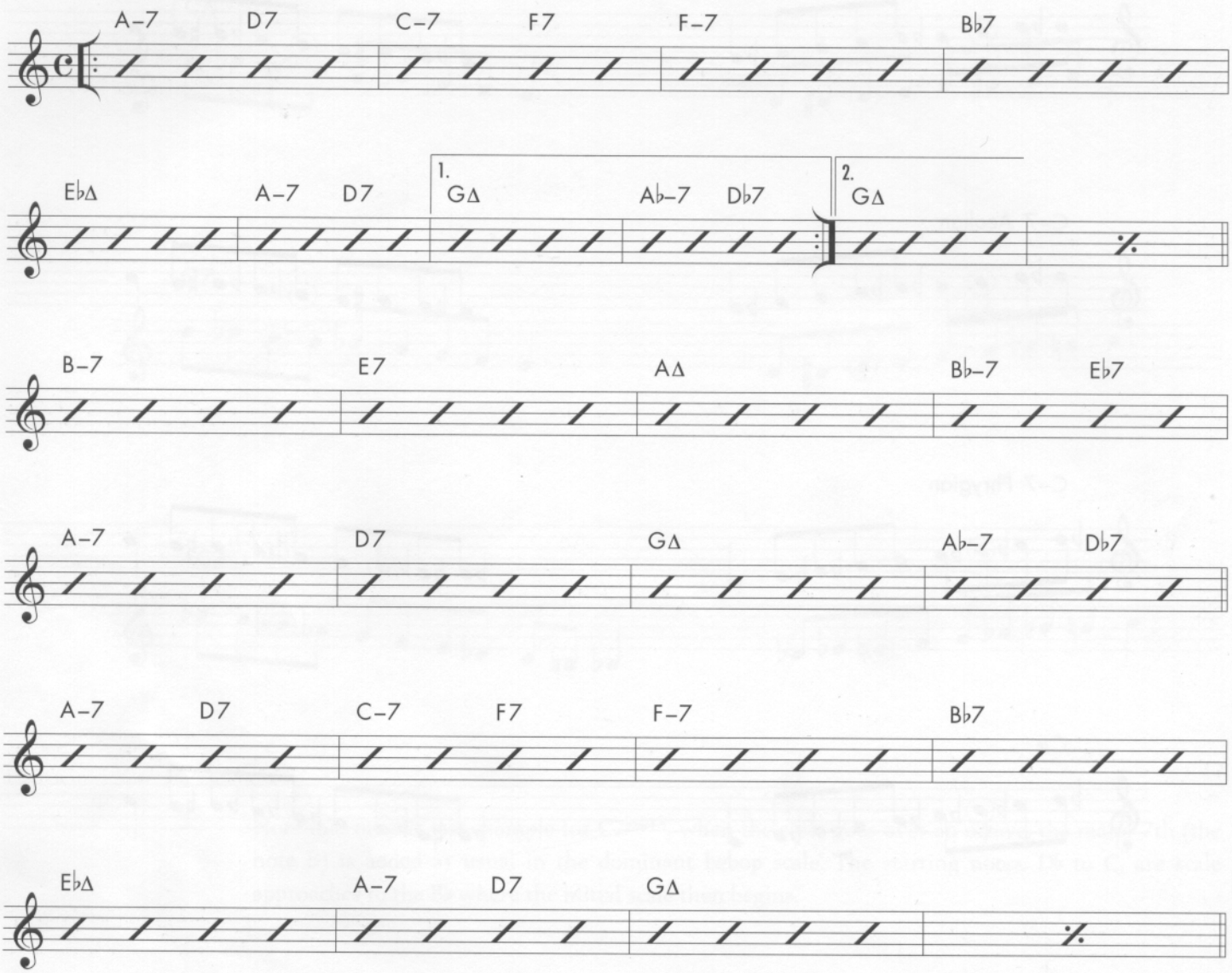
Cø



Go over all of the tunes and progressions we have used thus far and begin bebop scales from the 9th. Add the following tune to the list!

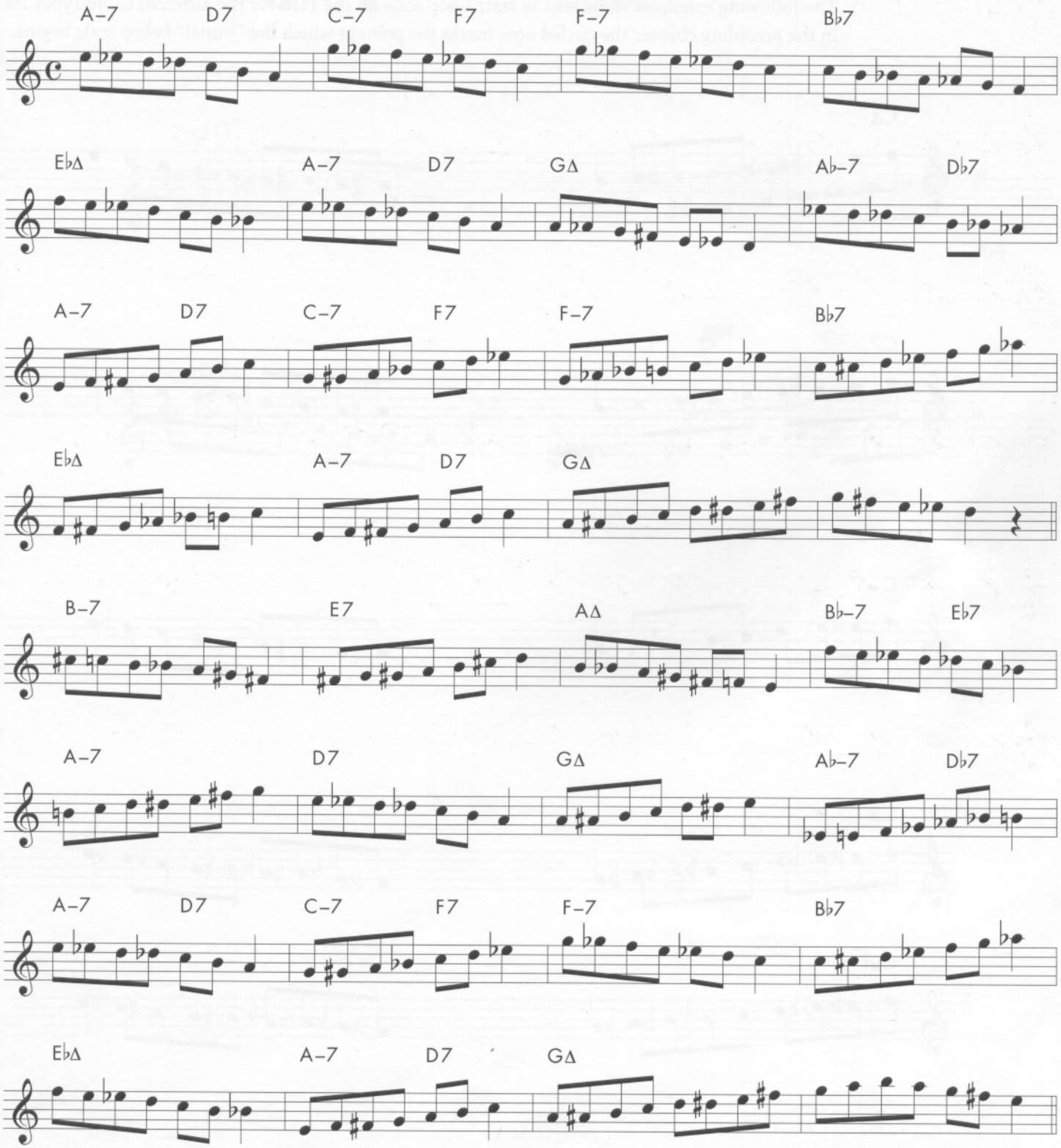
For the following tune use the Dorian bop scale when there is a minor 7th chord for a whole bar.

TRACK 13/14: TUNE 4 *HAZY BIRG* (C INSTRUMENTS)



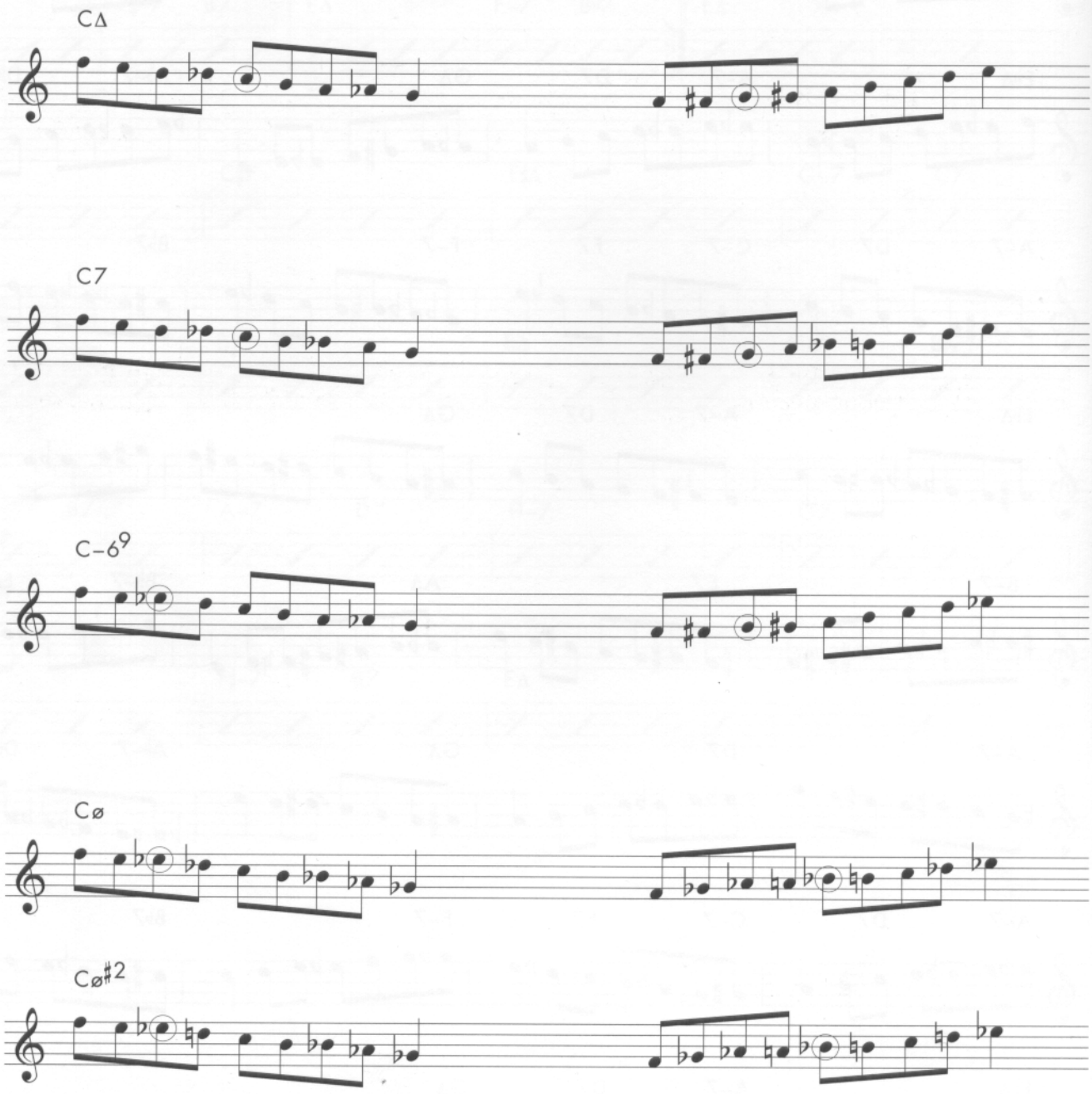
Here is tune 4 bebop scales starting from the 9th written out:

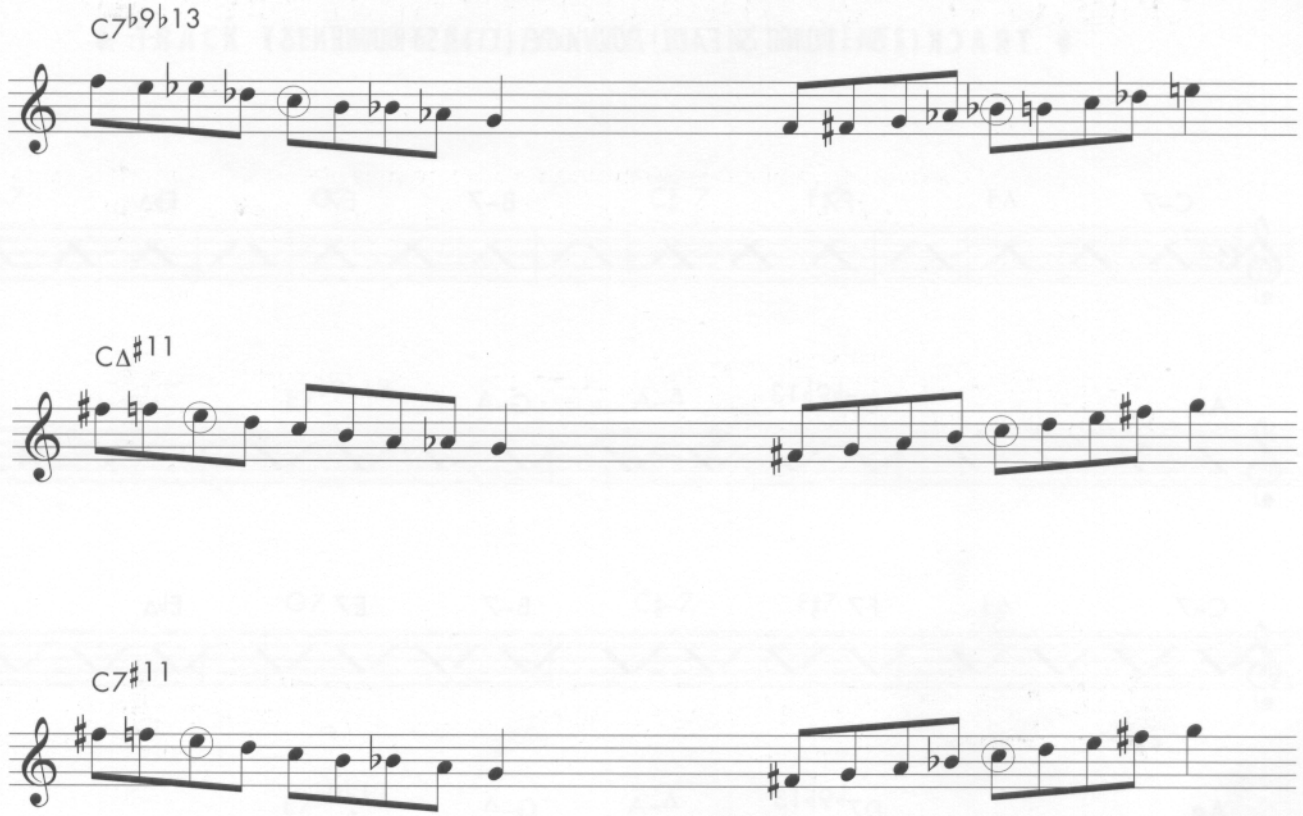
Tune 4 starting on the 9th



Chapter 8: Bop Scales Starting on the 11th

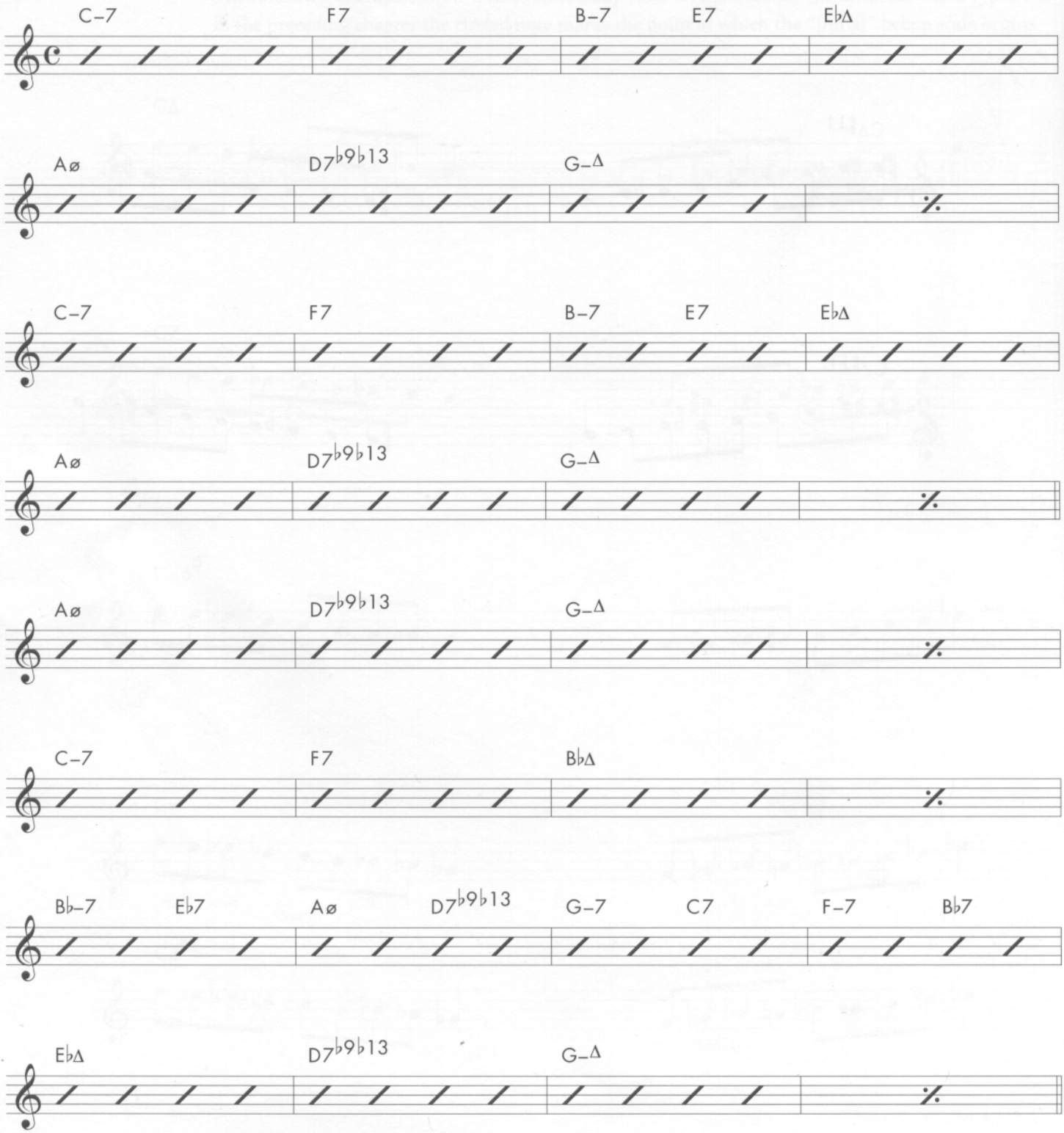
The following examples show how to start a bop scale on the 11th for the different chord types. As in the preceding chapter the circled note marks the point at which the "initial" bebop scale begins.



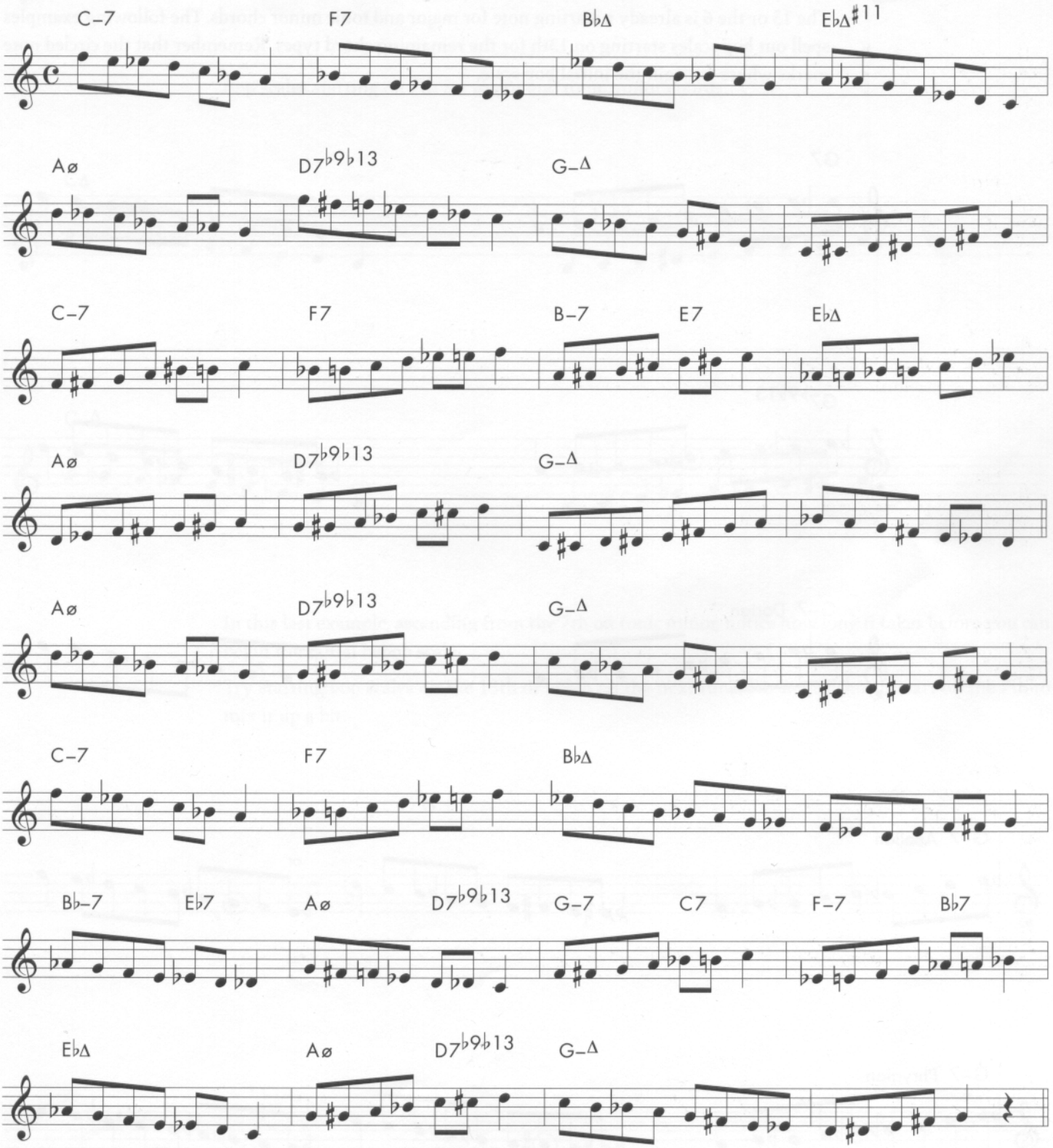

C7♭9♭13
CΔ♯11
C7♯11

Try starting bop scales on the 11th on this new tune:

TRACK 15: TUNE 5 *FALL FOLIAGE* (C INSTRUMENTS)



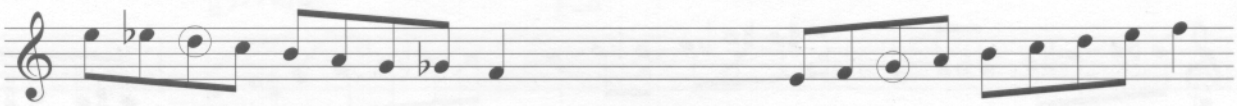
Here are the bop scales starting on the 11th for tune 5 written out:



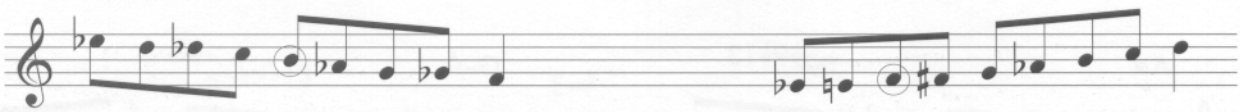
Chapter 9: Bop Scales Starting on the 13th

The 13 or the 6 is already a starting note for major and tonic minor chords. The following examples spell out bop scales starting on 13th for the remaining chord types. Remember that the circled note marks where to begin the initial bop scale.

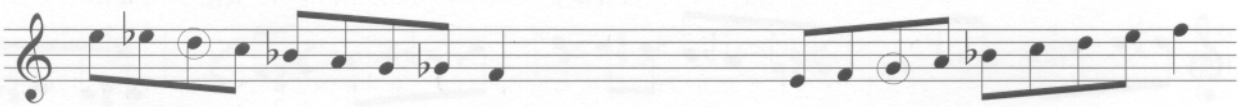
G7



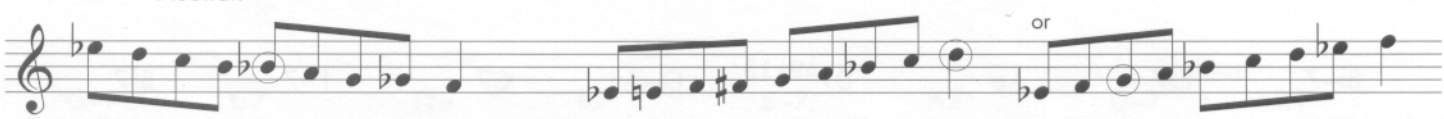
G7♭9♭13



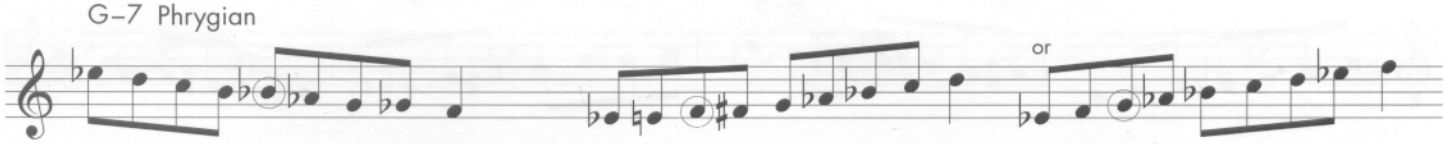
G–7 Dorian

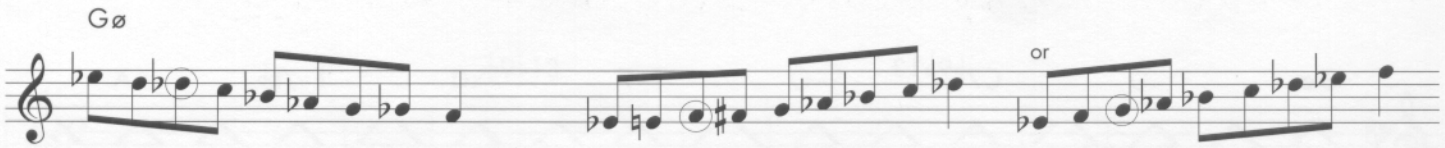


G–7 Aeolian

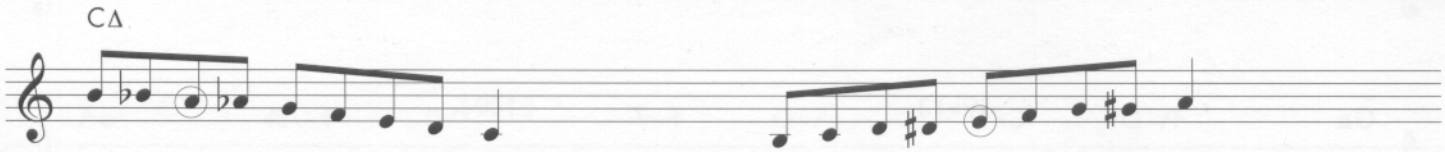


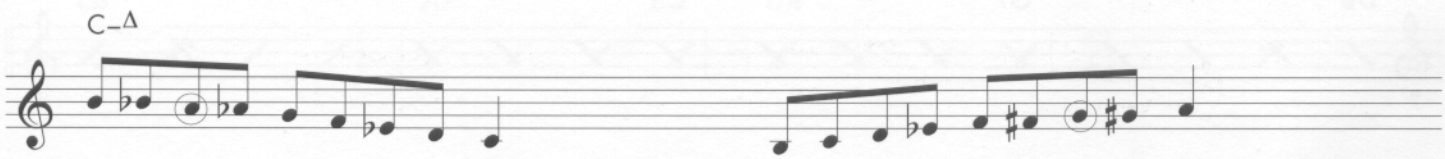
G–7 Phrygian





Bop scales starting on 7th for major and tonic minor chords.

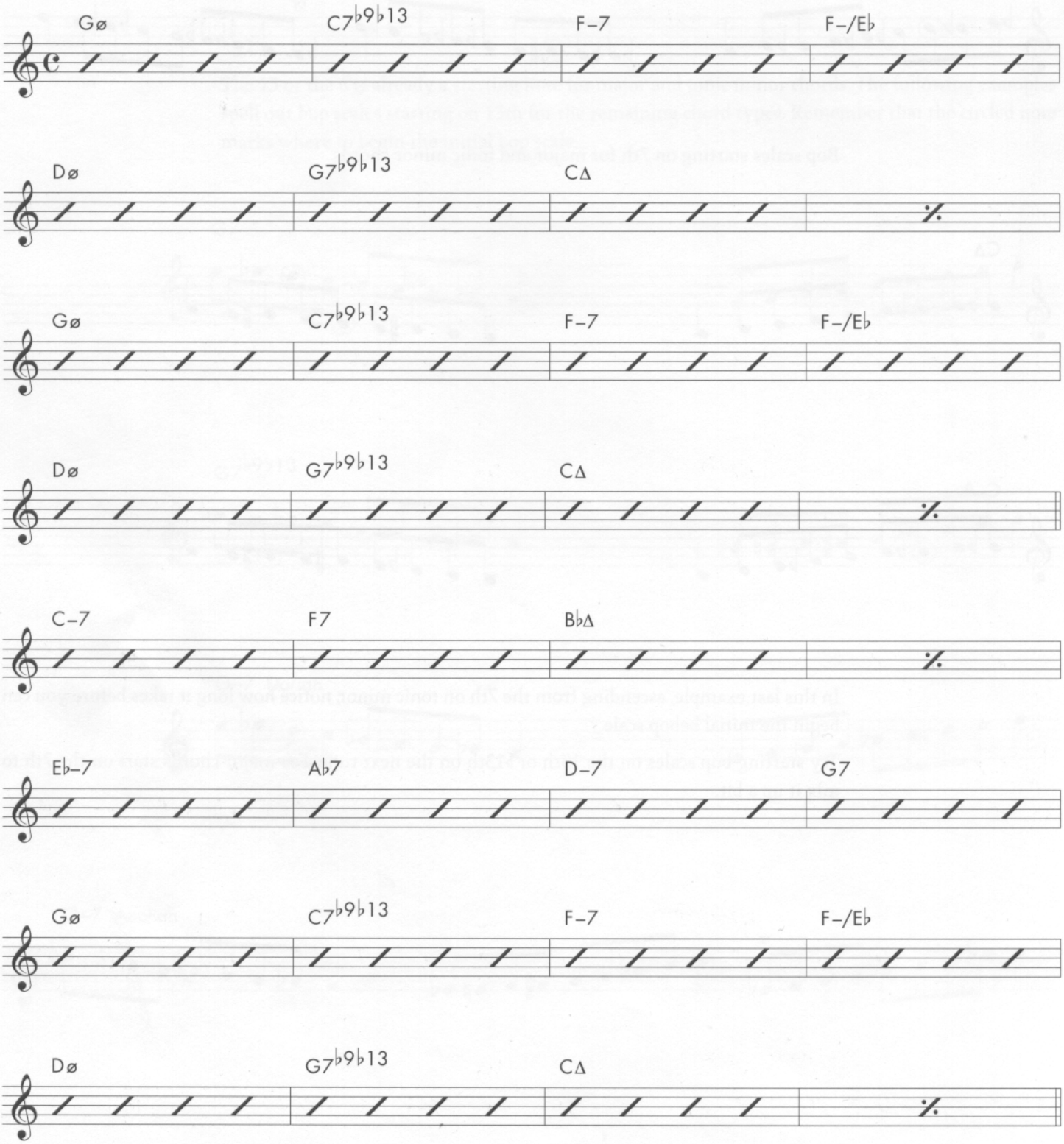




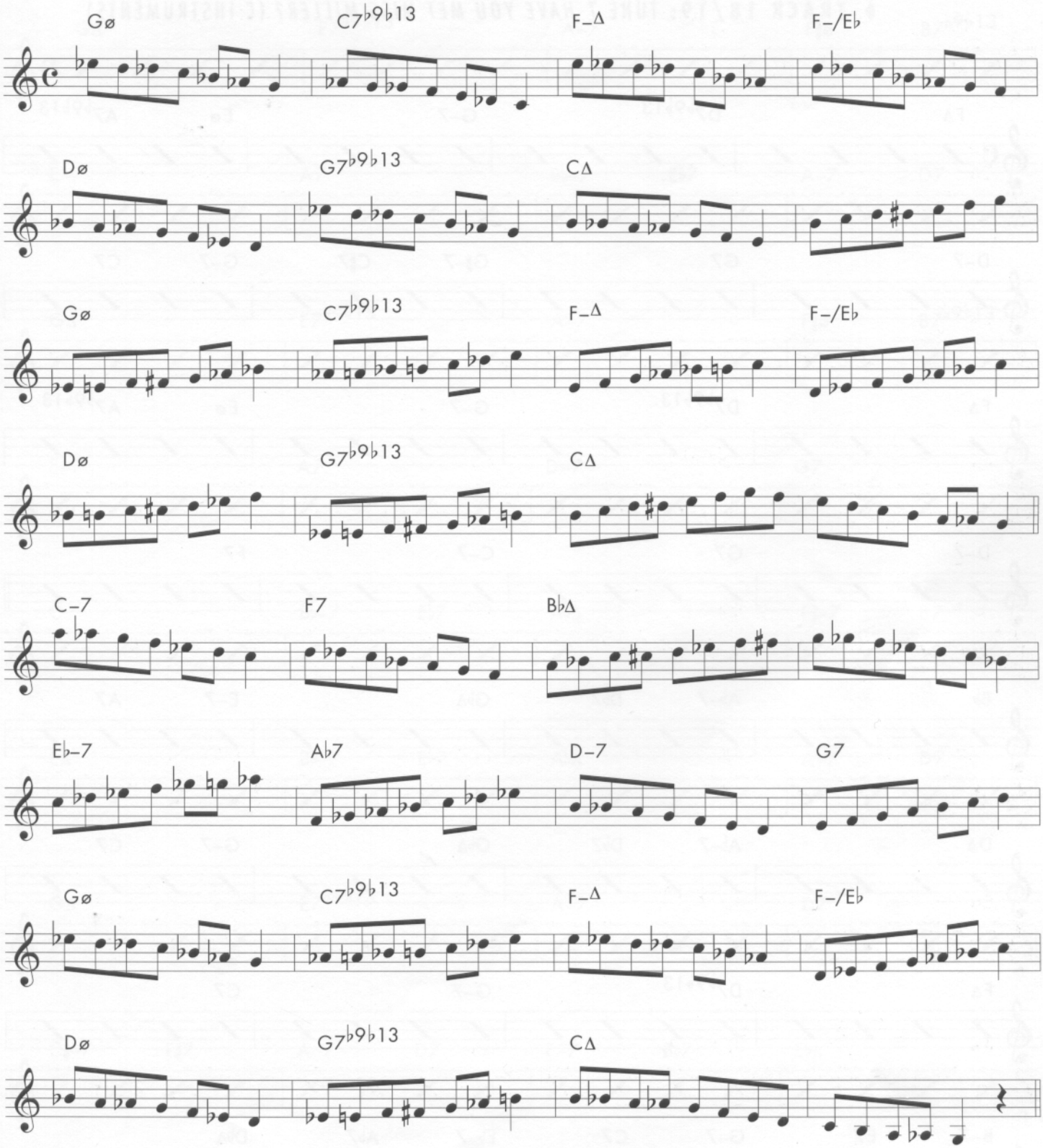
In this last example, ascending from the 7th on tonic minor, notice how long it takes before you can begin the initial bebop scale.

Try starting bop scales on the 13th or ♭13th on the next tune. For major chords start on the 7th to mix it up a bit.

TRACK 16/17: TUNE 6 *IS THIS THING CALLED LOVE?* (C INSTRUMENTS)

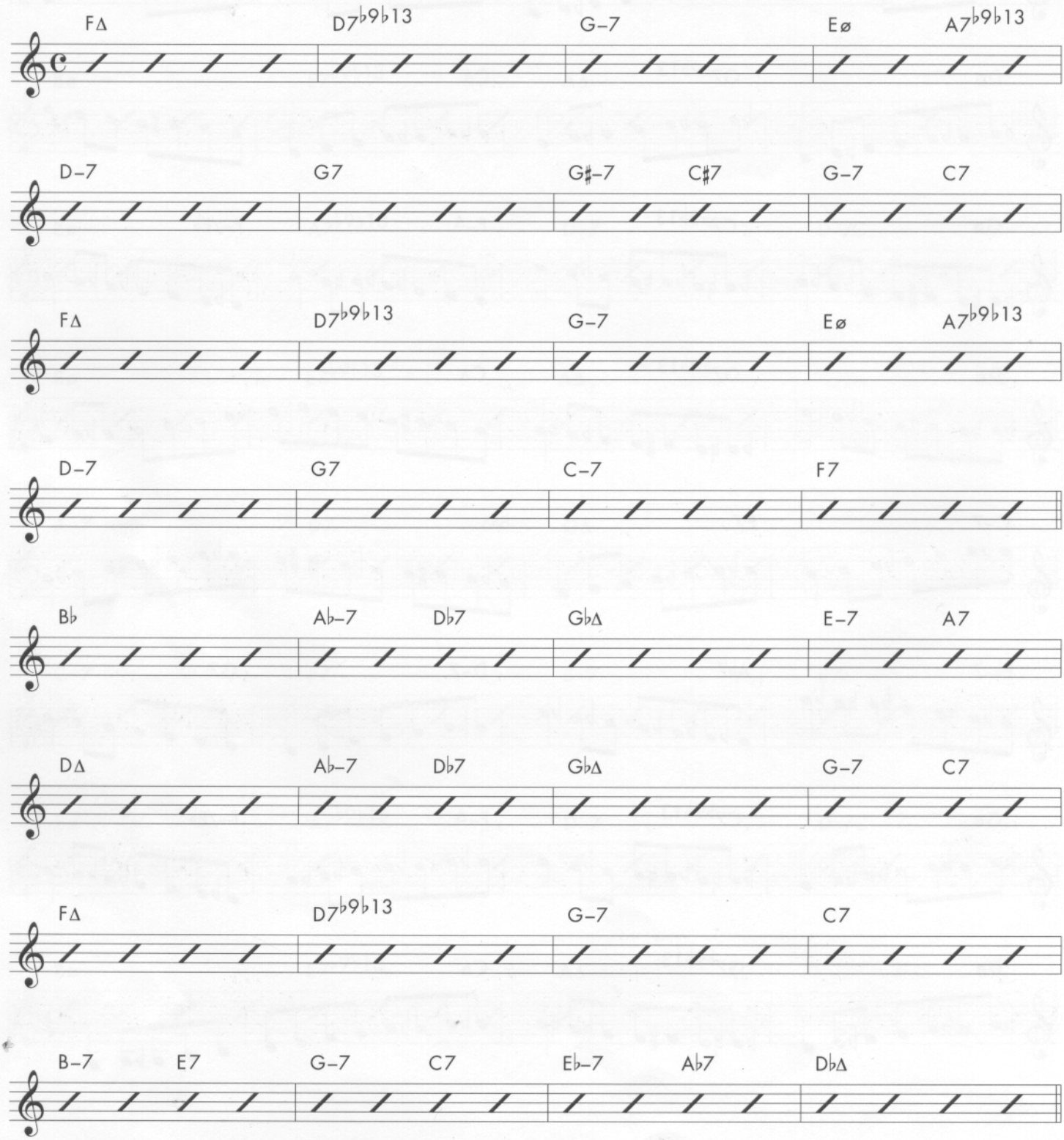


Here are bop scales starting on 13th or 7th for tonic chords on tune 6:

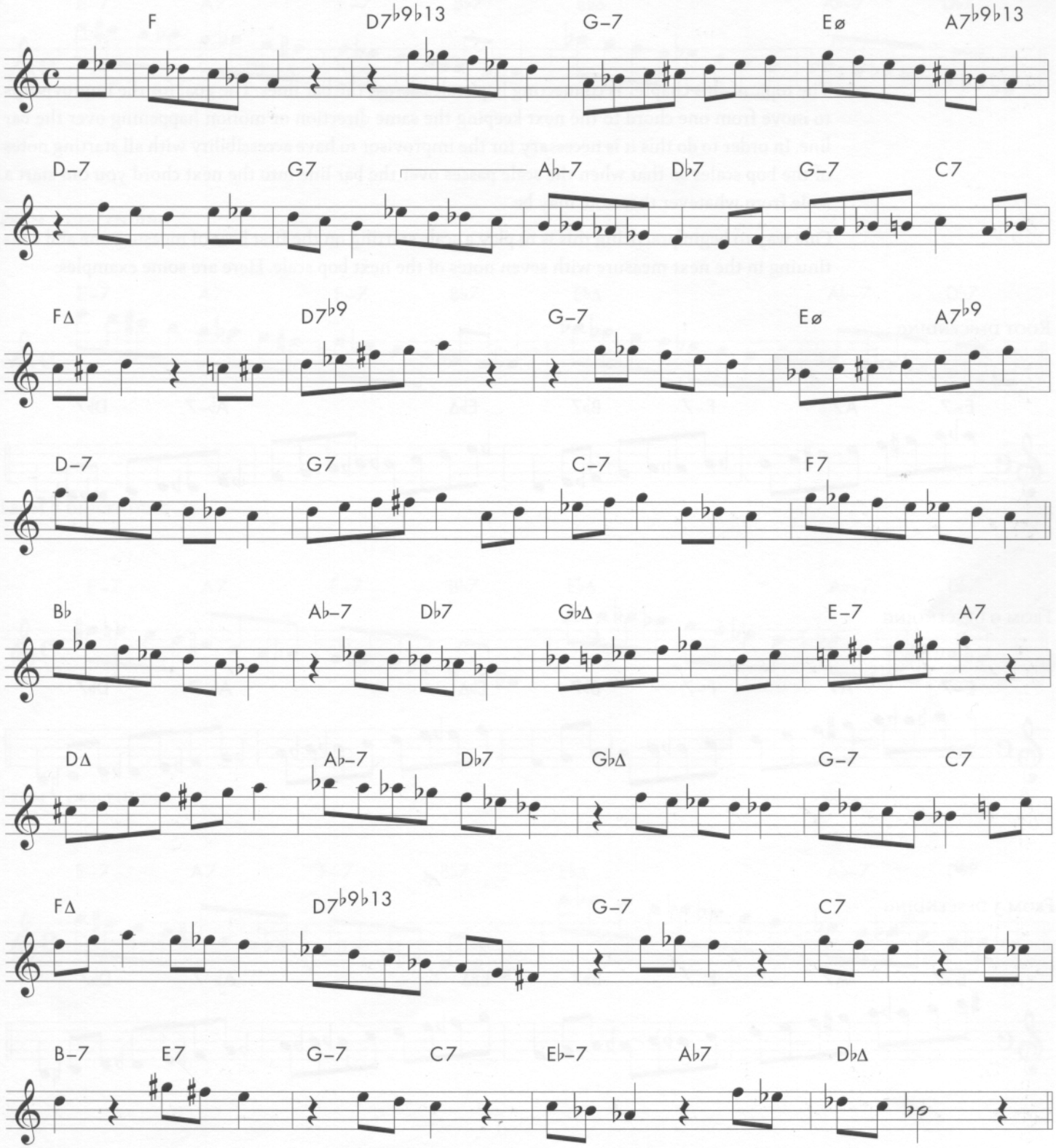


For the next assignment play through tune 7 and start bop scales on every scale degree both descending and ascending. Then play through the tune and make random choices for starting notes.

TRACK 18/19: TUNE 7 *HAVE YOU MET MISS MILLER?* (C INSTRUMENTS)



The following is an example of random choice starting notes on tune 7.

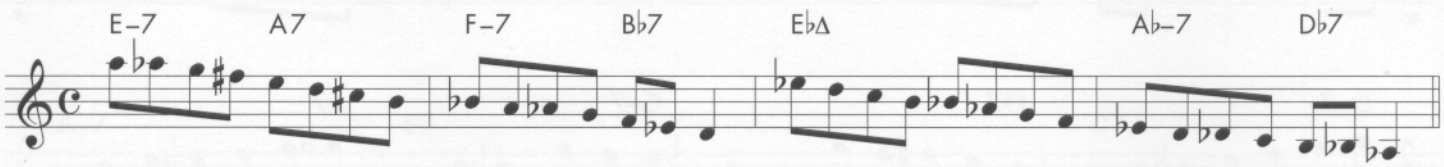


Chapter 10: Across the Bar Line

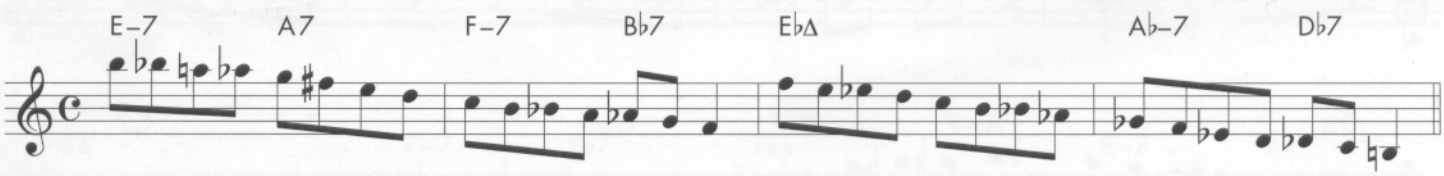
The topic of this chapter is connecting bop scales across the bar lines. The goal for the improviser is to move from one chord to the next keeping the same direction or motion happening over the bar line. In order to do this it is necessary for the improvisor to have accessibility with all starting notes of the bop scales so that when the scale passes over the bar line into the next chord you can start a scale from whatever that note may be.

One way to begin practicing this is to play a scale starting on the first beat of measure one and continuing in the next measure with seven notes of the next bop scale. Here are some examples:

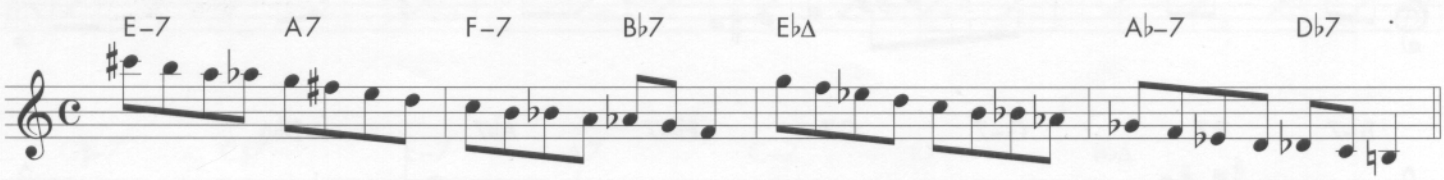
Root descending



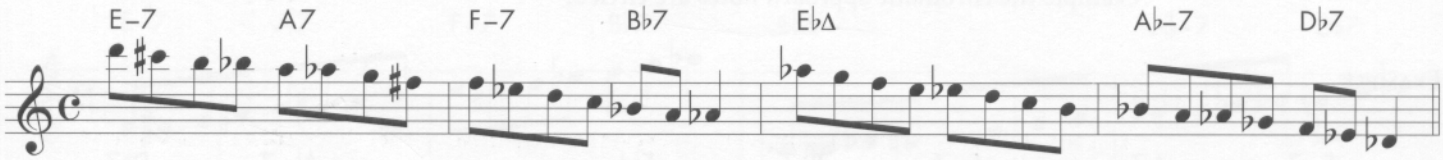
From 9 descending



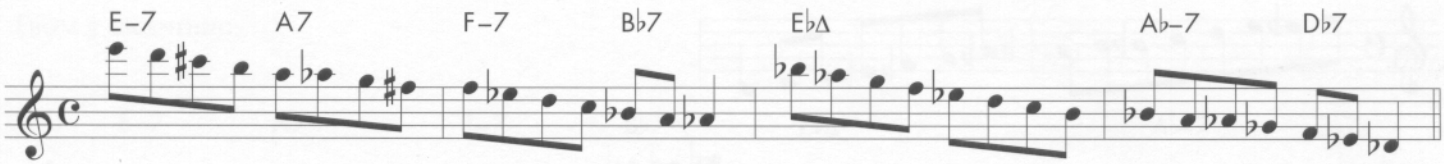
From 3 descending



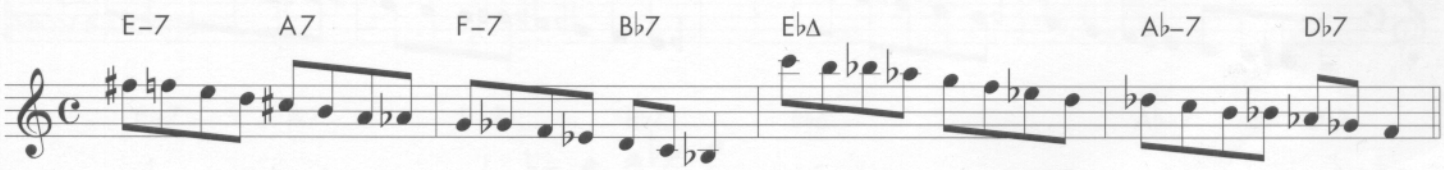
From 4 descending



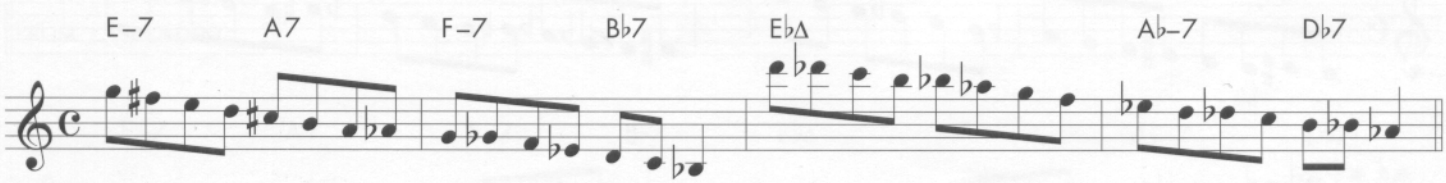
From 5 descending



From 6 descending

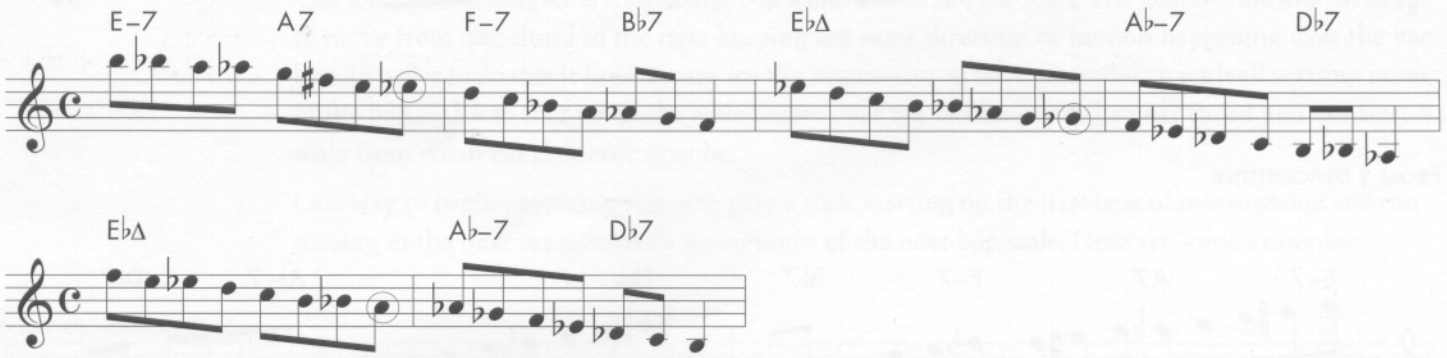


From 7 descending

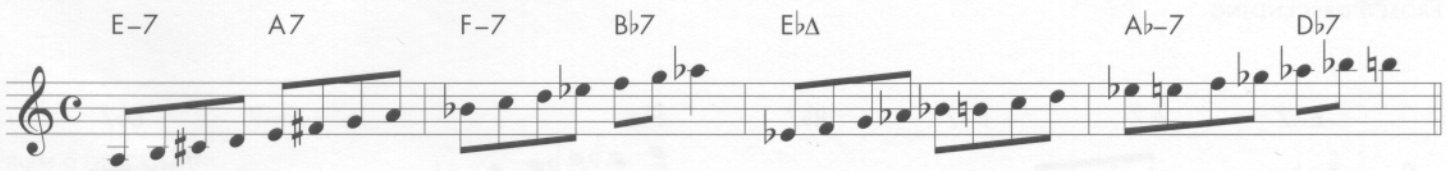


Another alternative for connecting scales across the barline is to make the beat on the "and" of four a chromatic approach to the nearest scale tone of the next chord (or next bar). In the following example the chromatic approach notes are circled:

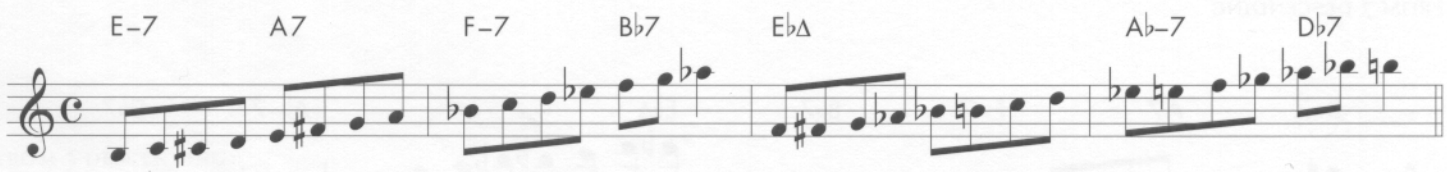
EXAMPLE:



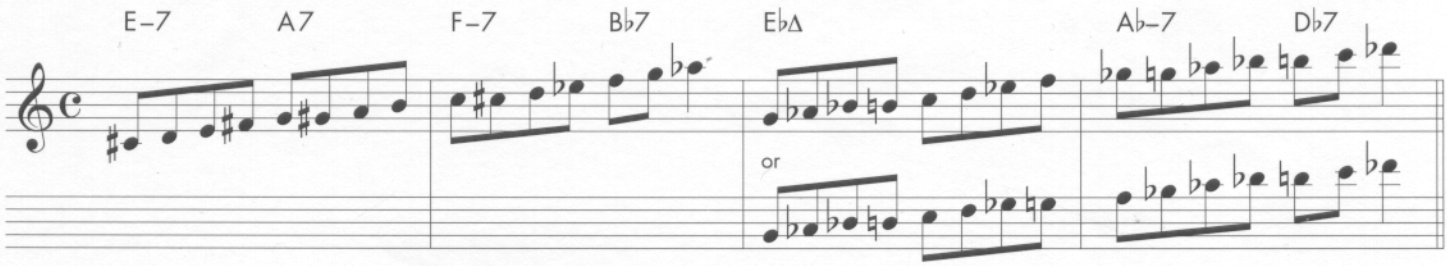
FROM ROOT ASCENDING:



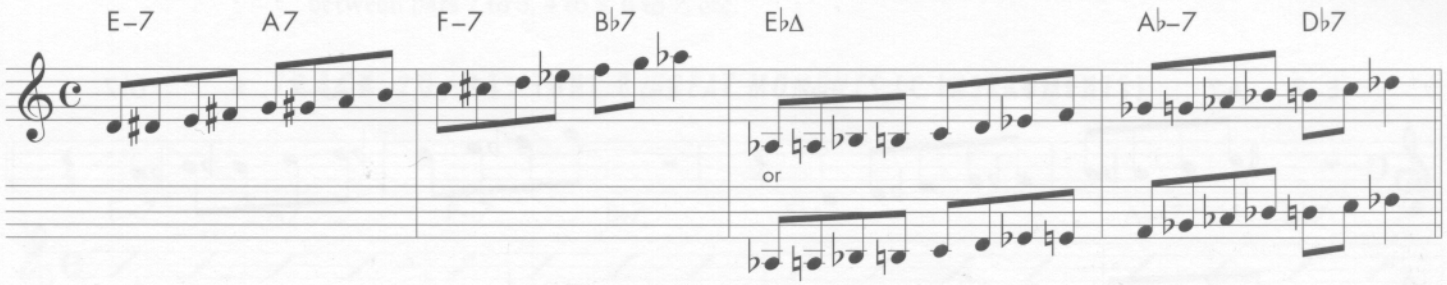
FROM 9 ASCENDING:



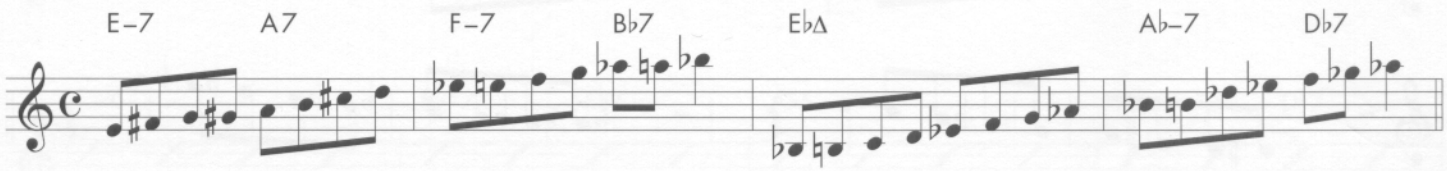
FROM 3 ASCENDING:



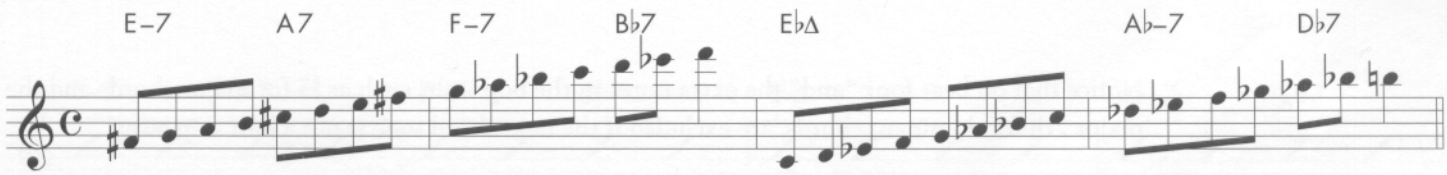
From 4 ascending:



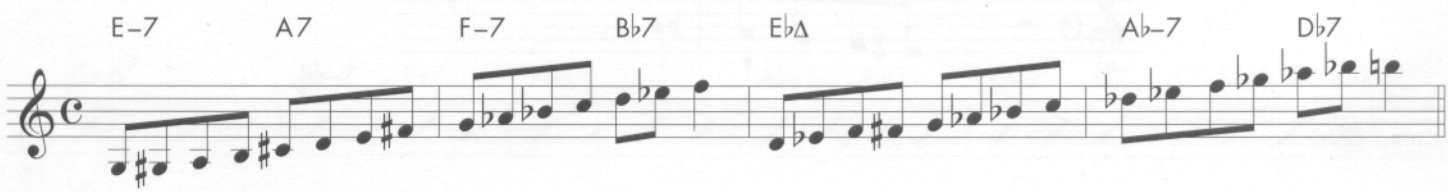
From 5 ascending:



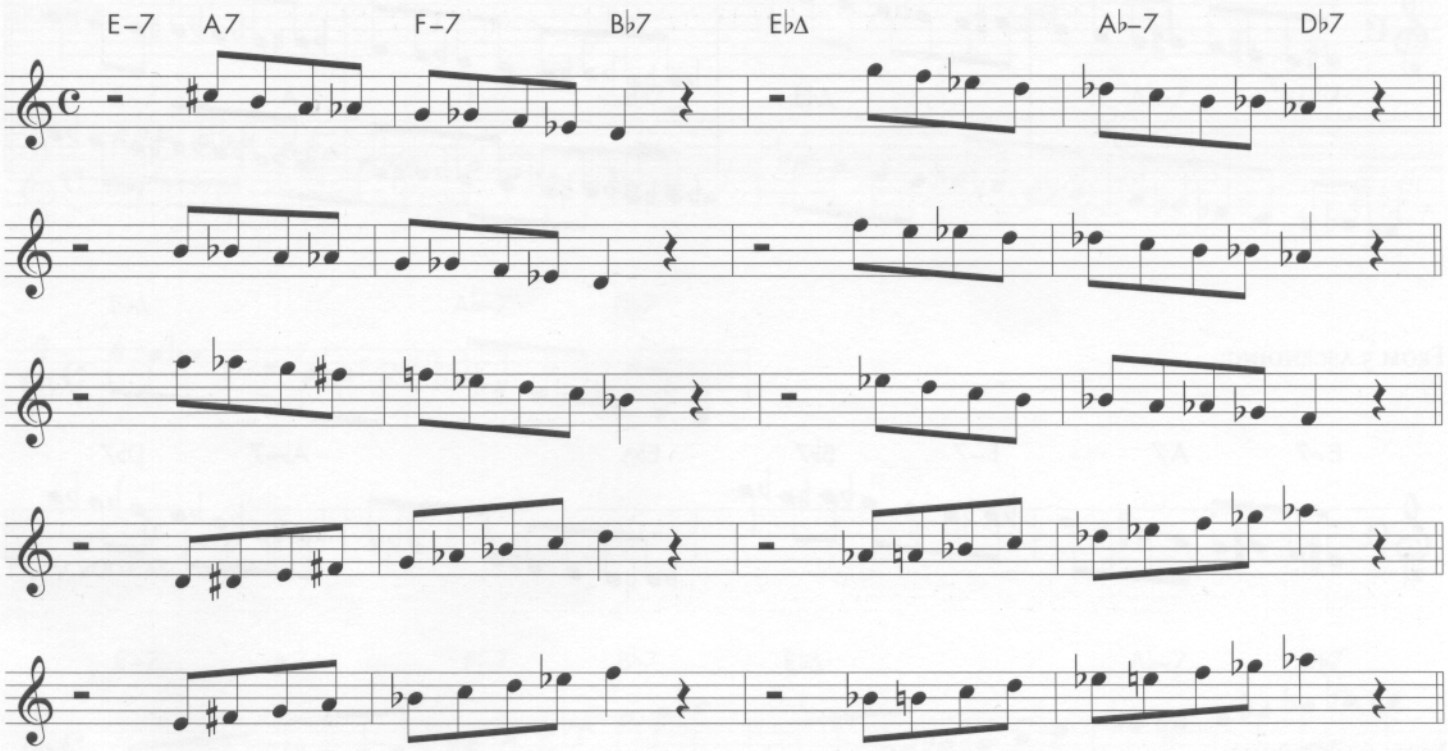
From 6 ascending:



From 7 ascending:



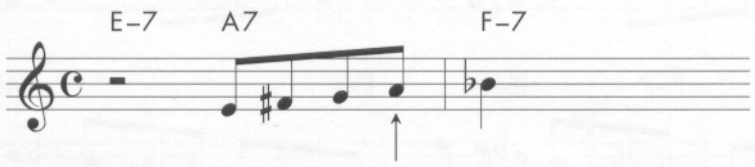
Another way to practice crossing the bar line is to play beats 3 and 4 of one bar into beats 1, 2 and 3 of the next. Some examples follow.



Notice that on beat four "and" the extra notes in the bop scale, such as ♯5 for major chords and the major 7th for dominant chords, are excluded if the next chord tone is not a half step away.

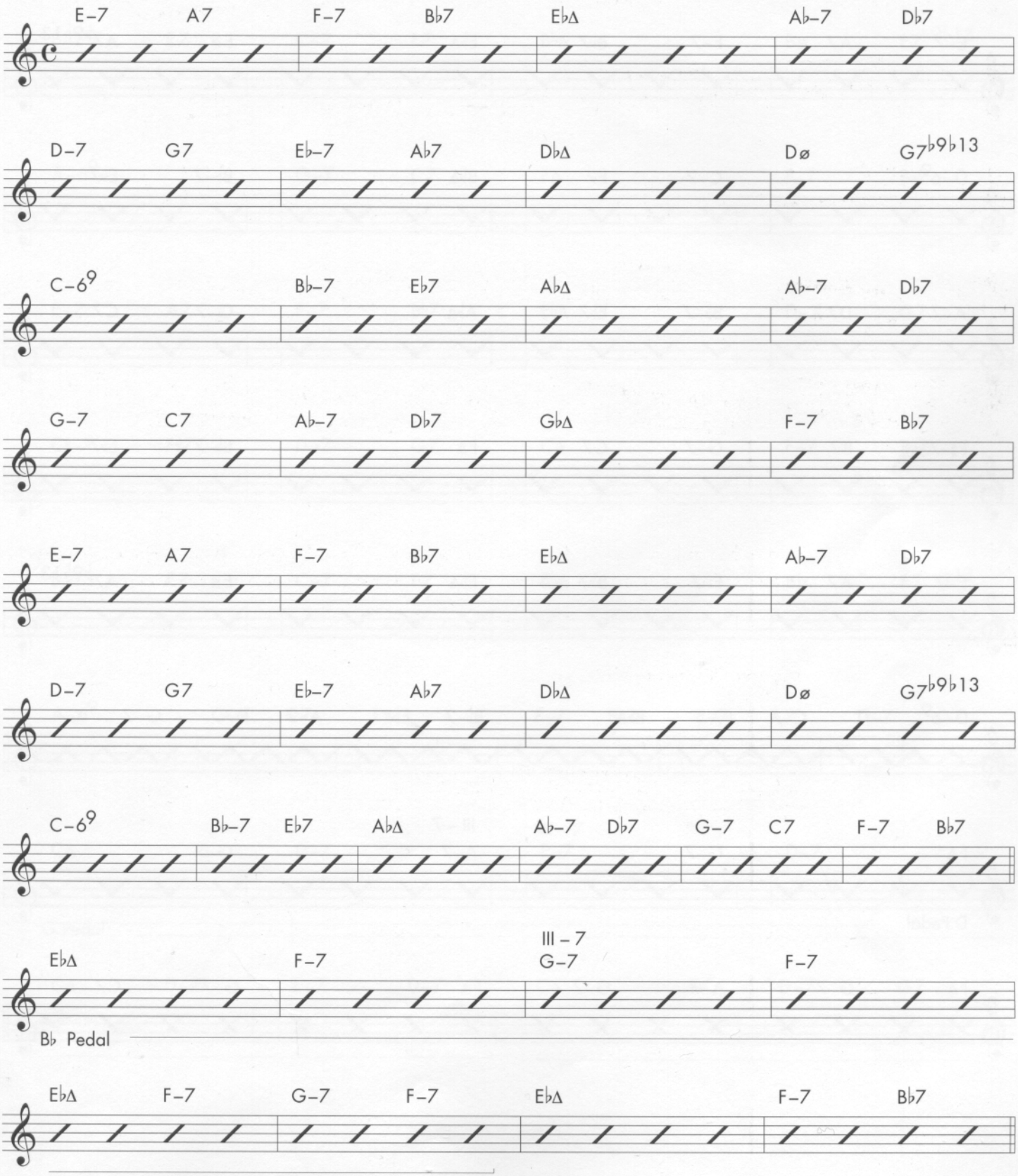
EXAMPLE:

The note G♯ is not needed.



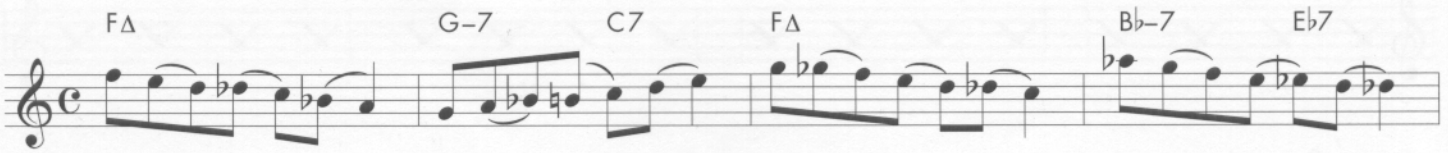
Play through this next tune and cross the bar lines with any of the methods discussed previously. Once you have crossed from bar 1 to 2 and 3 to 4, 5 to 6, go back and repeat the exercise crossing between bars 2 to 3, 4 to 5, 6 to 7, etc.

TRACK 20/21: TUNE 8 *GREAT MOMENTS* (C INSTRUMENTS)

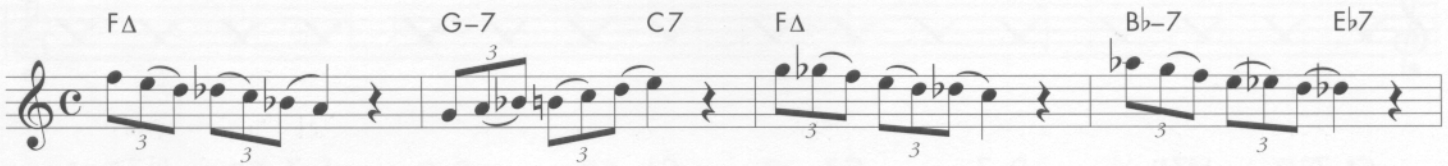


Chapter 11: Rhythmic Variations

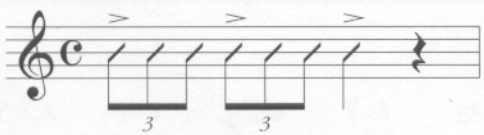
To give a little variety to a rather dry sound try playing the bop sales in triplets but accenting as if they were eighth notes. For example, instead of playing on the first four bars of tune 2 like this;



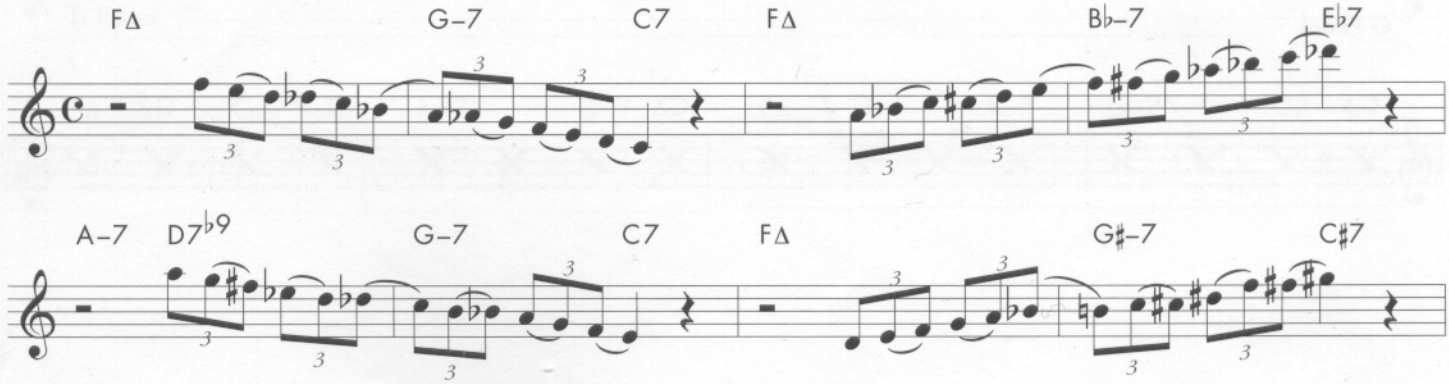
Try playing those notes in triplets, it would look like this;



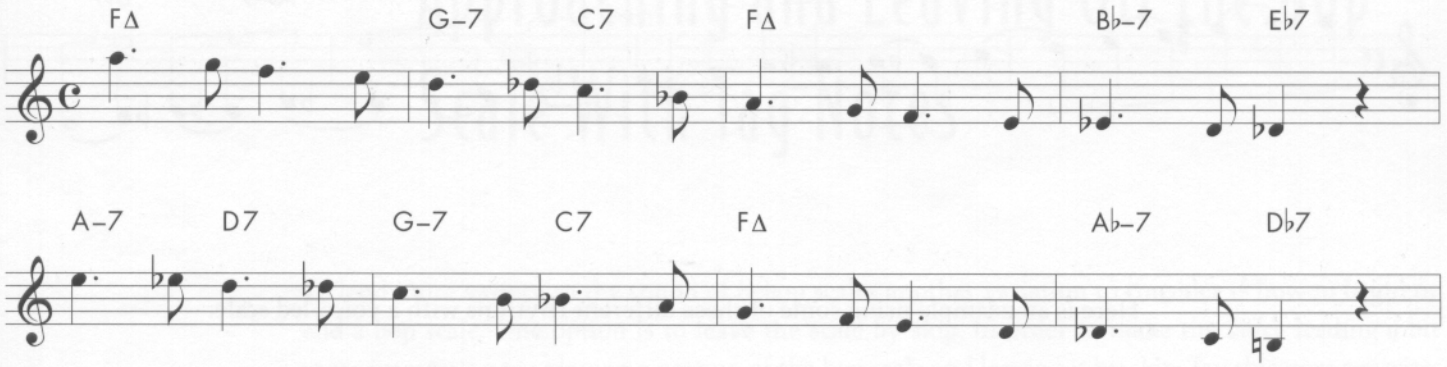
The articulation is the same as if the line were played with eighth notes. If you articulate accenting the first note of every triplet like so, the passing tone will get an undesired accent.



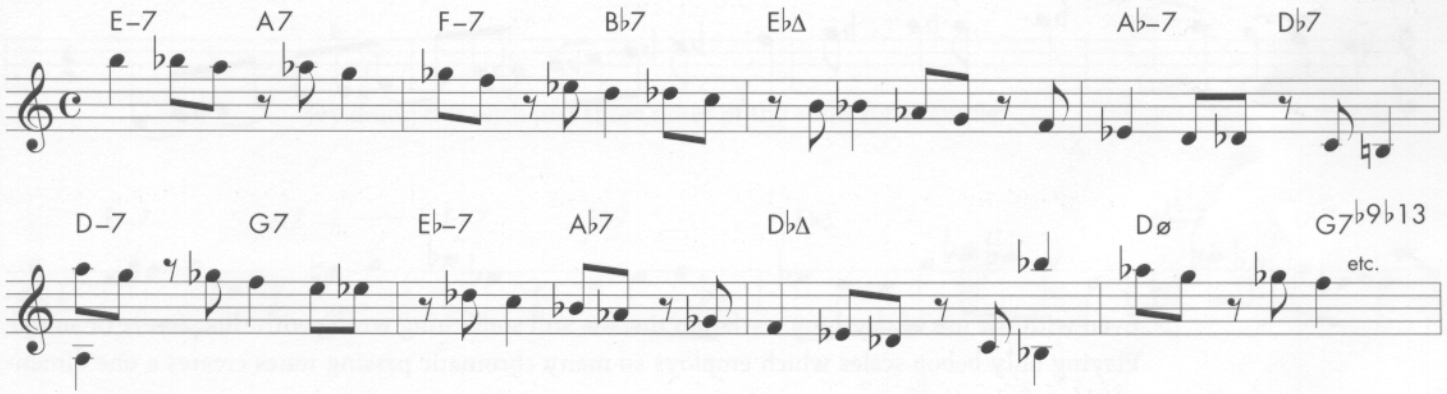
Playing triplets across the bar line also has a great effect. Here is an example on the beginning eight bars of tune 2.



Being able to start on any note and play triplets across the bar line is a great skill to develop for good voice leading. Another rhythmic device to try is playing the scales as if in half time. Here is an example again on tune 2.

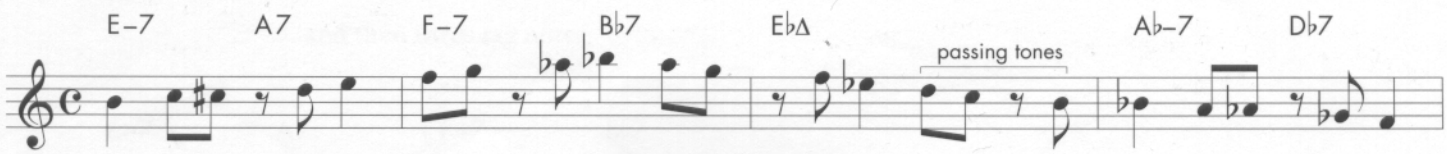


Another rhythmic device involves playing a 3/4 rhythm over 4/4. This next example uses this rythmic pattern, on tune 8.

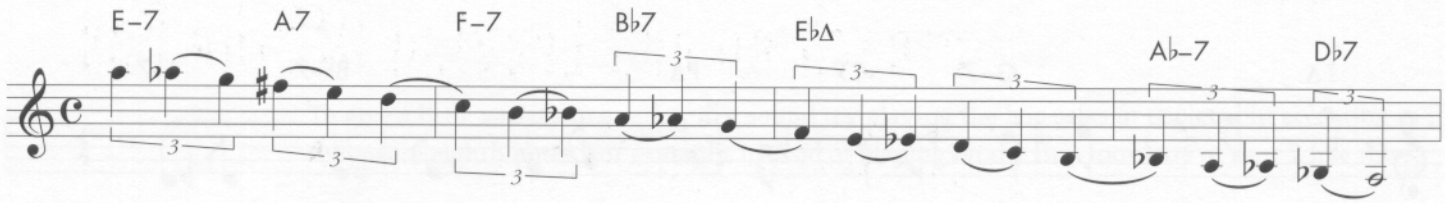


This line contains octave displacement when moving from the D♭7 to D–7 and again when moving from the D♭Δ to the Dø because of the range involved. Notice that the new bop scale starts with the quarter note.

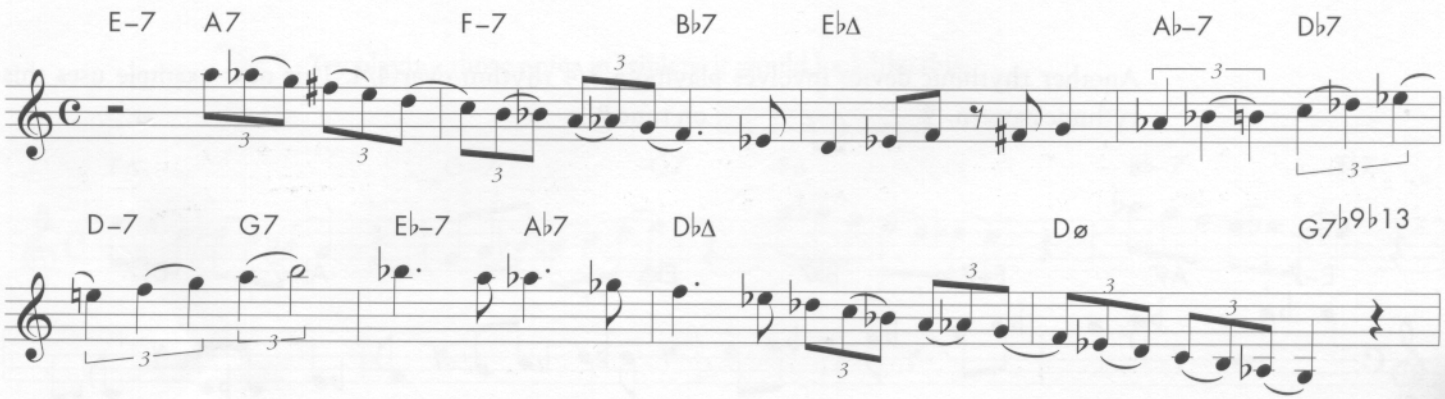
Here is another example:



Another rhythmic variation is playing quarter note triplets articulated like eighth notes.



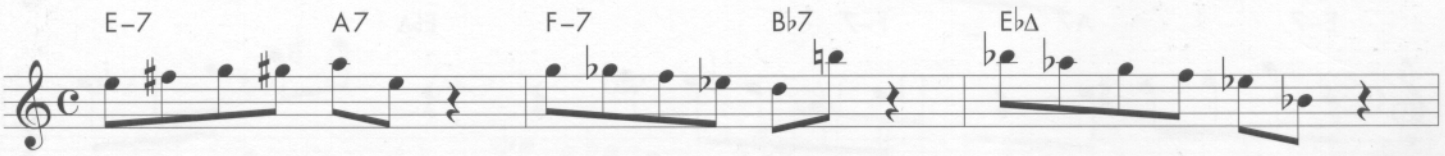
Here is an example using some of these different rhythms with a voice-led scale:



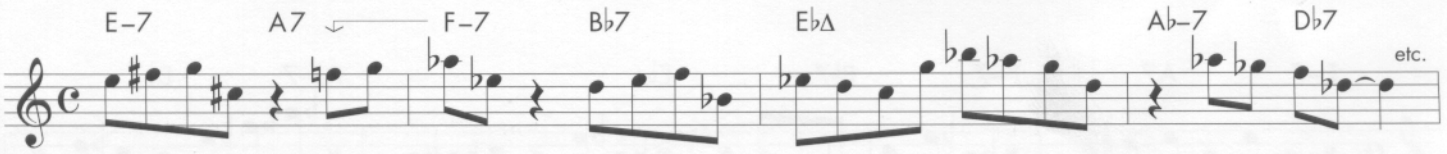
Even with the use of rhythmic variation there is still something wrong with this picture or sound. Playing only bebop scales which employs so many chromatic passing tones creates a one dimentional sound.

Chapter 12: Melodic Variations – Approaching and Leaving Off the Bop Scale With Tag Notes

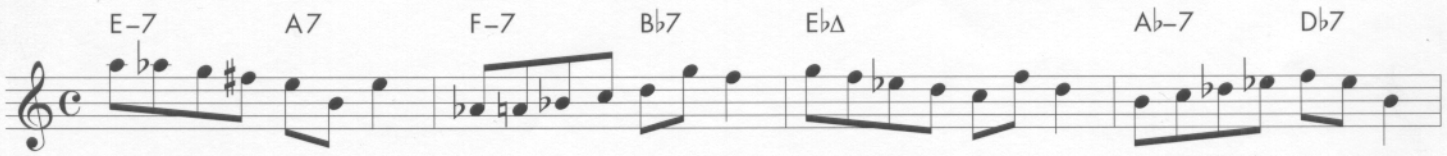
To lend more variety to the sound of bebop scales another variation to consider is how to begin or end a bop scale. One option is to leave the scale by skip. In order to make the voice leading a bit more interesting try playing a portion of the bop scale and leaving it by skip. Try this next exercise. Play five notes of the bop scale and leave it by one added tag note of your choice, for example;



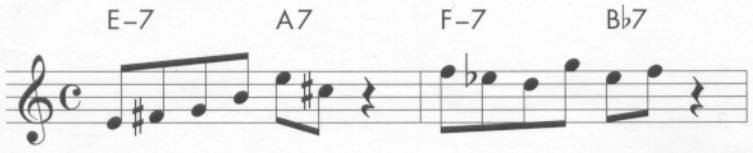
Try doing this with just three notes of the scale, for example;



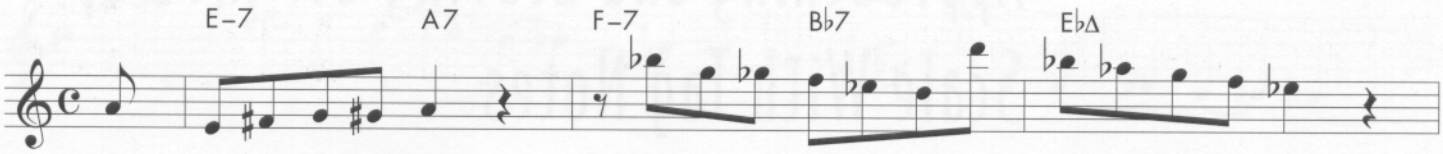
Taking this a step further, follow up the scale with two tag notes;



and then three tag notes;

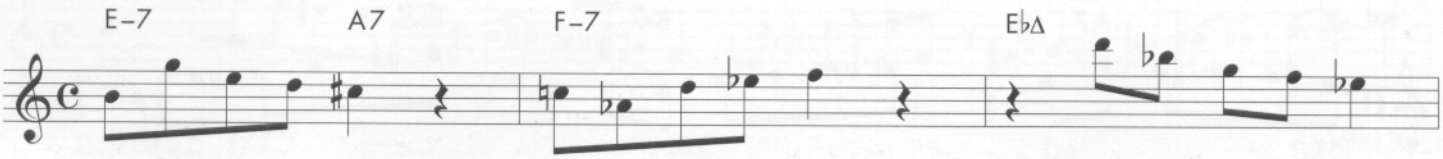


Another option for adding variety to the sound of the bop scales is approaching them with one, two, or three melodic tones. The following is an example of approaching a five note bop scale with one note:

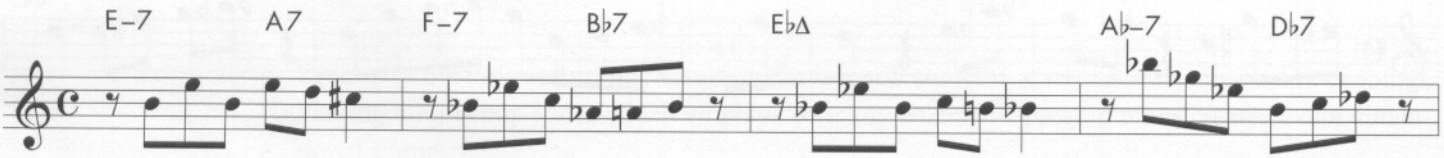


Notice that I approached beat 1 of bar one, beat 2 of the next phrase and again beat 1 of bar three.

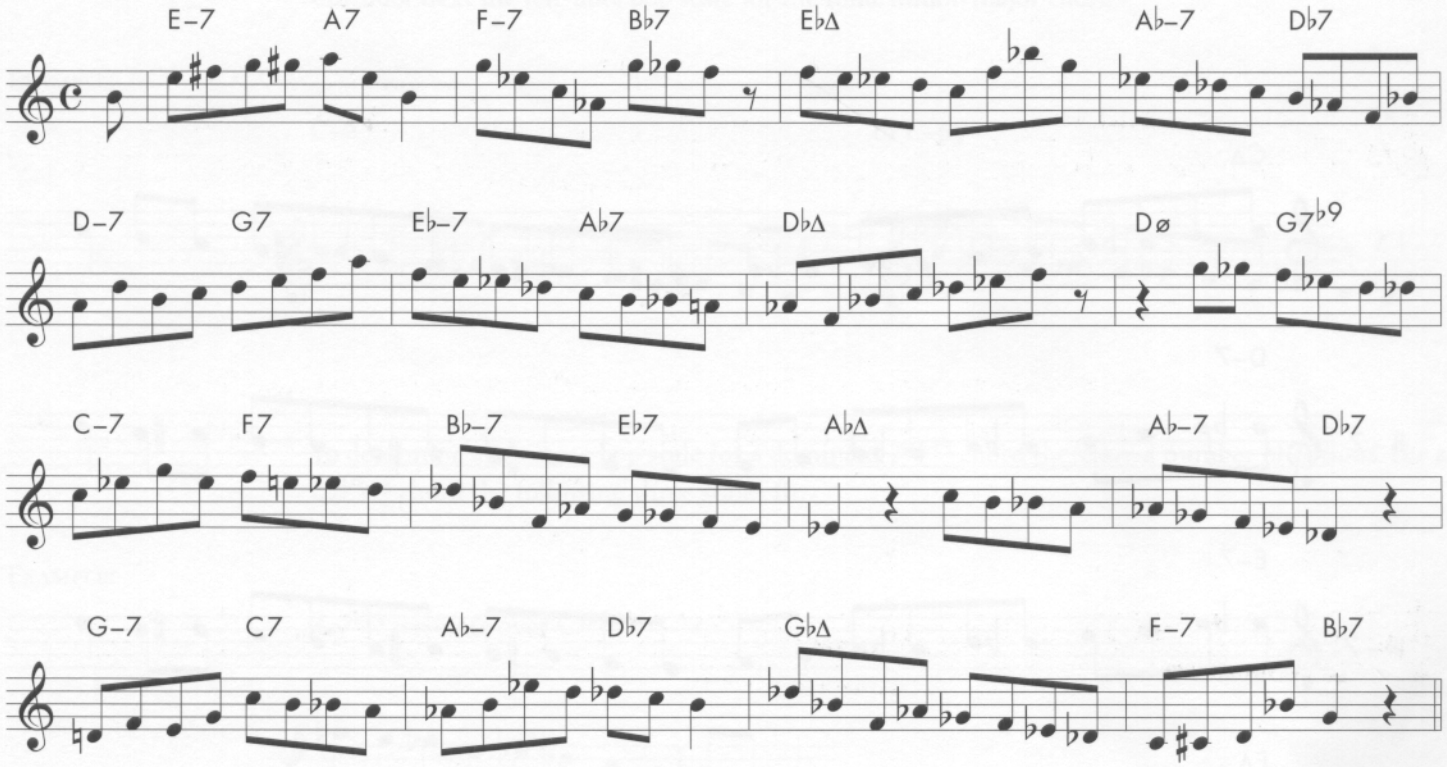
The following is an example of approaching a three-note bop scale with two melodic tones:



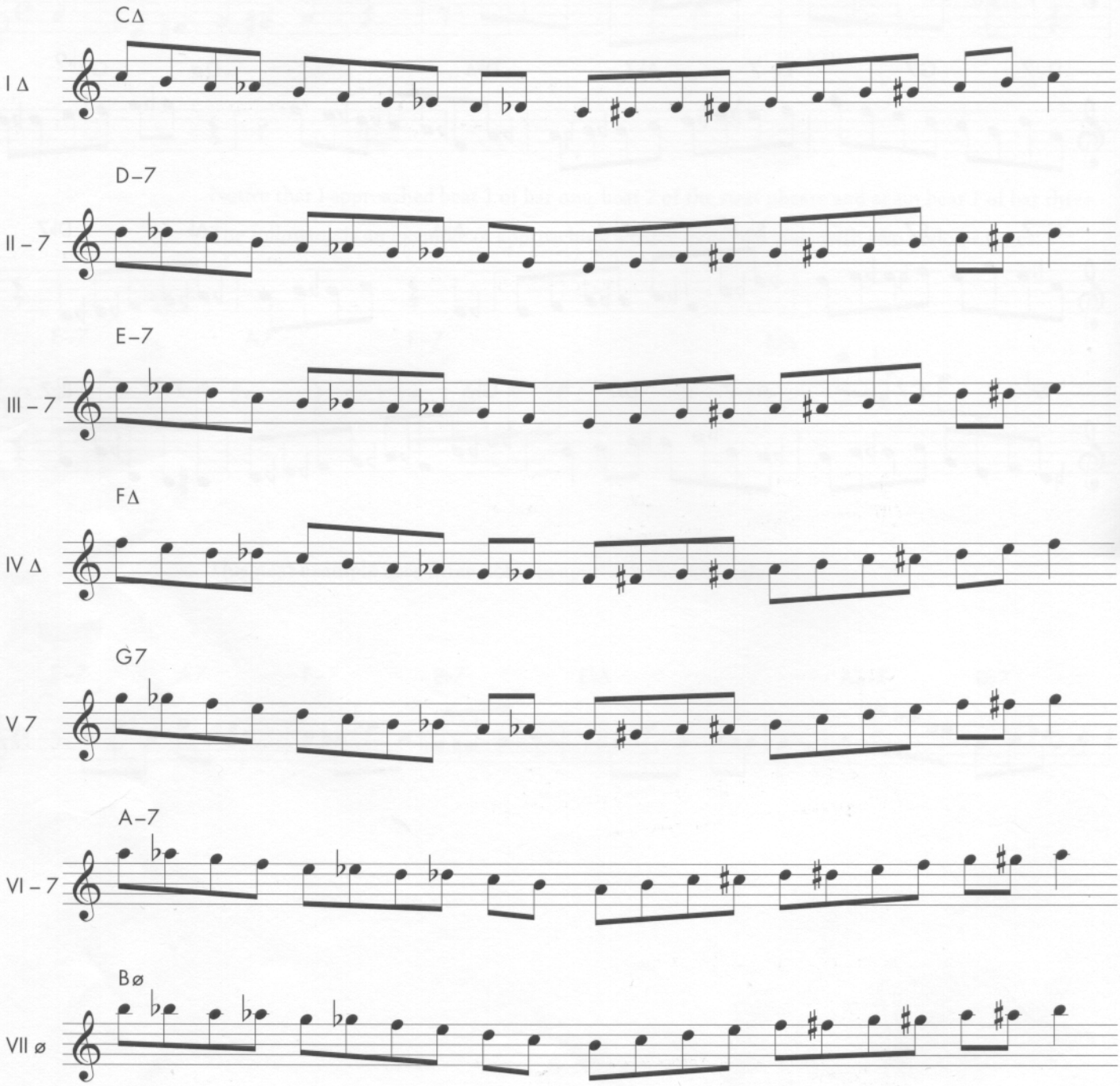
This next example uses three notes to approach the bop scale :



The following is an example of approaching and leaving bop scales with larger intervals:



Chapter 13: Ten-Note Bop Scales



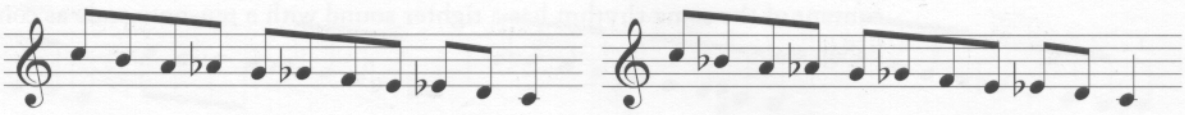
Notice that the down beats for both the IΔ and the IVΔ are 1 - 2 - 3 - 5 and 6. The down beats for the II–7, III–7, and VI–7 are 1 - 3 - 4 - 5 - and 7. The down beats for the V7 are 1 - 2 - 3 - 5 - and 7 and the down beats for the VIIø are 1 - 3 - 5 - 6 and 7. Downbeats are the places where you can start the scale and it sounds harmonically right or consistent with the chord.

Also notice that CΔ and A–7 are the same scale, D–7 and FΔ are the same scale, and Bø and G7 are the same scale. These ten-note bop scales add more chromaticism to the melodic line. Now we have the choice to use either the ten-note or the eight-note bop scale in our improvisations.

Consider next the ten-note bop scale for the tonic minor/major chord.

EXAMPLE:

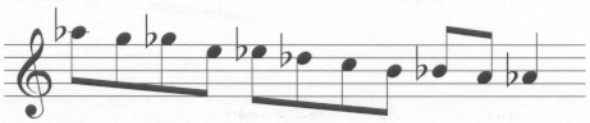
C–$^{\Delta}$ or C–69



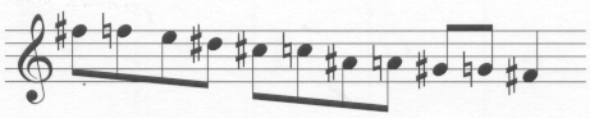
To determine a ten-note bop scale for a dominant 7$^{\flat9\flat13}$ chord there are a number of options. For a C7$^{\flat9\flat13}$ chord the following three scales fit.

EXAMPLE:

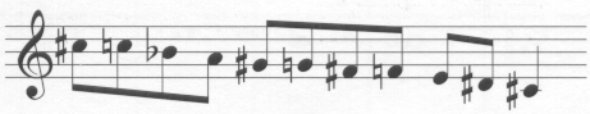
A$\flat$7$^{\flat13}$ ten-note over C7$^{\flat9\flat13}$



F$\sharp$7$^{\sharp11}$ ten-note over C7$^{\flat9\flat13}$



C$\sharp$–$^{\Delta}$ ten-note over C7$^{\flat9\flat13}$



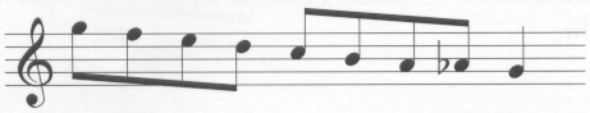
Chapter 14: Practice Grids

As with the examples below the material we've covered thus far allows us a number of choices.

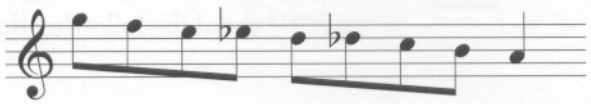
Notice that playing nine notes of the ten-note scale ends on a different note than starting on the same note of an eight-note scale and descending nine notes. This demonstrates that the intervallic content of the same rhythm has a tighter sound with a ten-note scale as compared to a eight-note bebop scale.

Example:

Descending from 5 on a CΔ (eight-note)

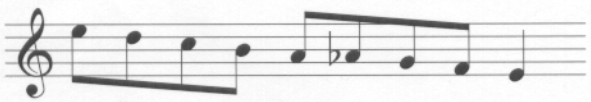


(ten-note)

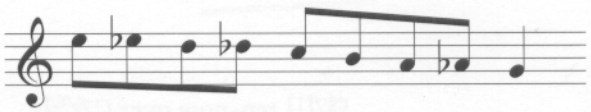


Example:

Descending from 3 on a CΔ (eight-note)

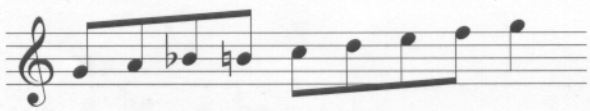


(ten-note)

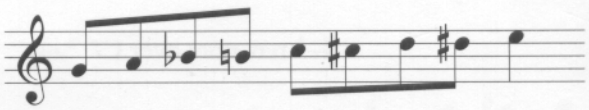


Example:

Ascending from 5 on a C7 (eight-note)



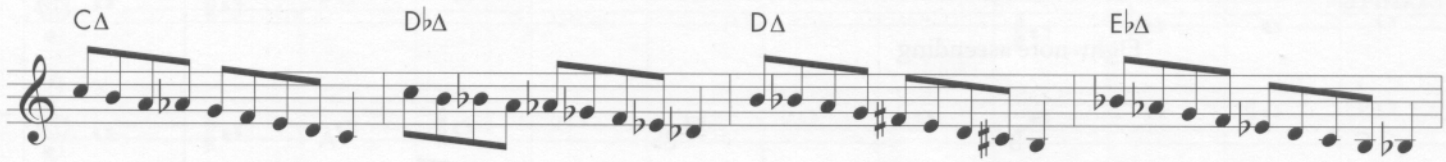
(ten-note)



Use the following grid to practice descending eight or ten-note major bop scales. Start each scale on the given note. Here are the first four measures for this exercise using the eight-note scale and then the ten-note scale.

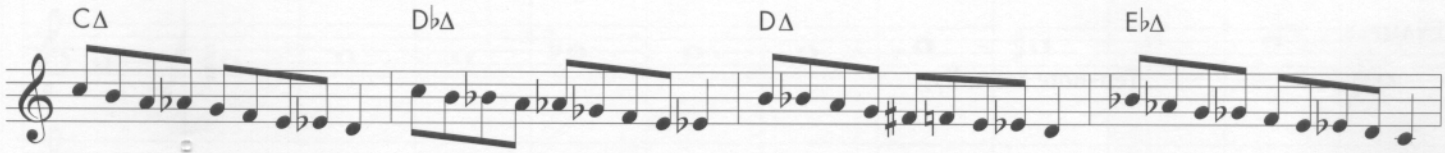
EXAMPLE:

Eight-note

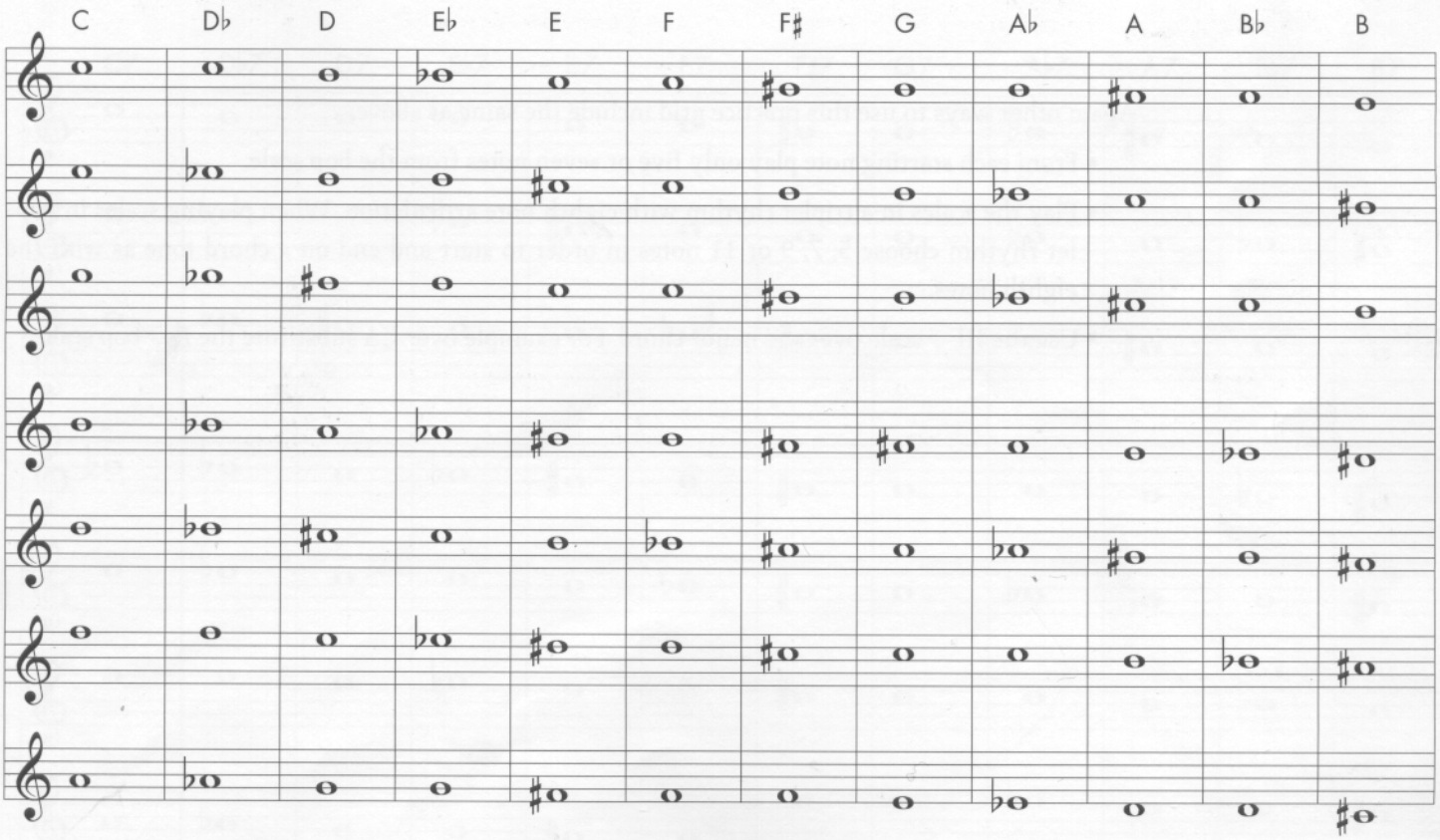


EXAMPLE:

Ten-note



Grid #1 Descending/Major



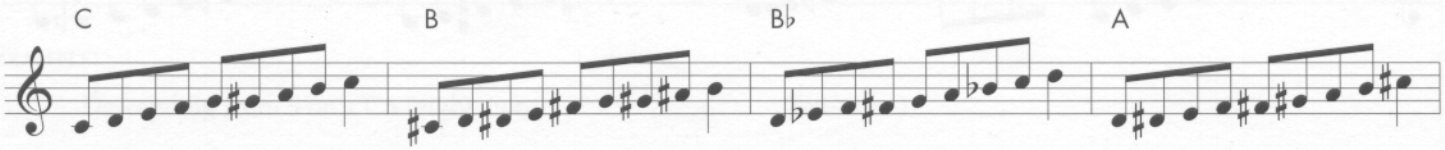
Other ways to use this practice grid include:

- From each starting note play only five or seven notes from the bop scale.
- Play the scales in a triplet rhythm with eighth note articulation.
- Use the III–7 scale over the major chord. For example over CΔ substitute the E–7 bop scale.

The next grid can be used to practice ascending eight-note or ten-note bop scales.

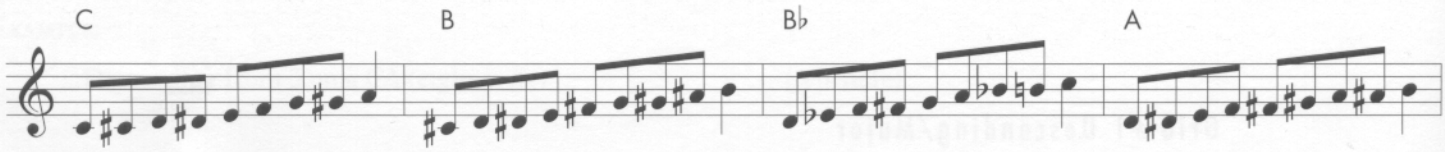
EXAMPLE:

Eight-note ascending



EXAMPLE:

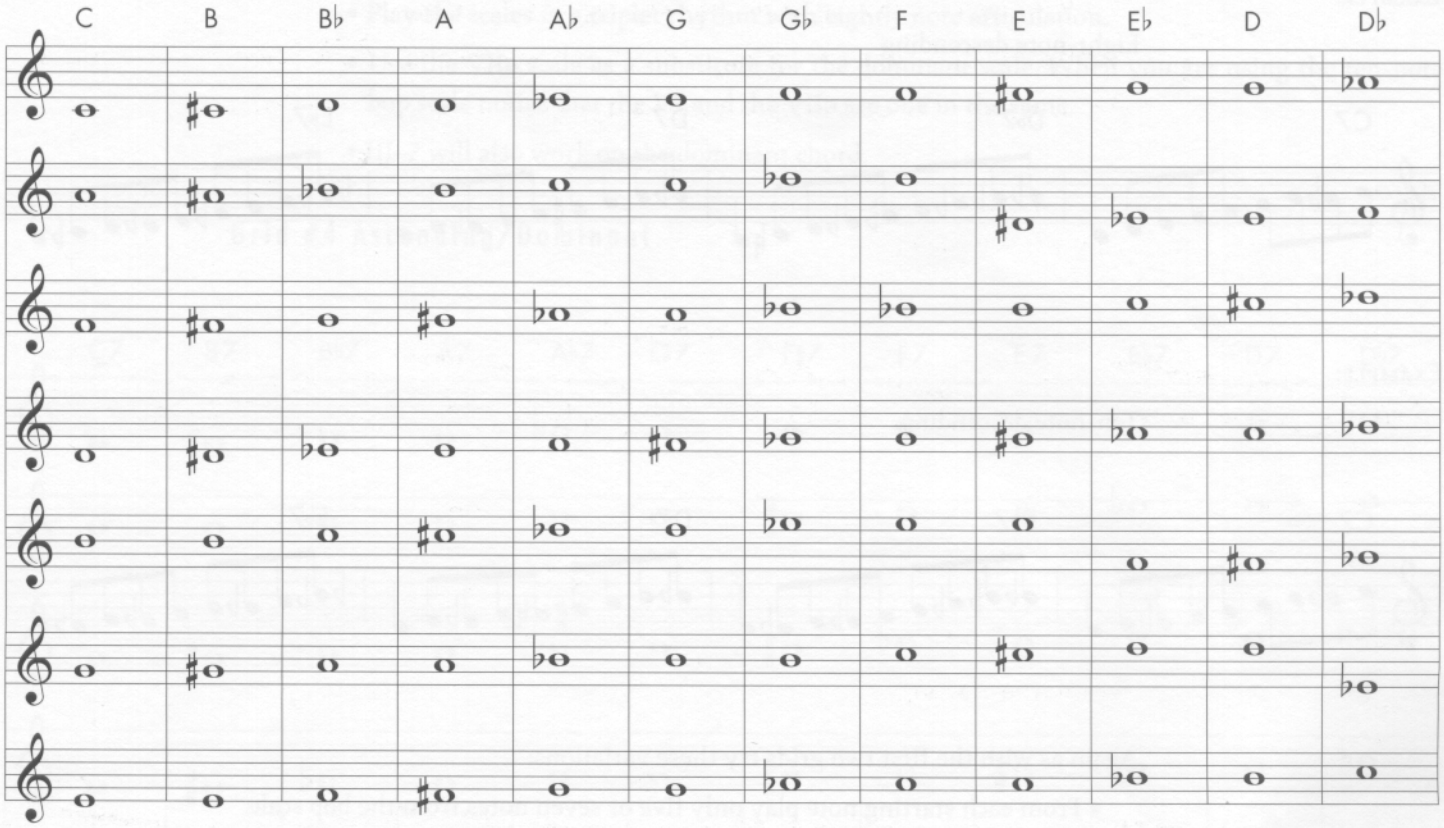
Ten-note ascending



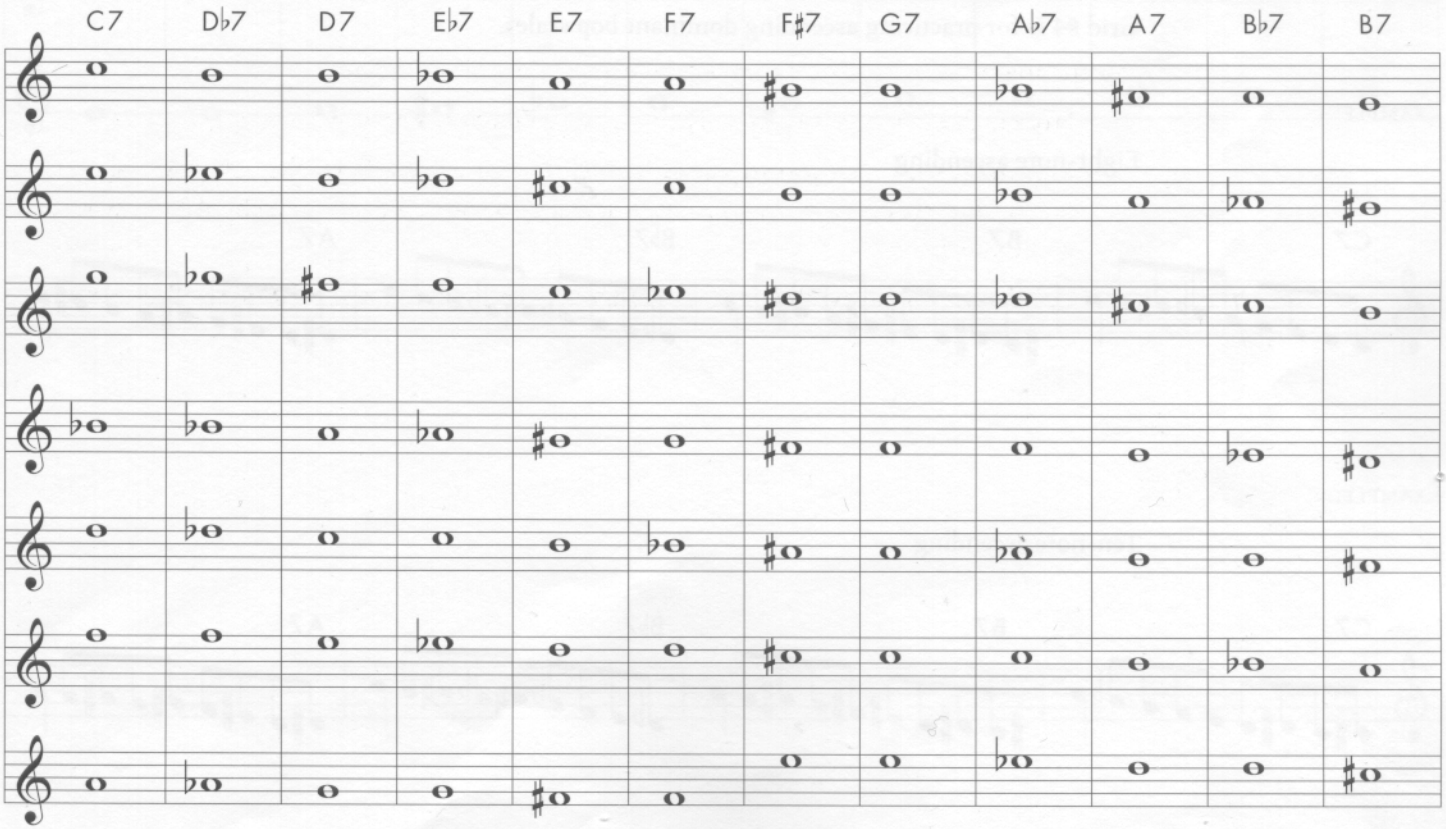
Again other ways to use this practice grid include the same as above:

- From each starting note play only five or seven notes from the bop scale.
- Play the scales in a triplet rhythm with eighth note articulation. When playing scales in triplet rhythm choose 5, 7, 9 or 11 notes in order to start and end on a chord tone as with the eighth notes.
- Use the III–7 scale over the major chord. For example over CΔ substitute the E–7 bop scale.

Grid #2 Ascending/Major



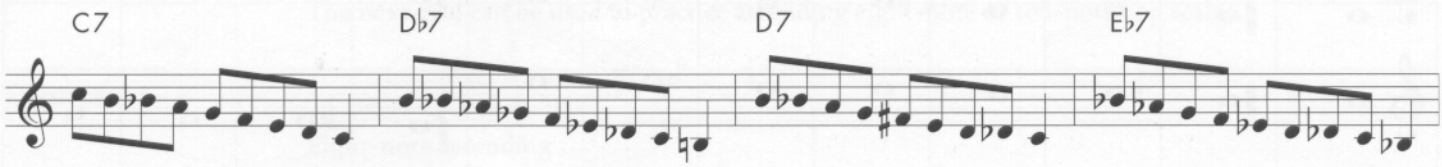
Grid #3 Descending/Dominant



Use grid #3 to practice descending dominant bop scales.

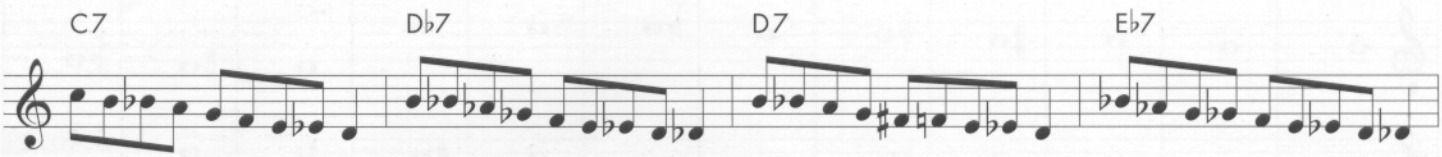
EXAMPLE:

Eight-note descending



EXAMPLE:

Ten-note descending



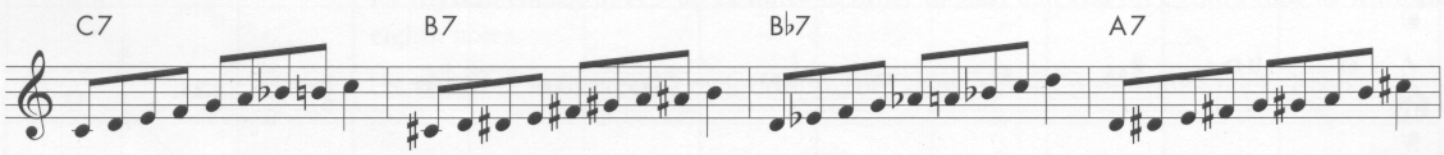
Again as with the first two grids try these variations:

- From each starting note play only five or seven notes from the bop scale.
- Play the scales in a triplet rhythm with eighth note articulation.
- Use the VIIø scale as a substitute for the dominant scale. When you are using the ten-note bop scale notice that the V7 and the VIIø are one in the same.
- III–7 will also work for the dominant scale in eight or ten-note.

Grid #4 is for practicing ascending dominant bop scales.

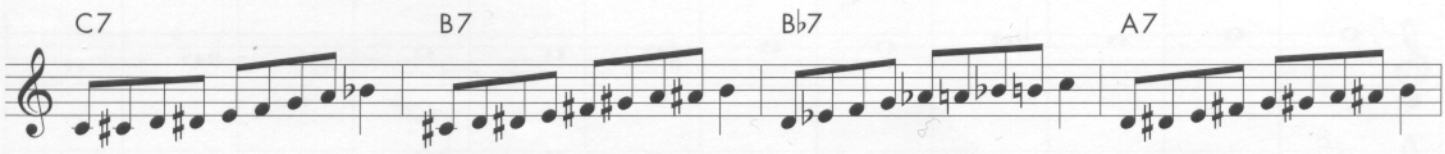
EXAMPLE:

Eight-note ascending



EXAMPLE:

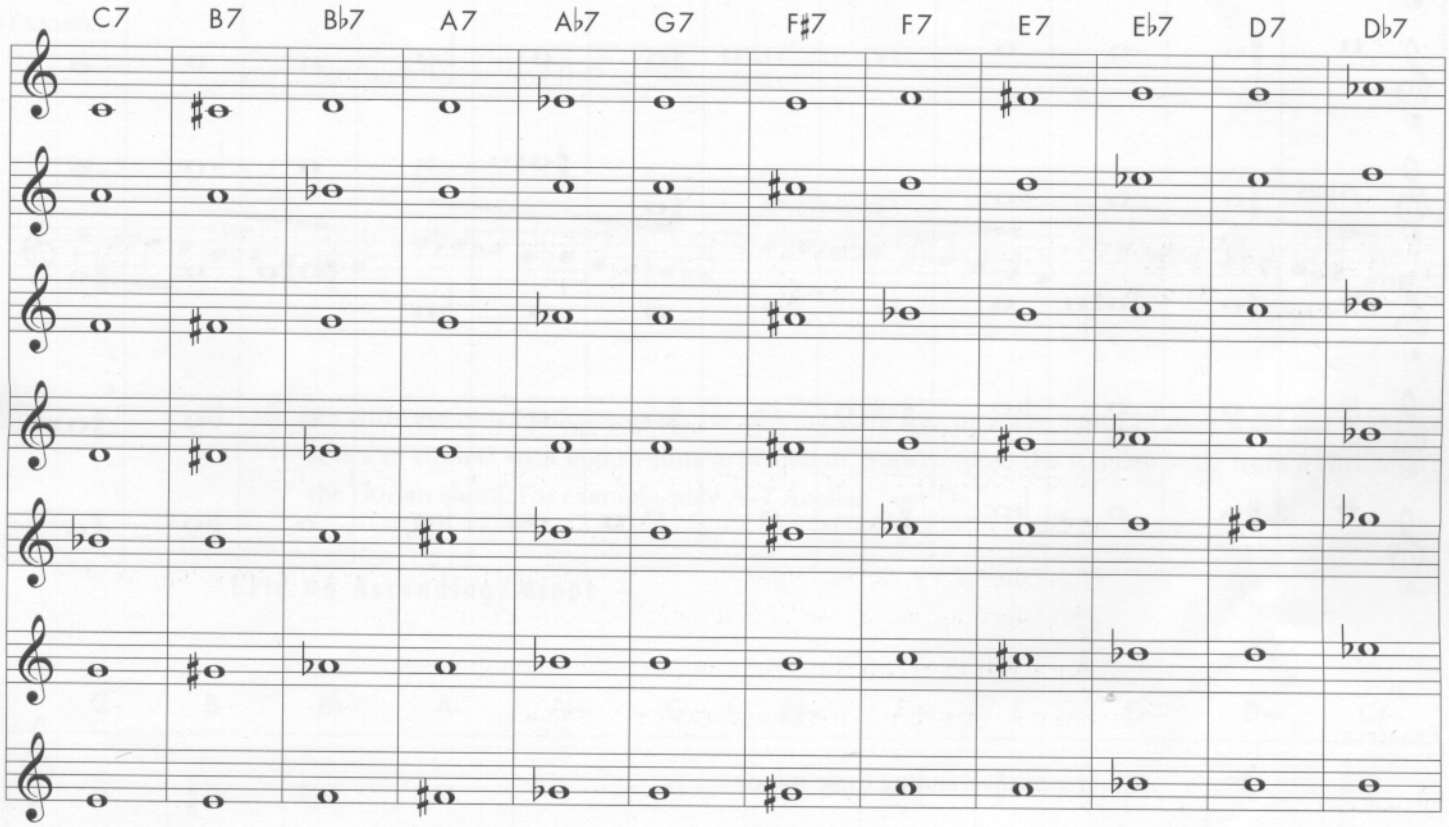
Ten-note ascending



Again as with the previous grids try these variations:

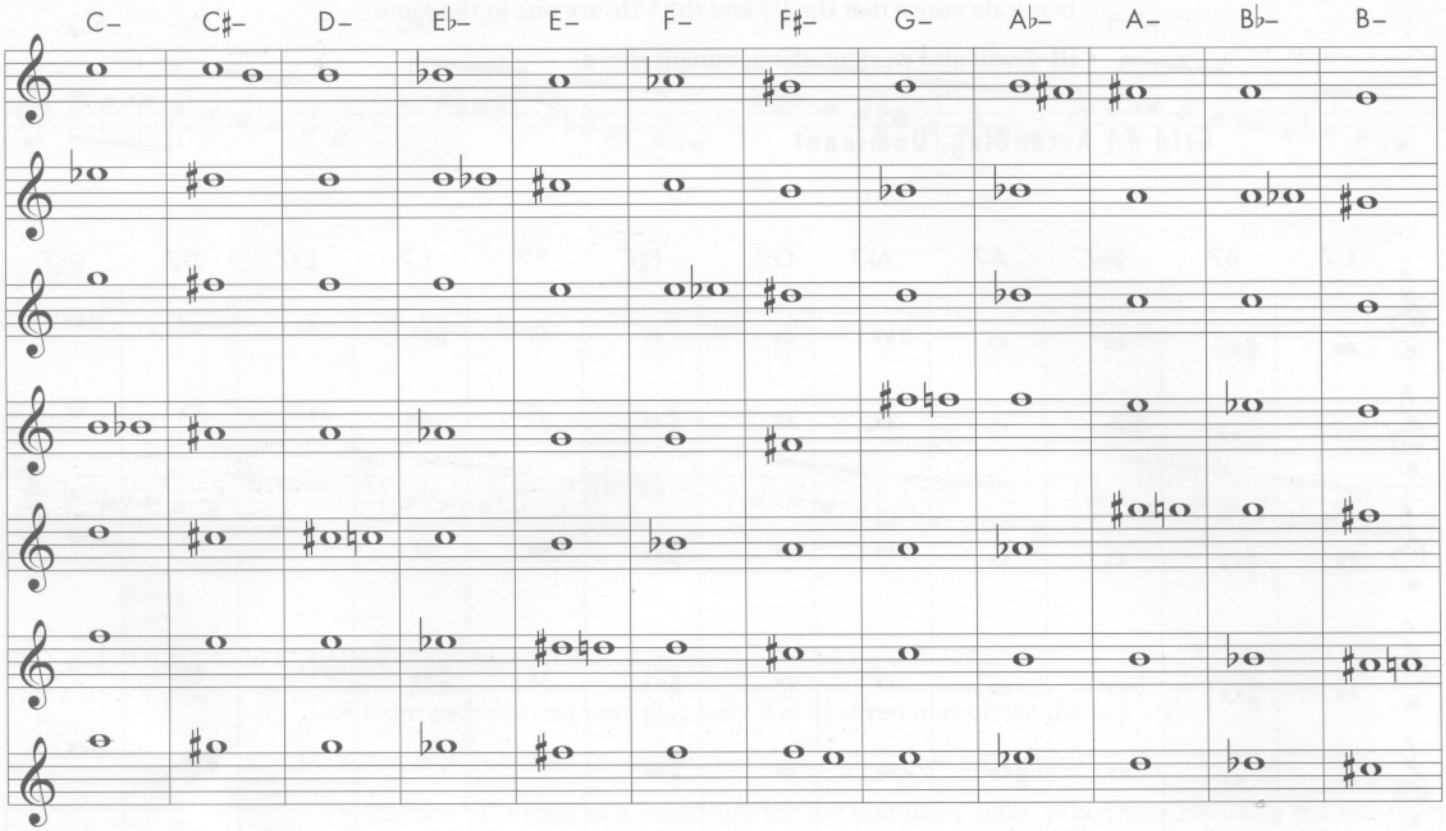
- From each starting note play only five or seven notes from the bop scale.
- Play the scales in a triplet rhythm with eighth-note articulation.
- Use the VIIø scale as a substitute for the dominant scale. When you are using the ten-note bop scale notice that the V7 and the VIIø are one in the same.
- III–7 will also work on the dominant chord.

Grid #4 Ascending/Dominant



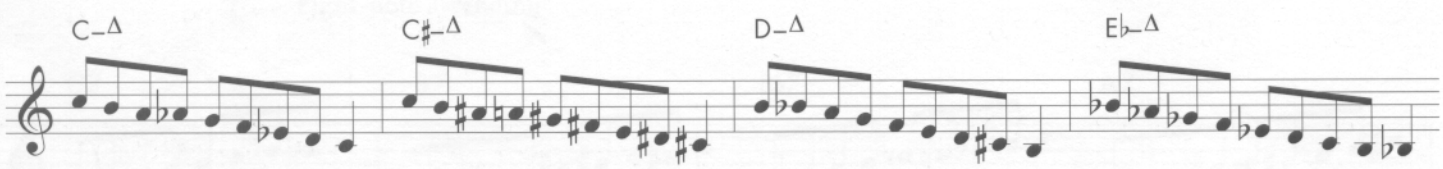
Grid #5 Descending/Minor

Note that when you are given the seventh as the starting note there are two options, major 7th from the tonic minor bop scale or minor 7th from the Dorian bop scale.



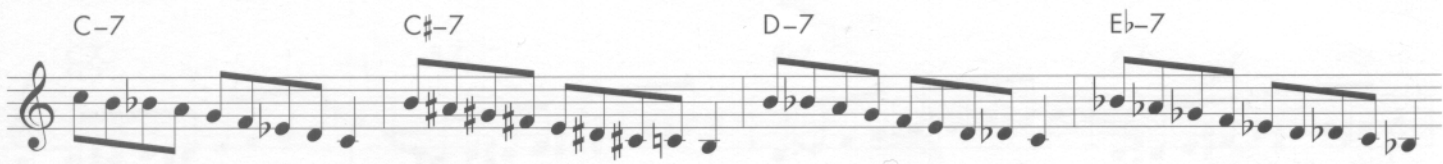
EXAMPLE:

Eight-note descending tonic minor



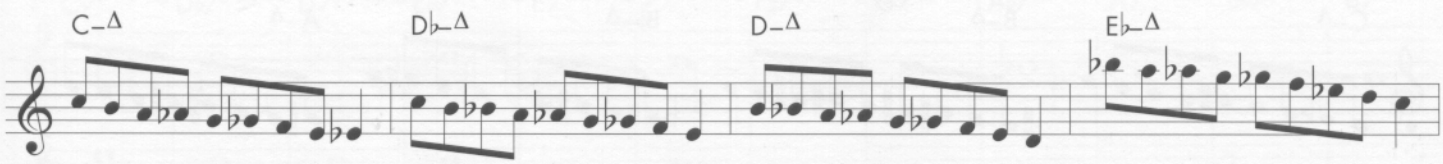
EXAMPLE:

Eight-note descending II–7 or Dorian minor



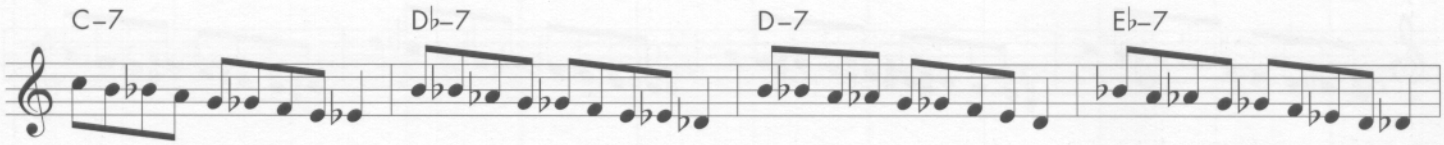
EXAMPLE:

Ten-note descending tonic minor



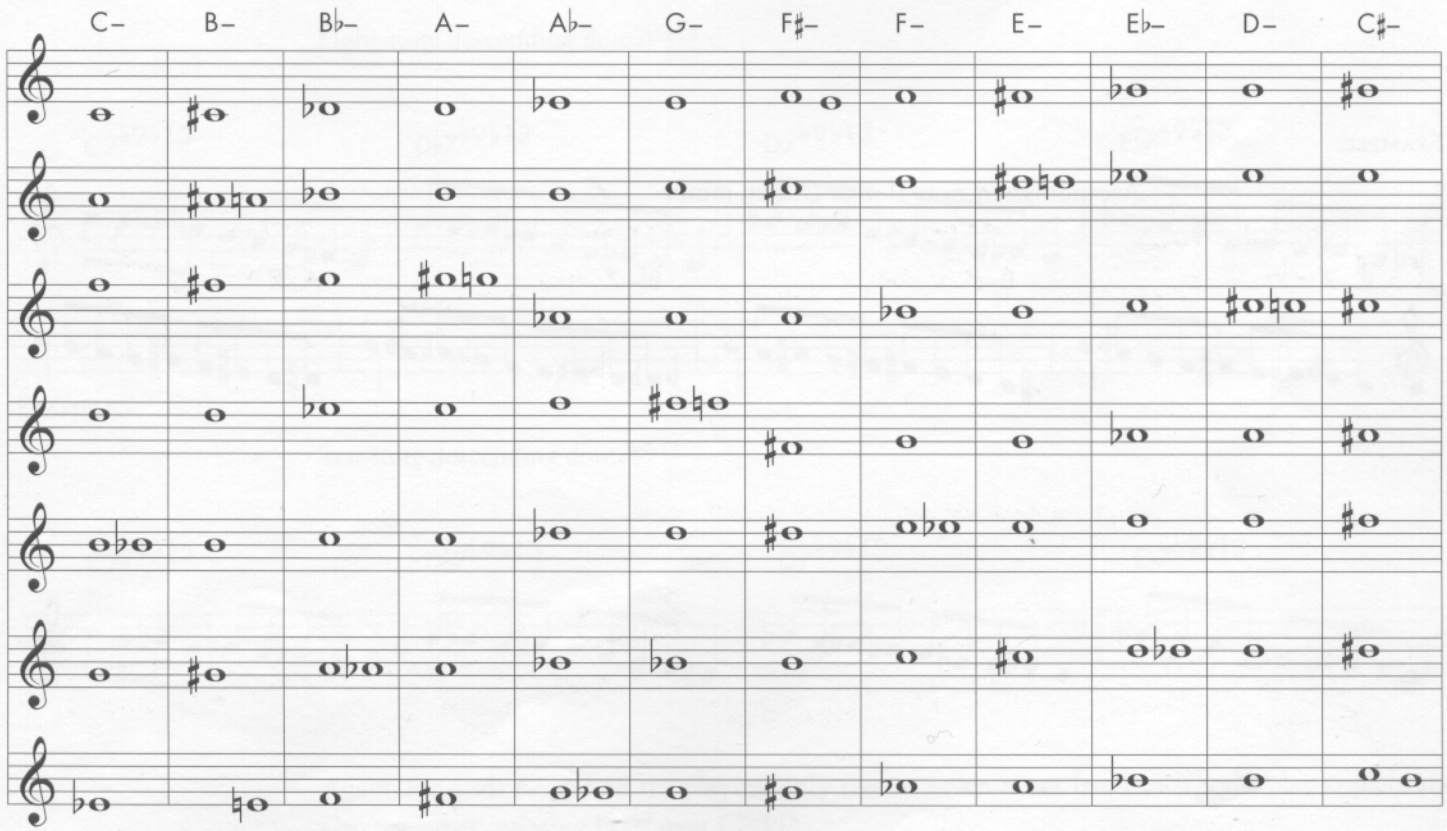
EXAMPLE:

Ten-note descending II–7 or Dorian minor



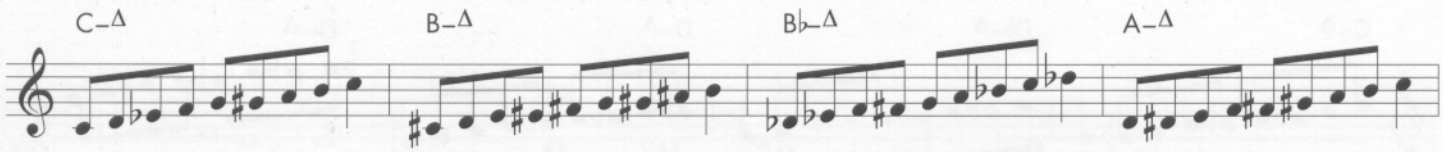
As with the other practice grids, try playing only five or seven notes of each scale and also play scales in triplets with eighth-note articulation. Superimpose the Aeolian scale from a fifth above the Dorian chord. For example, play A–7 Aeolian over D–7.

Grid #6 Ascending/Minor



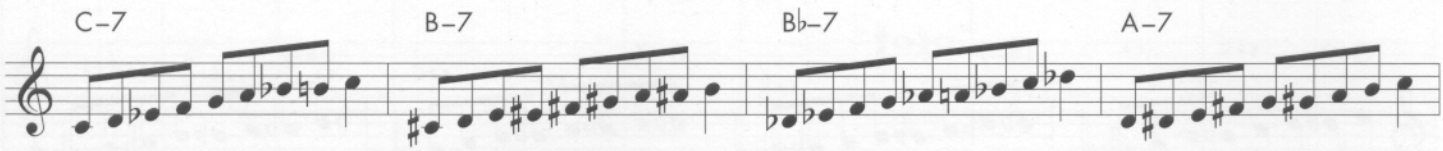
EXAMPLE:

Eight-note ascending minor/major



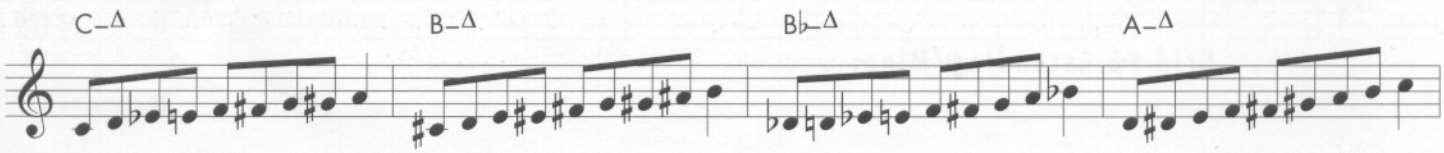
EXAMPLE:

Eight-note ascending II–7 or Dorian minor



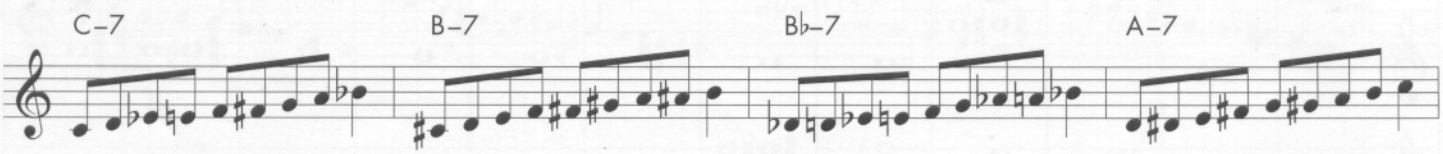
EXAMPLE:

Ascending ten-note minor/major

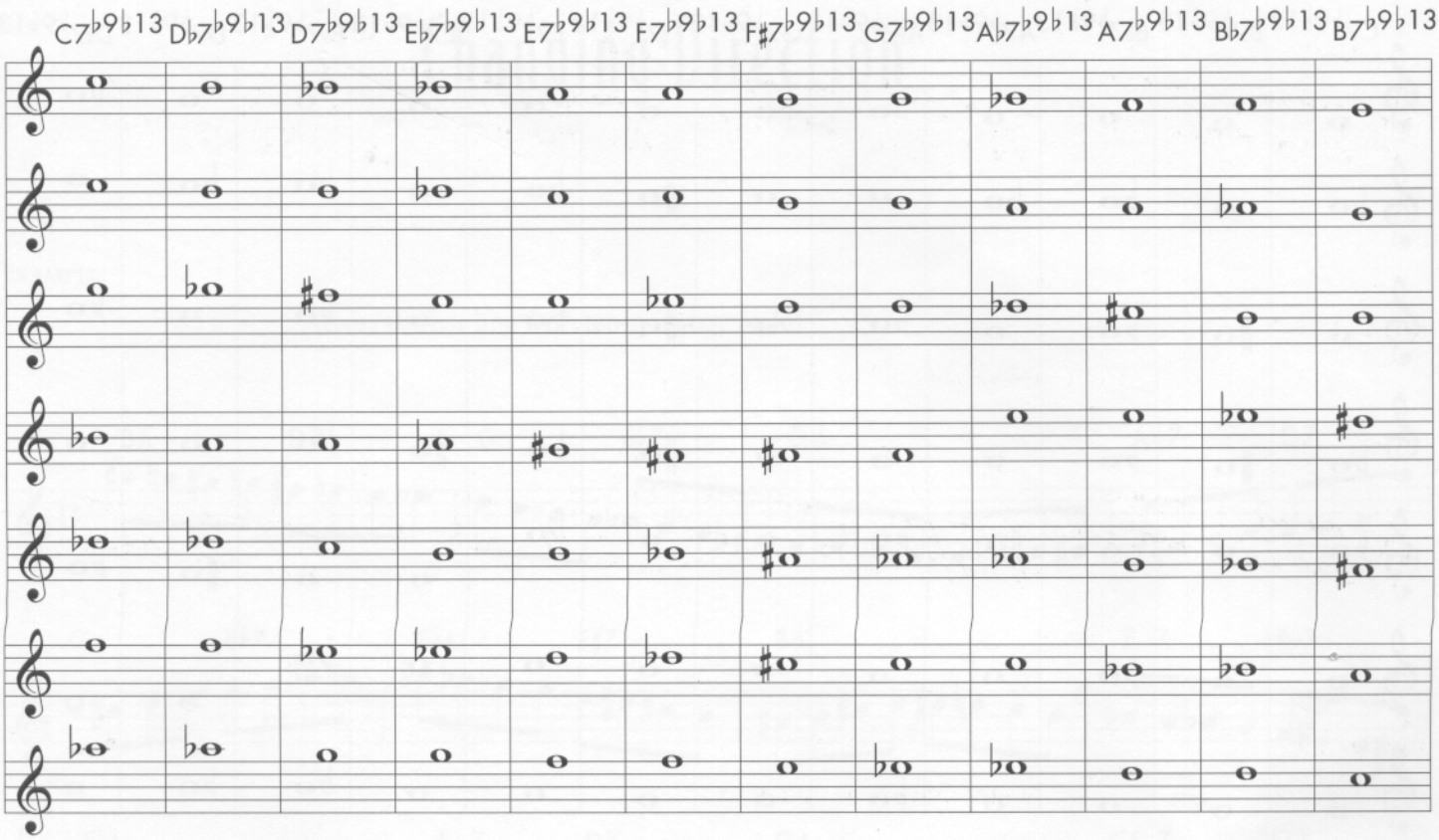


EXAMPLE:

Ascending ten-note II–7 or Dorian minor



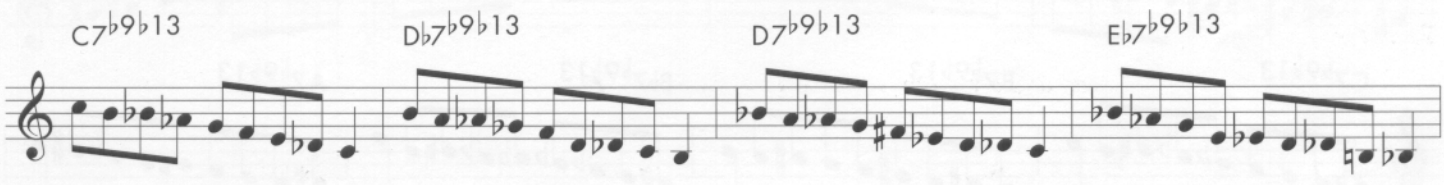
Grid #7 Descending/Dom$^{\flat 9\flat 13}$



Note that for the ten-note bop scales on the dom7$^{\flat 9\flat 13}$ use the dominant scale starting on the ♭13 and with a ♭13. For example, use A♭7$^{\flat 13}$ ten-note scale over C7$^{\flat 9\flat 13}$

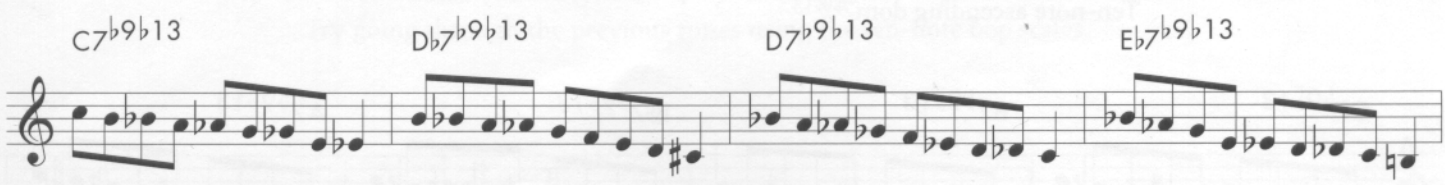
EXAMPLE:

Eight-note descending dom7$^{\flat 9\flat 13}$



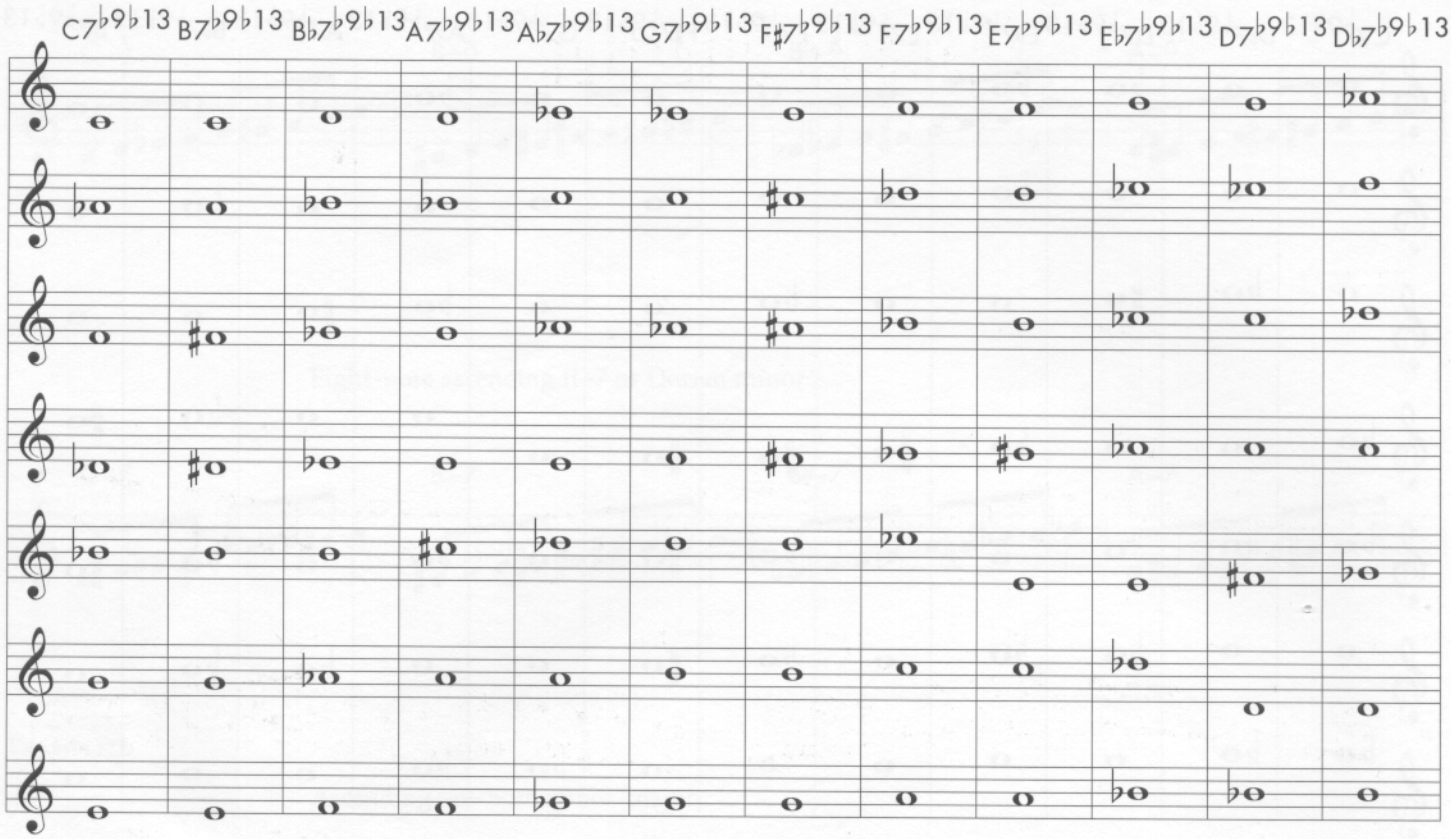
EXAMPLE:

Ten-note descending dom7$^{\flat 9\flat 13}$



Again, for grids #7 and #8 try playing only five or seven notes from each scale, play triplets and also try superimposing E♭7$^{\flat 9}$ over C7$^{\flat 9\flat 13}$.

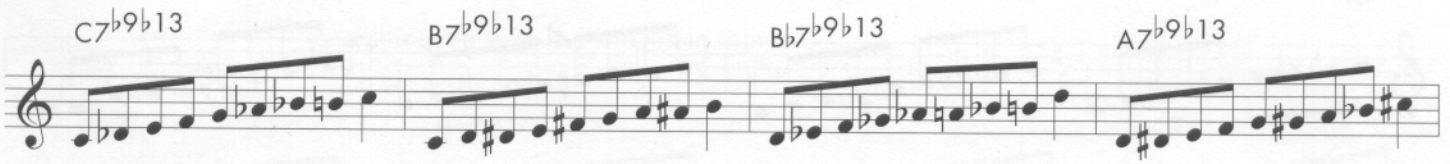
Grid #8 Ascending/Dom$^{\flat 9\flat 13}$



Note that for the ten-note bop scales on the dom7$^{\flat 9\flat 13}$ use the dominant scale starting on the ♭13 and with a ♭13. For example, use A♭7$^{\flat 13}$ ten-note scale over C7$^{\flat 9\flat 13}$.

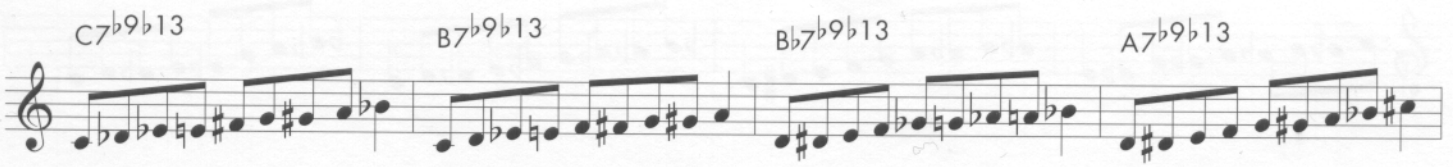
EXAMPLE:

Eight note ascending Dom7$^{\flat 9\flat 13}$



EXAMPLE:

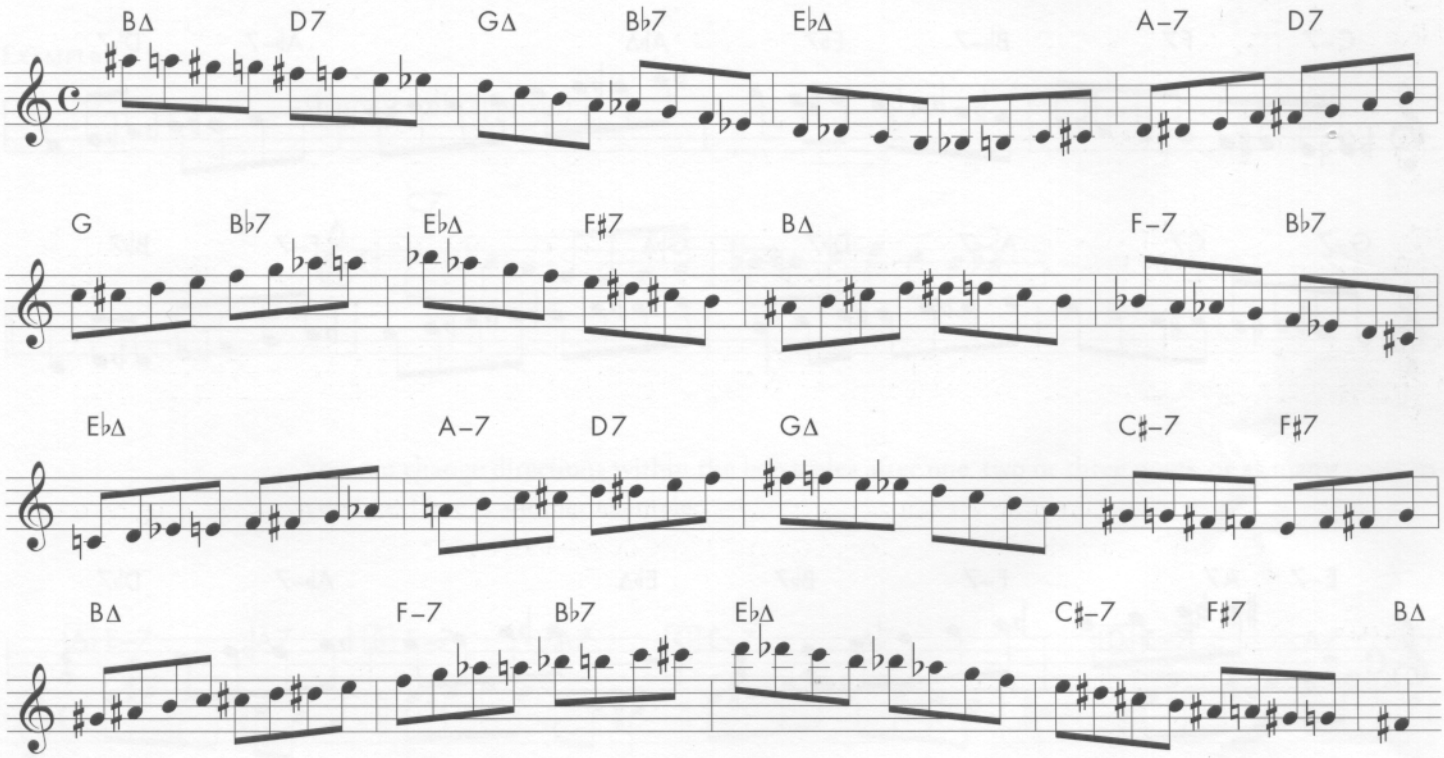
Ten-note ascending dom7$^{\flat 9\flat 13}$



Chapter 15: Crossing the Bar Line and Changing Direction

Example:

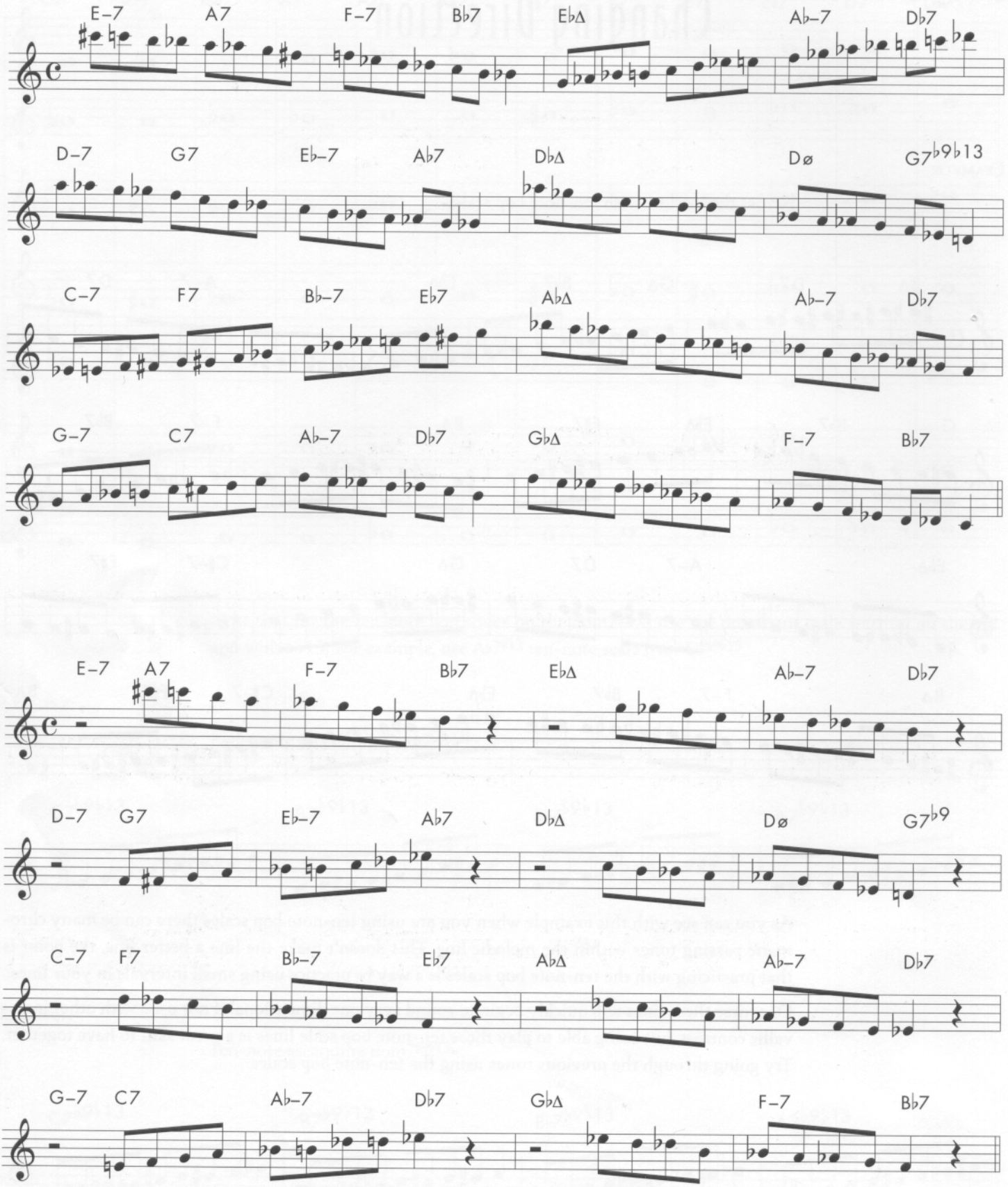
Across the bar line with ten-note bop scales.



As you can see with this example when you are using ten-note bop scales there can be many chromatic passing tones within the melodic line. This doesn't make the line a better line, the point is that practicing with the ten-note bop scales is a way to practice using small intervals in your lines.

Of course these lines will quickly begin to sound very one dimentional if not used with other intervallic contrast, but being able to play these ten-note bop scale lines is a great skill to have together. Try going through the previous tunes using the ten-note bop scales.

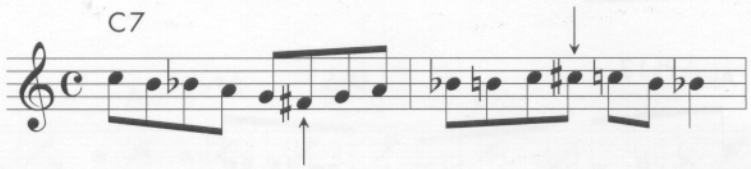
The following examples show how to play across the bar using the ten-note bop scales:



You can change directions in the scale by using either chromatic approaches or diatonic scale approaches.

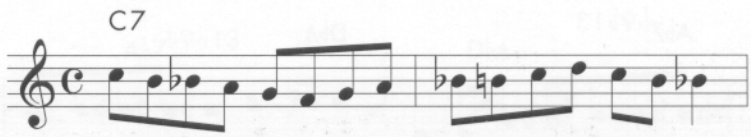
EXAMPLE:

Chromatic approach

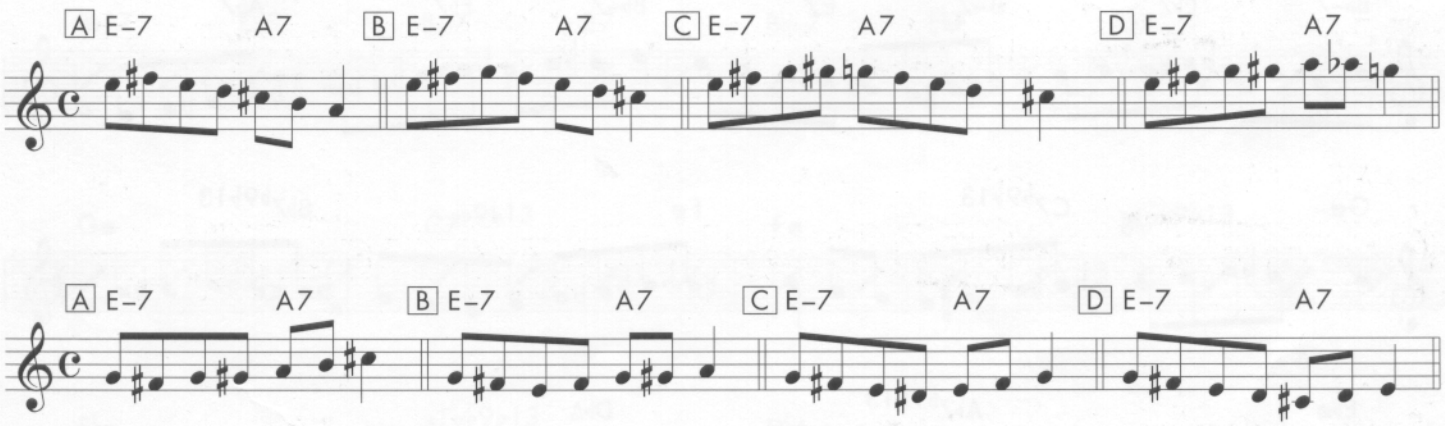


EXAMPLE:

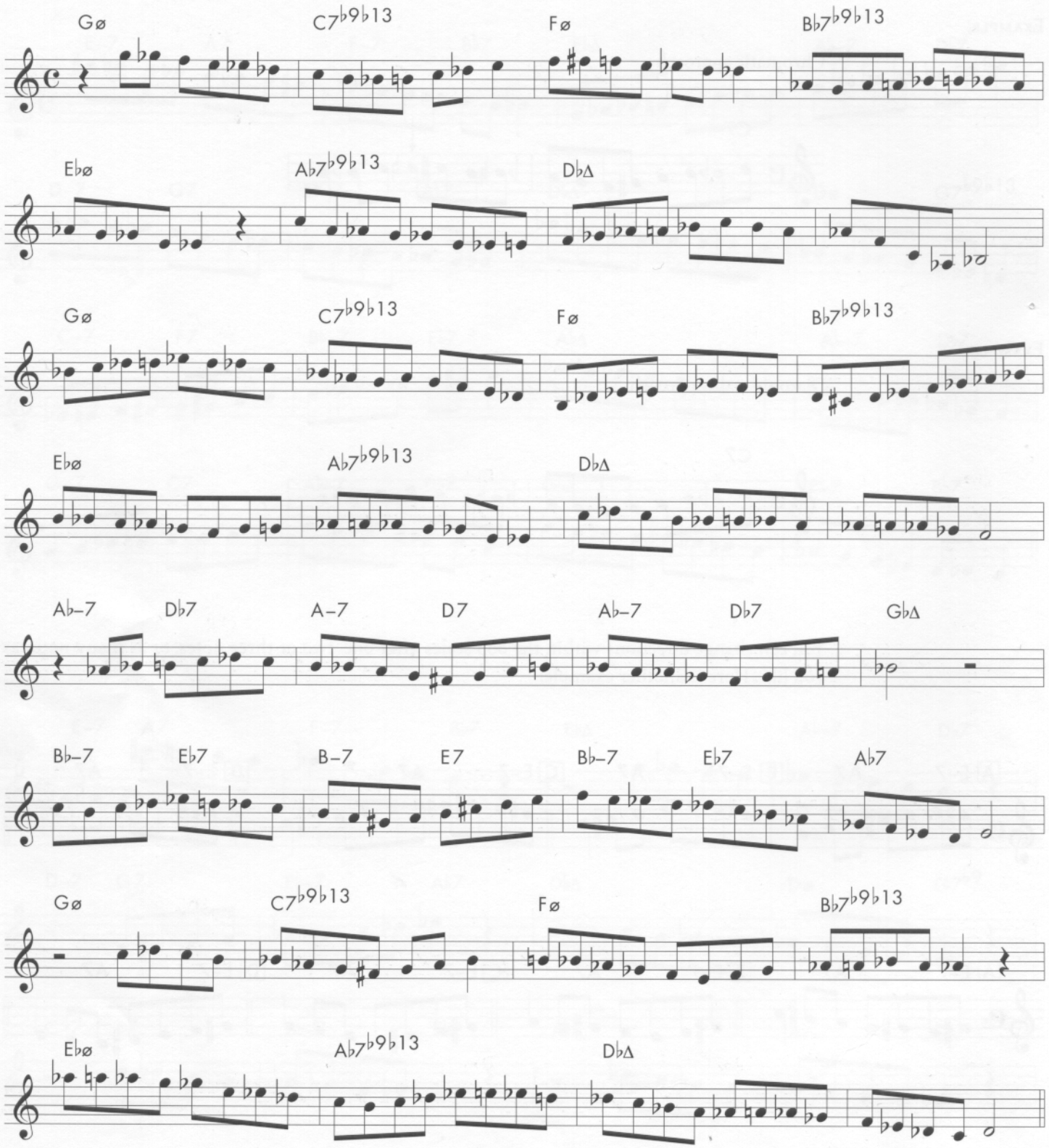
Diatonic scale approach



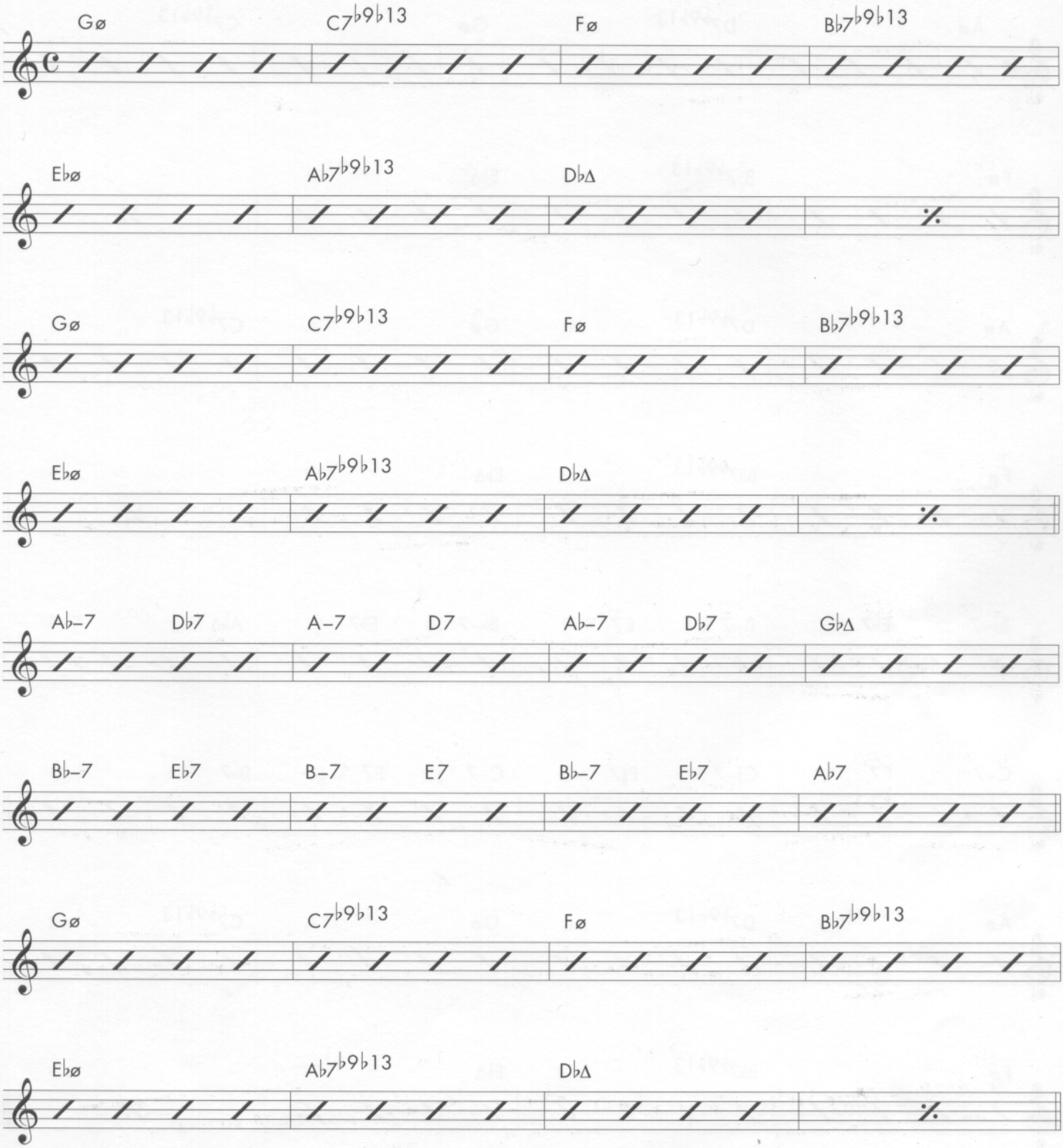
You can change directions within the bop scales after one, two or three notes, or as many notes as you like. Here is another example:



The following example shows changing directions on a new tune, tune 9.



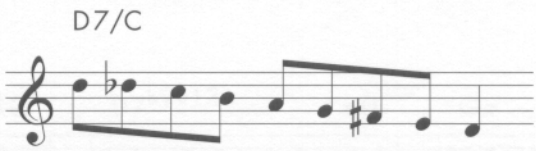
TRACK 22/23: TUNE 9 *HERMAN 'N YOU* (C INSTRUMENTS)



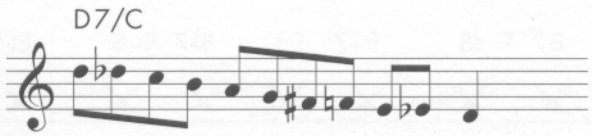
Chapter 16: Scale on Scale

Playing the conventional bop scale for a given chord produces lines with chord tones on the down beats. So, playing different bop scales other than the conventional one can give a totally different sonority and different flavor to the sound.

For example, play a D7 scale over a CΔ chord. While the downbeats for a D7 chord would be a 1, 3, 5 and 7, those notes over the CΔ chord would now be the 9, ♯11, 13, and the root.



Some scales may even work over a given chord using either the eight-note version or the ten-note version. For example, play a ten-note D7 scale over a CΔ chord. The downbeats for D7 scale over a D7 chord would be 1, 2, 3, 5, and 7. Over a CΔ chord those downbeats are 2, 3, ♯11, 13, and 1.



Some scales that fit over a CΔ are:

E–7 Phrygian

E–7 Aeolian

D7

B–7 Phrygian

A–7 Aeolian (which is the same as C major)

A–7 Dorian (would give CΔ a Lydian sound)

E7♭13 (would give CΔ a ♯11 and ♯5 sound)

Some scales that fit over a D–7 (II–7) are:

A–7 Aeolian (same as C major)

G7

Bø

E–7♭9 natural 13 (gives a D–Δ sound)

Some scales that fit over C7:
(there are numerous options for dominant chords)

D7♭13 eight or ten-note (gives the C7♯11 sound)

E♭7♭9 eight-note only (gives the C7♯9 sound)

Eø eight or ten-note

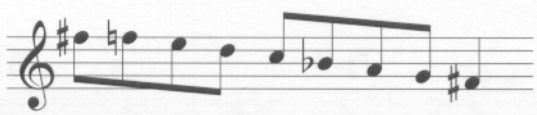
Eø natural 9, eight or ten-note (gives the C7♯11 sound)

F♯7♯11 eight or ten-note (gives the C7 altered sound)

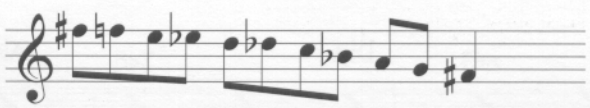
F♯7alt* eight or ten-note (gives the C7♯11 sound)

C♯–Δ (gives a C7 altered sound)

*Here is that eight-note altered bop scale for F♯7. The starting notes for an eight-note altered bop scale are 1, ♯9, ♯11 and 7:



Here is the ten-note altered bop scale for F♯7. The starting notes for the ten-note altered bop scale are 1, ♯9, ♯11, ♭13, and 7:



G–69 eight or ten-note

G–69 with a major 7th in the scale (gives the C7♯11 sound)

A♭7♭13 eight or ten-note (gives the C7 altered sound)

A7♭9 with natural 13 or ♭13 eight-note only (gives the sound of C7♭9 natural 13)

B♭ø natural 9, eight or ten-note (gives the C7 altered sound)

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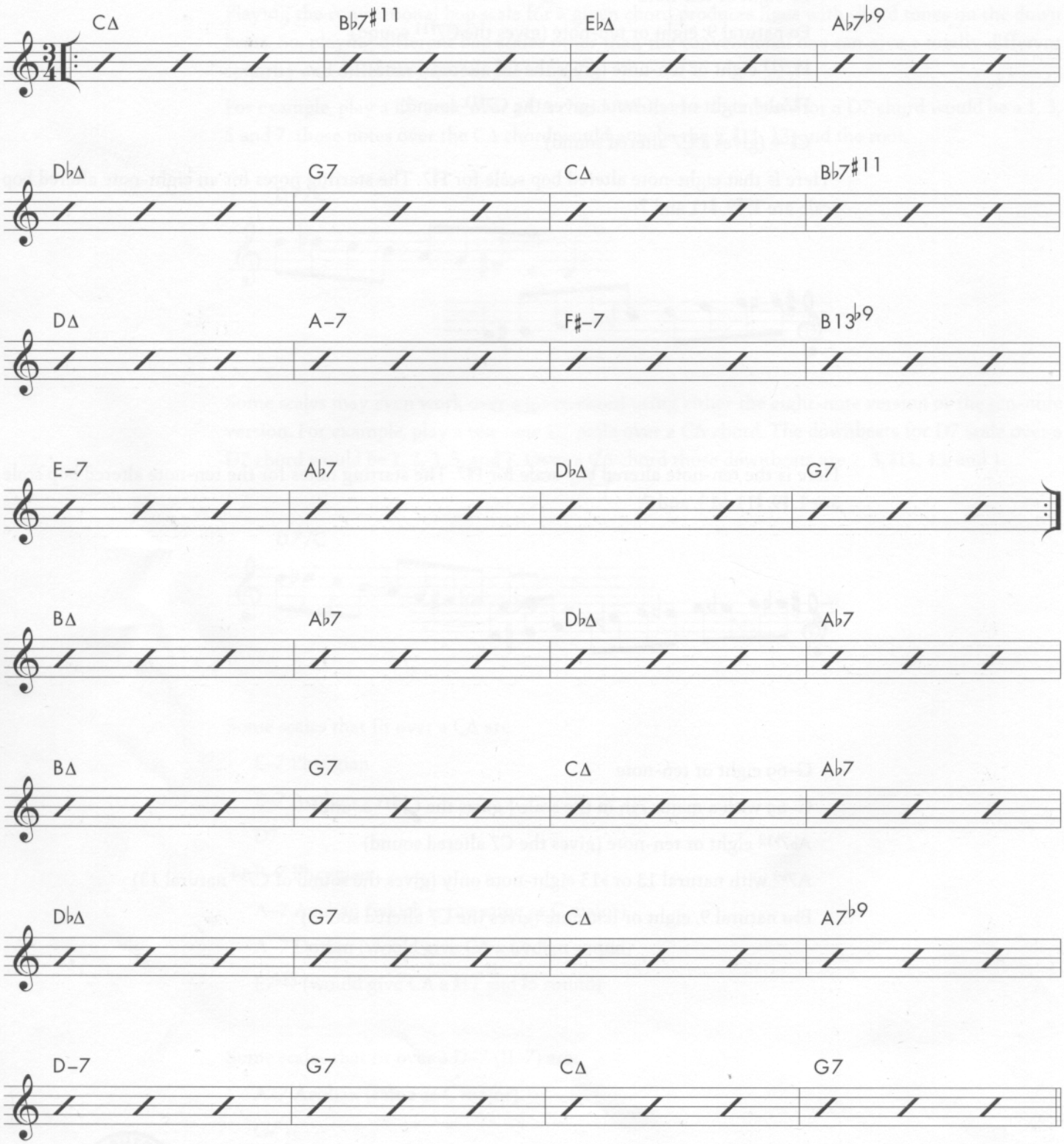
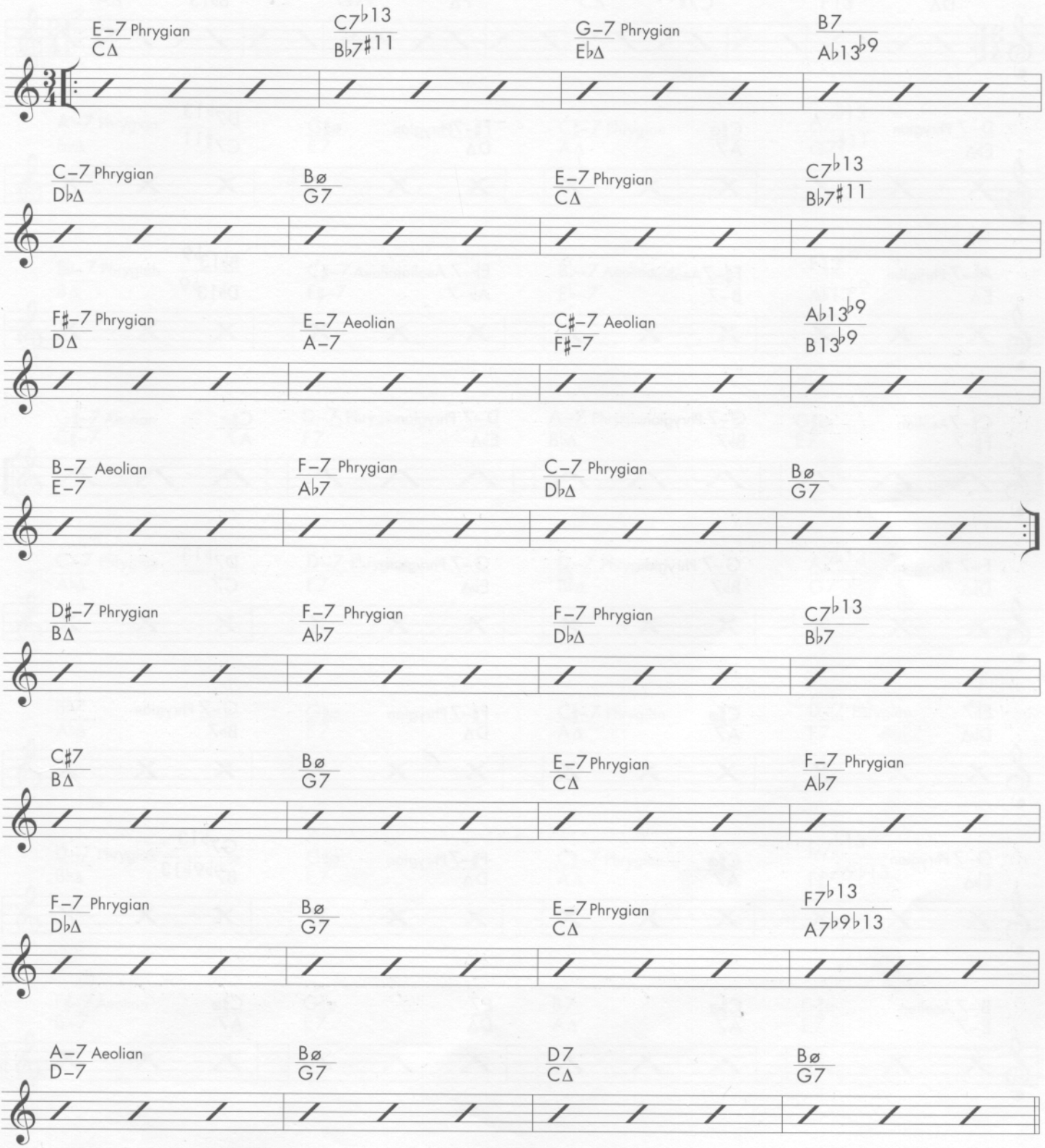
Here is a new tune to practice some of these scale on scales.

TRACK 24: TUNE 10 *VERY LATE* (C INSTRUMENTS)



Try playing tune 10 with the following scale on scale substitutions. The bottom chord is the one played by the rhythm section (or your left hand for piano players) and the top chord is the bop scale to be played over those bottom chords.

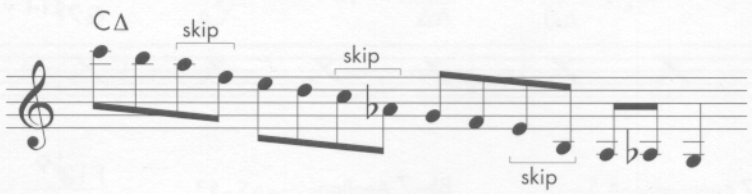
TRACK 24: TUNE 10 *VERY LATE* (C INSTRUMENTS)

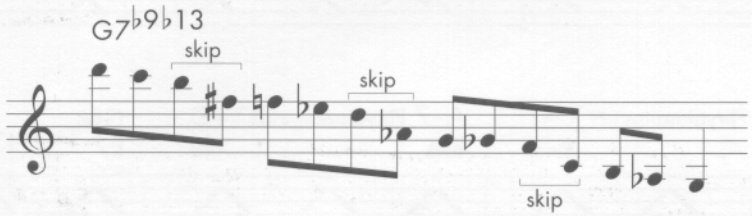


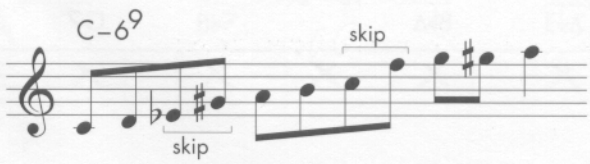
Chapter 17: Skipping Notes of the Bop Scale

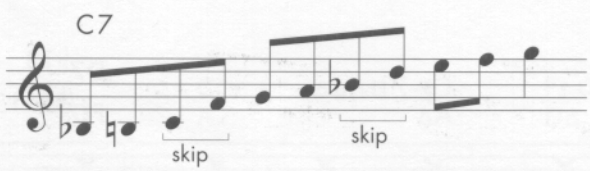
Another way of creating some variation in sound when playing the bop scales is to skip some of the notes. The following examples leave out two notes after a down beat. Leaving out two of the notes after a down beat insures that the chord tones will still fall on the down beats.

Examples:

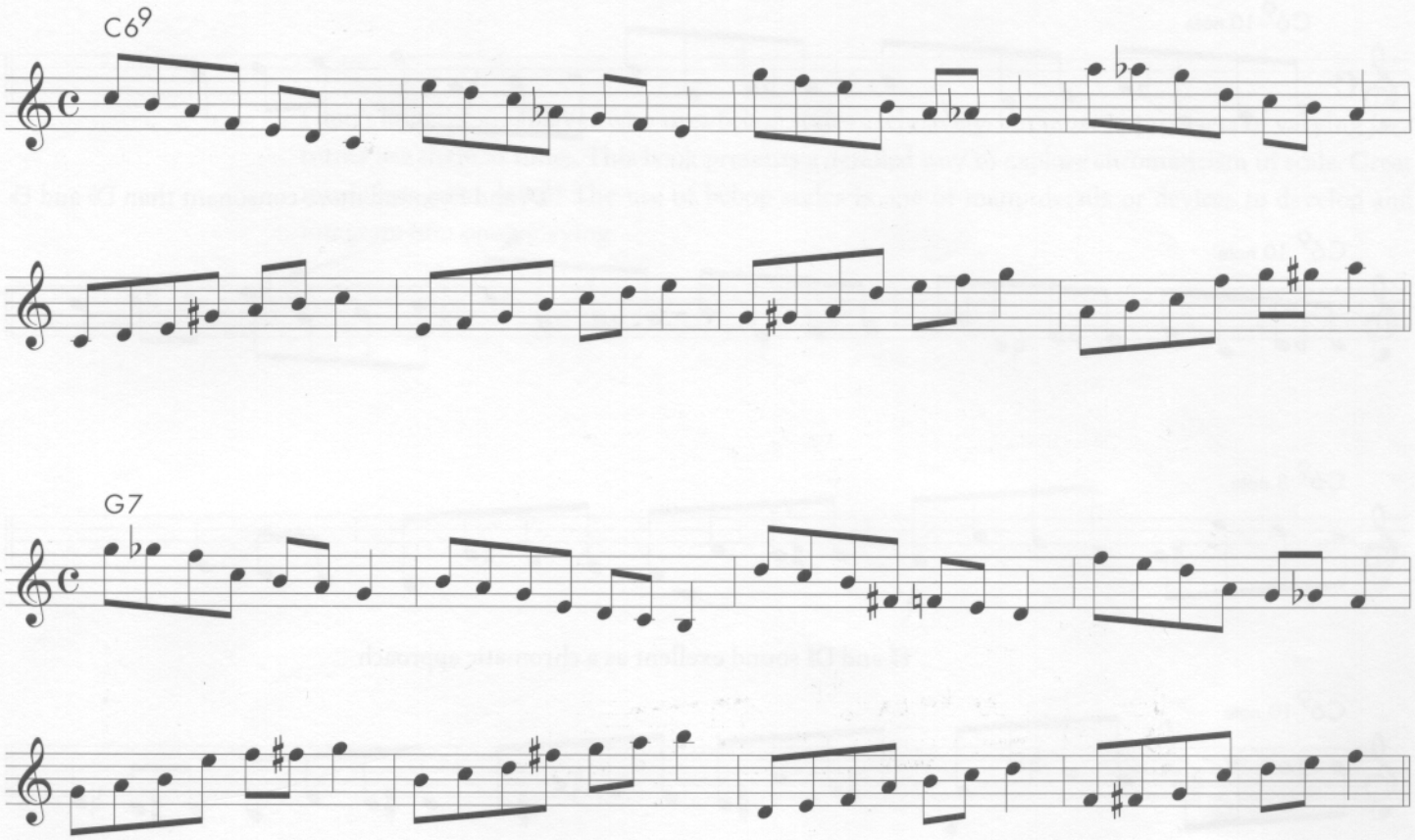




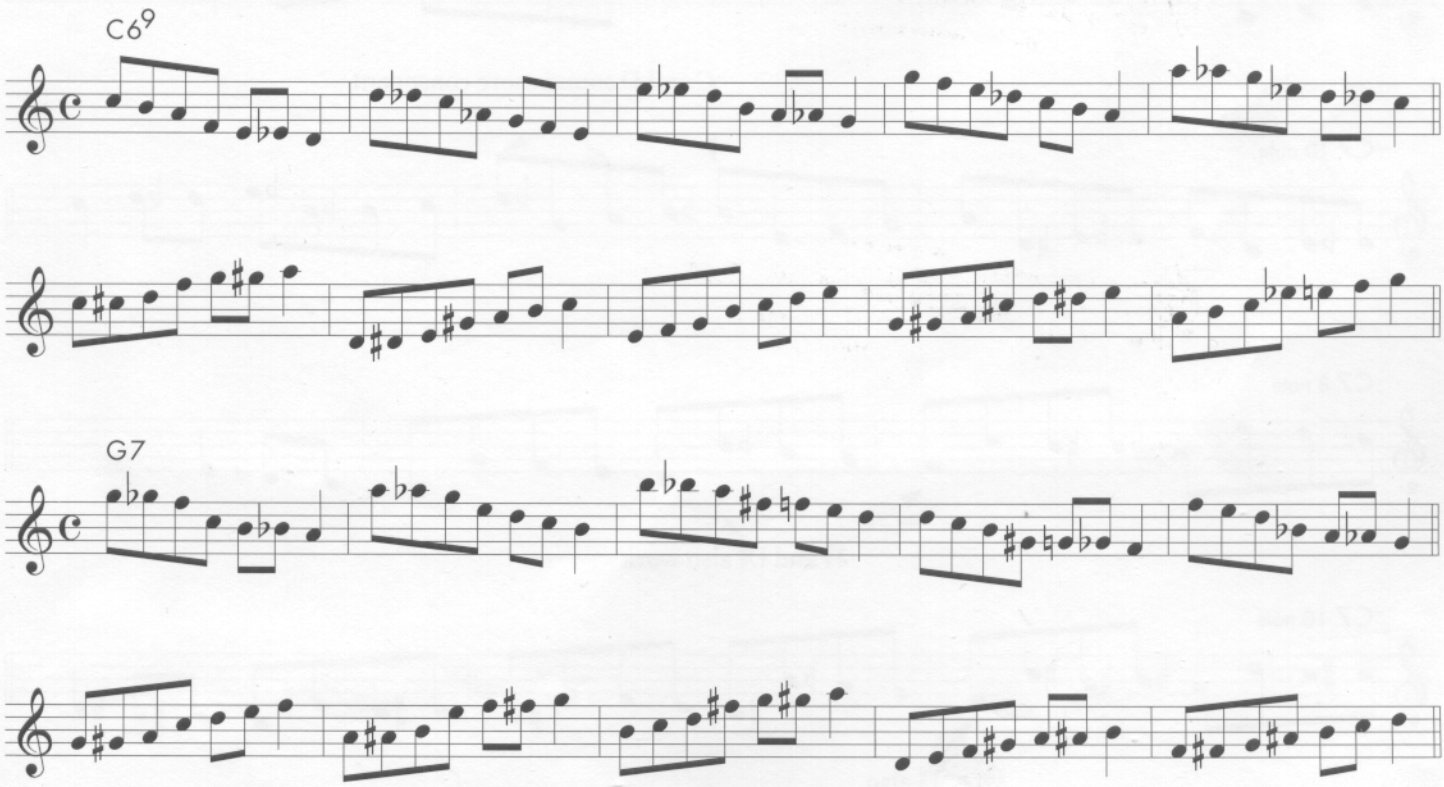




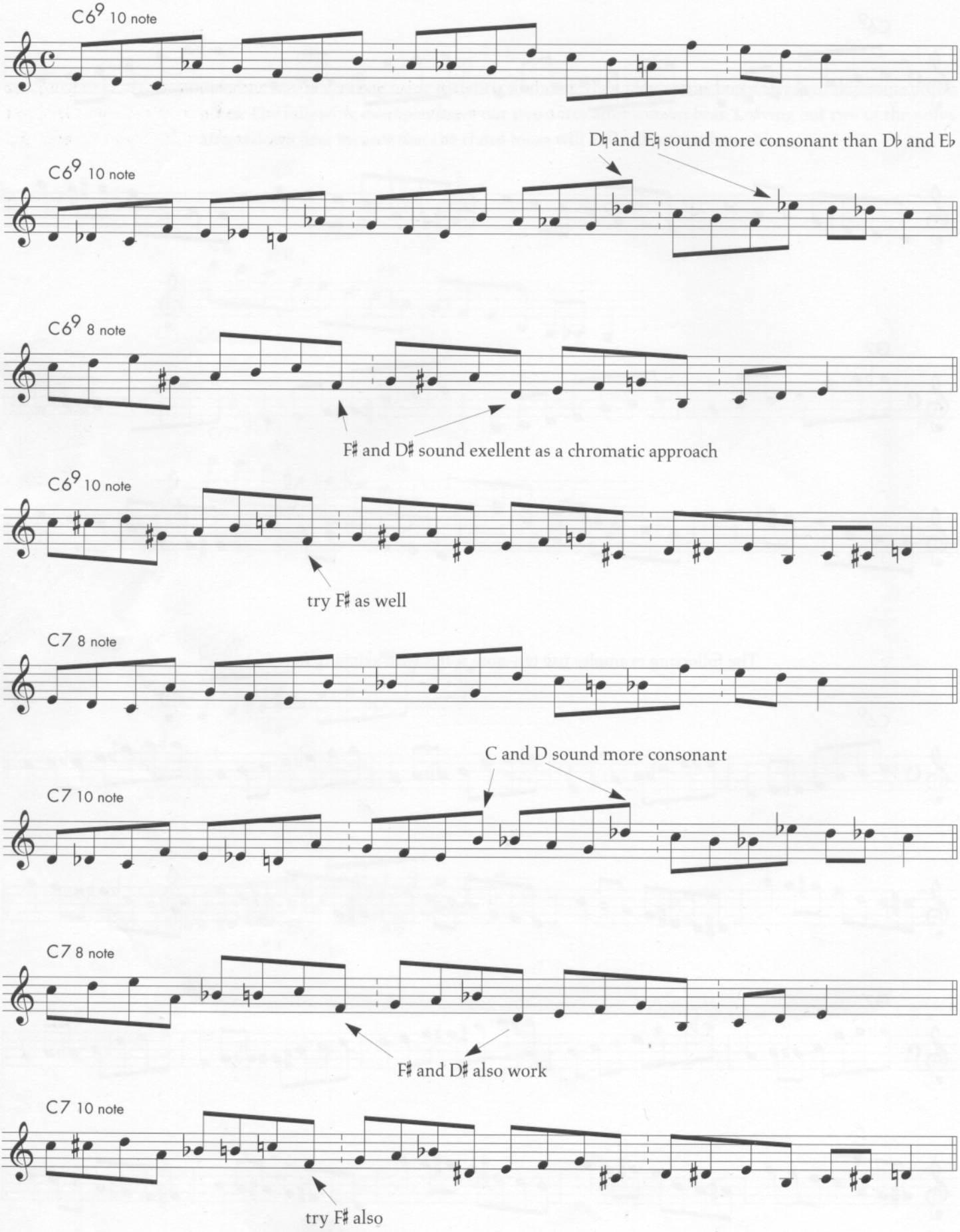
The following examples use seven notes of the scale and skip notes:



The following examples use ten-note scales with skipping notes:



Skipping notes in the scale can occur from any starting note. Here are some further examples:



Conclusion

I don't know of any player who uses bebop scales exclusively, but most improvisers of varying jazz forms use them at times. This book presents a detailed way to explore chromaticism in scale. Great music has great detail! The use of bebop scales is one of many details or devices to develop and integrate into one's playing.