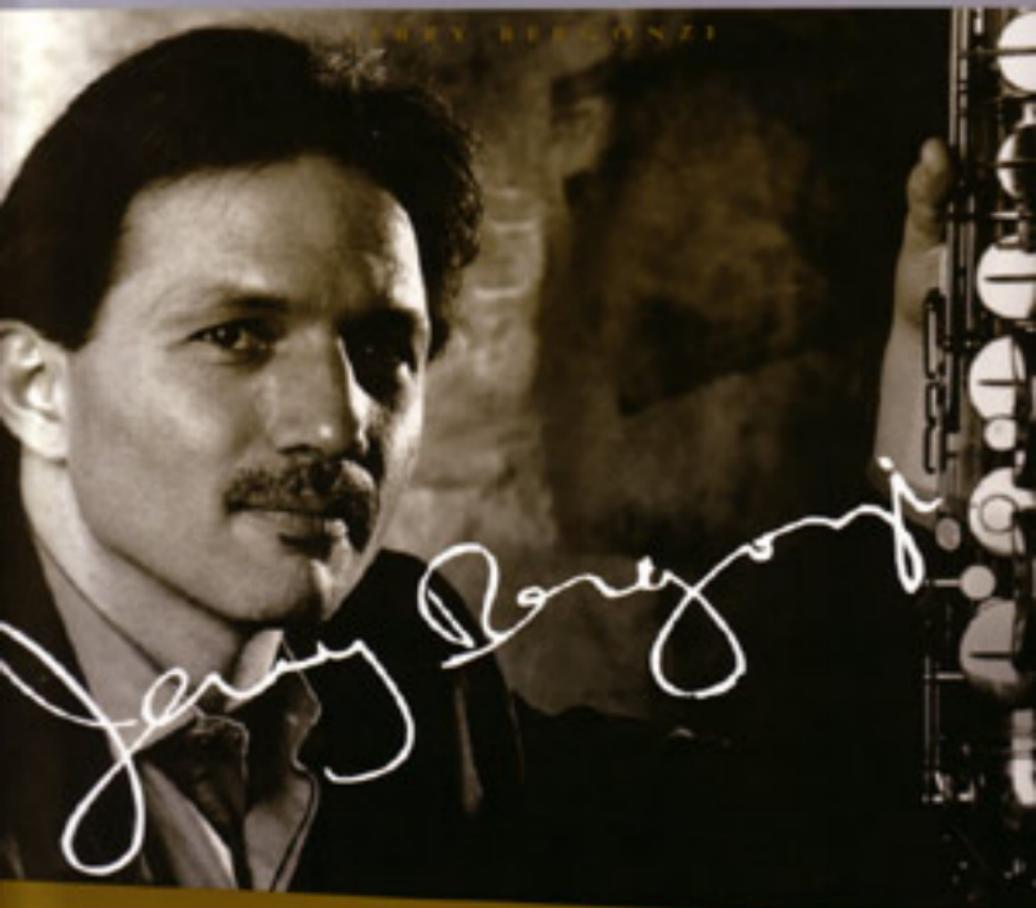


INSIDE IMPROVIZATION SERIES

VOL. 3 «JAZZ LINE»



LINE PLAYING • VOICE-LEADING • CHROMATICISM • BEBOP SCALES  
FOR ALL INSTRUMENTS



# CD Track List

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# 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

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, E, A $\flat$ , and B which describes a D diminished or a G7 $^{\flat 9}$  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 $\flat$ ) 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  $\flat 7$ th.

## G7 STARTING ON THE ROOT:



## G7 STARTING ON THE 3RD:





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 3: Progression 1A (C Instruments) consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords C6<sup>9</sup>, F7, Bb6<sup>9</sup>, and Eb7. The second staff has chords Ab6<sup>9</sup>, Db7, Gb6<sup>9</sup>, and B7. The third staff has chords E6<sup>9</sup>, A7, D6<sup>9</sup>, and G7.

## ▶ TRACK 4: PROGRESSION 1B (C INSTRUMENTS)

Track 4: Progression 1B (C Instruments) consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords B6<sup>9</sup>, E7, A6<sup>9</sup>, and D7. The second staff has chords G6<sup>9</sup>, C7, F6<sup>9</sup>, and Bb7. The third staff has chords Eb6<sup>9</sup>, Ab7, Db6<sup>9</sup>, and F#7.

▶ TRACK 3: PROGRESSION 1A (B $\flat$  INSTRUMENTS)

Track 3: Progression 1A (B $\flat$  Instruments) consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords D $6^9$ , G7, C $6^9$ , and F7. The second staff has chords B $\flat 6^9$ , E $\flat 7$ , A $\flat 6^9$ , and D $\flat 7$ . The third staff has chords G $\flat 6^9$ , B7, E $6^9$ , and A7.

▶ TRACK 4: PROGRESSION 1B (B $\flat$  INSTRUMENTS)

Track 4: Progression 1B (B $\flat$  Instruments) consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords D $\flat 6^9$ , F $\sharp 7$ , B $6^9$ , and E7. The second staff has chords A $6^9$ , D7, G $6^9$ , and C7. The third staff has chords F $6^9$ , B $\flat 7$ , E $\flat 6^9$ , and A $\flat 7$ .

## ▶ TRACK 3: PROGRESSION 1B (E♭ INSTRUMENTS)

A6<sup>9</sup>                      D7                      G6<sup>9</sup>                      C7  
 F6<sup>9</sup>                      B♭7                      E♭6<sup>9</sup>                      A♭7  
 D♭6<sup>9</sup>                      F♯7                      B6<sup>9</sup>                      E7

## ▶ TRACK 4: PROGRESSION 1B (E♭ INSTRUMENTS)

A♭6<sup>9</sup>                      D♭7                      G♭6<sup>9</sup>                      B7  
 E6<sup>9</sup>                      A7                      D♭6<sup>9</sup>                      G7  
 C6<sup>9</sup>                      F7                      B♭6<sup>9</sup>                      E♭7

# Chapter 2: Tonic Minor and Dom7<sup>b9b13</sup> Bop Scales

In a minor key the tonic minor 6th chord (I-6<sup>9</sup>) and the V7<sup>b9b13</sup> chord use the same passing tones as the I $\Delta$  and V7 of a major key. For example, as with a C $\Delta$  bop scale the tonic minor or C-6<sup>9</sup> 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  $b$ 7th. On a C-6<sup>9</sup> chord scale you can use either B natural or B $b$  since the 7th is on an upbeat.

C-6<sup>9</sup> USING B NATURAL:

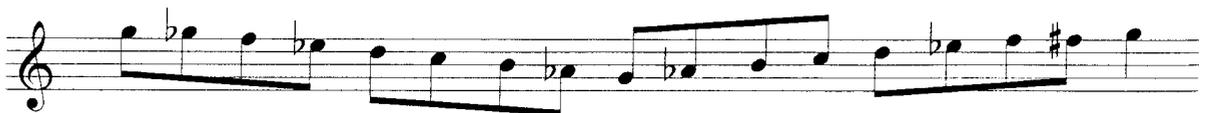


C-6<sup>9</sup> USING B $b$ :



G7<sup>b9b13</sup> 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<sup>b9b13</sup>



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

The example shows two staves of musical notation in treble clef with a common time signature. The first staff begins with a  $C-6^9$  chord and the second with an  $F7^b9^b13$  chord. Both staves feature a descending scale pattern consisting of eighth notes, with a repeat sign at the end of each line.

- 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  $Dom7^b9^b13$ ) descending
- H. From the 6th (for  $-6$  chord) and 7th (for  $Dom7^b9^b13$ ) ascending
- I. Random choices for starting notes descending or ascending

## ▶ TRACK 5: PROGRESSION 2A (C INSTRUMENTS)

C-6<sup>9</sup>      F7<sup>b9b13</sup>      Bb-6<sup>9</sup>      Eb7<sup>b9b13</sup>  
 Ab-6<sup>9</sup>      Db7<sup>b9b13</sup>      F#-6<sup>9</sup>      B7<sup>b9b13</sup>  
 E-6<sup>9</sup>      A7<sup>b9b13</sup>      D-6<sup>9</sup>      G7<sup>b9b13</sup>

## ▶ TRACK 6: PROGRESSION 2B (C INSTRUMENTS)

B-6<sup>9</sup>      E7<sup>b9b13</sup>      A-6<sup>9</sup>      D7<sup>b9b13</sup>  
 G-6<sup>9</sup>      C7<sup>b9b13</sup>      F-6<sup>9</sup>      Bb7<sup>b9b13</sup>  
 Eb-6<sup>9</sup>      Ab7<sup>b9b13</sup>      C#-6<sup>9</sup>      F#7<sup>b9b13</sup>

## ▶ TRACK 5: PROGRESSION 2A (B♭ INSTRUMENTS)

D-6<sup>9</sup>      G7<sup>b9b13</sup>      C-6<sup>9</sup>      F7<sup>b9b13</sup>  
 B♭-6<sup>9</sup>      E♭7<sup>b9b13</sup>      A♭-6<sup>9</sup>      D♭7<sup>b9b13</sup>  
 F<sup>#</sup>-6<sup>9</sup>      B7<sup>b9b13</sup>      E-6<sup>9</sup>      A7<sup>b9b13</sup>

## ▶ TRACK 6: PROGRESSION 2B (B♭ INSTRUMENTS)

C<sup>#</sup>-6<sup>9</sup>      F<sup>#</sup>7<sup>b9b13</sup>      B-6<sup>9</sup>      E7<sup>b9b13</sup>  
 A-6<sup>9</sup>      D7<sup>b9b13</sup>      G-6<sup>9</sup>      C7<sup>b9b13</sup>  
 F-6<sup>9</sup>      B♭7<sup>b9b13</sup>      E♭-6<sup>9</sup>      A♭7<sup>b9b13</sup>

## ▶ TRACK 5: PROGRESSION 2A (E♭ INSTRUMENTS)

A-6<sup>9</sup>      D7<sup>b9b13</sup>      G-6<sup>9</sup>      C7<sup>b9b13</sup>  
 F-6<sup>9</sup>      B<sup>b</sup>7<sup>b9b13</sup>      E<sup>b</sup>-6<sup>9</sup>      A<sup>b</sup>7<sup>b9b13</sup>  
 C<sup>#</sup>-6<sup>9</sup>      F<sup>#</sup>7<sup>b9b13</sup>      B-6<sup>9</sup>      E7<sup>b9b13</sup>

## ▶ TRACK 6: PROGRESSION 2B (E♭ INSTRUMENTS)

A<sup>b</sup>-6<sup>9</sup>      C<sup>#</sup>7<sup>b9b13</sup>      F<sup>#</sup>-6<sup>9</sup>      B7<sup>b9b13</sup>  
 E-6<sup>9</sup>      A7<sup>b9b13</sup>      D-6<sup>9</sup>      G7<sup>b9b13</sup>  
 C-6<sup>9</sup>      F7<sup>b9b13</sup>      B<sup>b</sup>-6<sup>9</sup>      E<sup>b</sup>7<sup>b9b13</sup>

# Chapter 3: Scale Segments – Using 5 or 7 Notes

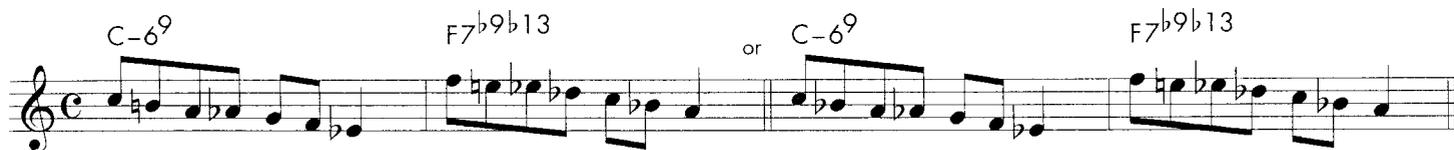
After playing the exercises for chapters 1 and 2, using a whole octave of the bop scale, now go through progressions 1 and 2 and play just seven notes of the scale with the following rhythmic pattern:



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.

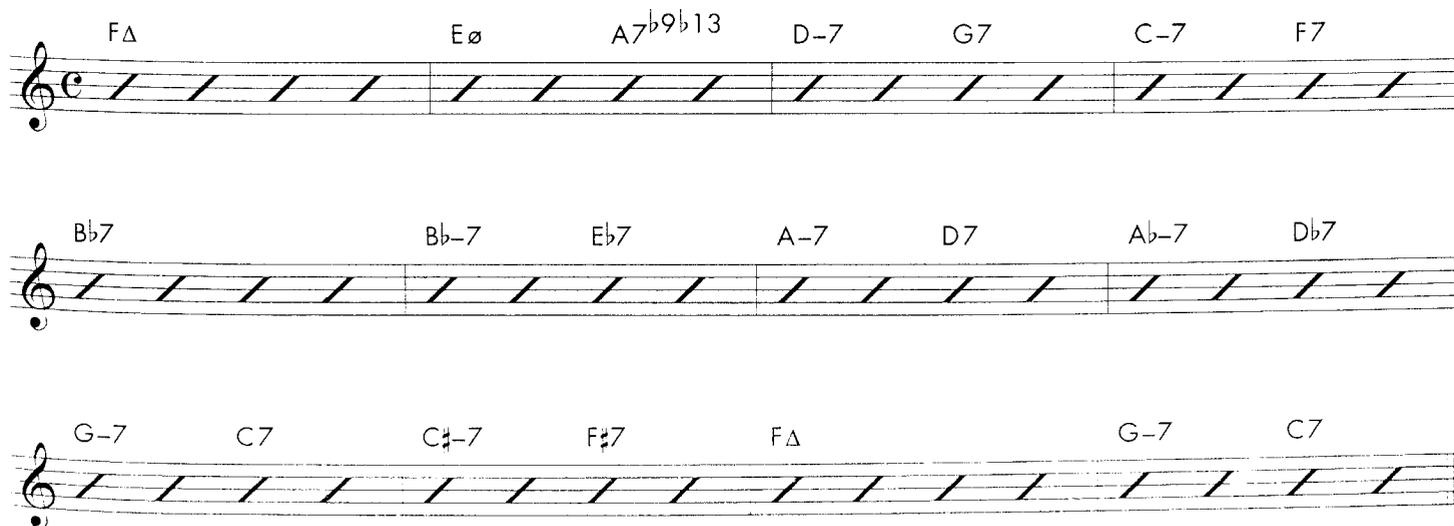


Next play seven notes of each chord scale on the following tune. When there is a II-7 V7 in one bar just use the dominant bebop scale for now. (You can also try just using five notes of the scale) Use all chord tones for starting notes ascending and descending.

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)



▶ TRACK 7/8: TUNE 1 ALICE (B $\flat$  INSTRUMENTS)

G $\Delta$ 
F $\sharp$  $\emptyset$ 
B7 $\flat$ 9 $\flat$ 13
E-7
A7
D $\sharp$ -7
G7

C7
C-7
F7
B-7
E7
B $\flat$ -7
E $\flat$ 7

A-7
D7
E $\flat$ -7
A $\flat$ 7
G $\Delta$ 
A-7
D7

▶ TRACK 7/8: TUNE 1 ALICE (E $\flat$  INSTRUMENTS)

D $\Delta$ 
C $\sharp$  $\emptyset$ 
F $\sharp$ 7 $\flat$ 9 $\flat$ 13
B-7
E7
A-7
D7

G7
G-7
C7
F $\sharp$ -7
B7
F-7
B $\flat$ 7

E-7
A7
B $\flat$ -7
E $\flat$ 7
D $\Delta$ 
E-7
A7

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

ROOT DESCENDING:

FA Eø A7<sup>b9b13</sup> D-7 G7 C-7 F7

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:

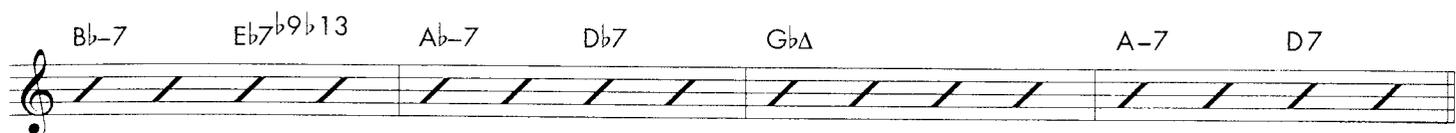
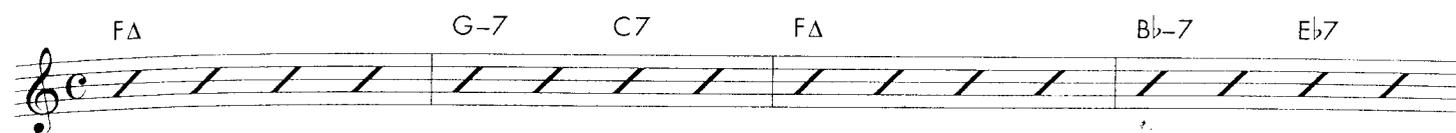
Staff 1:  $F\Delta$  6↓,  $A7^{\flat 9 \flat 13}$  5↓,  $G7$  3↑,  $F7$  3↓  
 Staff 2:  $B\flat 7$  7↑,  $E\flat 7$  1↓,  $D7$  5↑,  $D\flat 7$  1↑  
 Staff 3:  $C7$  7↓,  $F\sharp 7$  5↑,  $F\Delta$  3↓,  $C7$  5↓

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.

Play:  $F\Delta$                        $A7^{\flat 9 \flat 13}$                        $G7$                        $F7$   
        $F\Delta$                        $E\emptyset$                        $A7^{\flat 9 \flat 13}$                        $D-7$                        $G7$                        $C-7$                        $F7$

▶ 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 starting 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



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 preceding 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 dimensional. This is truly just practicing scales.

## EXAMPLE:

F $\Delta$  G-7 C7 F $\Delta$  B $\flat$ -7 E $\flat$ 7  
 A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G-7 C7 F $\Delta$  A $\flat$ -7 D $\flat$ 7  
 G $\flat$  $\Delta$  A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  B-7 E7  
 B $\flat$ -7 E $\flat$ 7 $\flat$ 9 A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  A-7 D7  
 G $\Delta$  G-7 C7 F $\Delta$  F-7 B $\flat$ 7  
 E $\flat$  $\Delta$  A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  G-7 C7  
 F $\Delta$  G-7 C7 F $\Delta$  B $\flat$ -7 E $\flat$ 7  
 A-7 D7 G-7 C7 F $\Delta$  G-7 C7

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



A musical staff in treble clef showing the CΔ Ionian scale. The notes are C4, D4, E4, F4, G4, A4, B4, and C5. The F4 note has a flat symbol (b) and the B4 note has a sharp symbol (#).

## DORIAN

D-7 Dorian



A musical staff in treble clef showing the D-7 Dorian scale. The notes are D4, E4, F4, G4, A4, B4, C5, and D5. The F4 note has a flat symbol (b) and the C5 note has a sharp symbol (#).

## PHRYGIAN

E-7 Phrygian



A musical staff in treble clef showing the E-7 Phrygian scale. The notes are E4, F4, G4, A4, B4, C5, D5, and E5. The F4 note has a flat symbol (b) and the C5 note has a sharp symbol (#).

## LYDIAN

FΔ Lydian



A musical staff in treble clef showing the FΔ Lydian scale. The notes are F4, G4, A4, B4, C5, D5, E5, and F5. The B4 note has a flat symbol (b) and the C5 note has a sharp symbol (#).

## MIXOLYDIAN

G7 Mixolydian



A musical staff in treble clef showing the G7 Mixolydian scale. The notes are G4, A4, B4, C5, D5, E5, F5, and G5. The F5 note has a flat symbol (b) and the C5 note has a sharp symbol (#).

## 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 C $\Delta$  scale is also the same as the A-7 Aeolian scale. This scale could also be used on a D-7 chord, or an F $\Delta$ <sup>#11</sup>, or a G7sus4 chord.

The D-7 Dorian mode scale is the same as the F $\Delta$  Lydian mode scale and can also be used on G7sus4.

The E-7 Phrygian can be used on C $\Delta$ , D-7, F $\Delta$ , G7, A-7 and B $\emptyset$  chords.

F $\Delta$  Lydian is the same as D-7 and can be used on G7sus.

The G7 Mixolydian mode can be used on D-7, F $\Delta$  or B $\emptyset$ .

A-7 (same as C $\Delta$ ) can be used on F $\Delta$ , D-7, or G7 sus.

B $\emptyset$  can be used on G7, D-7 or F $\Delta$ .

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 C $\Delta$  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 C $\Delta$  chord these starting notes are now the 3, 5, 7, and 9. If you play the E-7 scale over an F $\Delta$  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 1 consists of three staves of chords, each with four measures. The chords are as follows:

- Staff 1:
  - Measure 1: E-7 / CΔ
  - Measure 2: Aø / F7
  - Measure 3: D-7 / BbΔ
  - Measure 4: Gø / Eb7
- Staff 2:
  - Measure 1: C-7 / AbΔ
  - Measure 2: Fø / Db7
  - Measure 3: Bb-7 / GbΔ
  - Measure 4: D#ø / B7
- Staff 3:
  - Measure 1: G#-7 / EΔ
  - Measure 2: C#ø / A7
  - Measure 3: F#-7 / DΔ
  - Measure 4: Bø / G7

Progression 2

Progression 2 consists of three staves of chords, each with four measures. The chords are as follows:

- Staff 1:
  - Measure 1: D#-7 / BΔ
  - Measure 2: G#ø / E7
  - Measure 3: C#-7 / AΔ
  - Measure 4: F#ø / D7
- Staff 2:
  - Measure 1: B-7 / GΔ
  - Measure 2: Eø / C7
  - Measure 3: A-7 / FΔ
  - Measure 4: Dø / Bb7
- Staff 3:
  - Measure 1: G-7 / EbΔ
  - Measure 2: Cø / Ab7
  - Measure 3: F-7 / DbΔ
  - Measure 4: A#ø / F#7

# Chapter 6: Bop Scale Modes for Tonic Minor and Dom7<sup>b9</sup><sup>b13</sup> Chords

Over a C-6<sup>9</sup> chord use a G7 natural 9 and <sup>b</sup>13 or a G-7 Aeolian bop scale.

Here is the G7<sup>9</sup><sup>b13</sup> 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-6<sup>9</sup> chord those notes are the 5, major 7, 9, and 11.

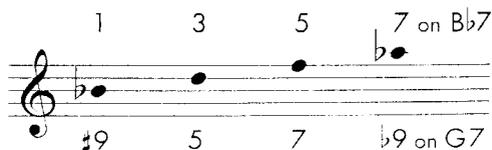
Here is the G-7 Aeolian scale:



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-6<sup>9</sup> 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<sup>9</sup><sup>b13</sup> chord you can use a B<sup>b</sup>7<sup>9</sup> bop scale.



Here is another example: Eb7<sup>b</sup>13 bop scale over G7<sup>b</sup>9<sup>b</sup>13



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

Progression IIA

<p>G7<sup>9</sup> b13 C-6<sup>9</sup></p>	<p>Ab7<sup>b</sup>9 or Db7<sup>b</sup>13 F7<sup>b</sup>9 b13</p>	<p>F7<sup>9</sup> b13 Bb-6<sup>9</sup></p>	<p>F#7<sup>b</sup>9 or B7<sup>b</sup>13 Eb7<sup>b</sup>9 b13</p>
<p>Eb7<sup>b</sup>13 Ab-6<sup>9</sup></p>	<p>E7<sup>b</sup>9 or A7<sup>b</sup>13 Db7<sup>b</sup>9 b13</p>	<p>C#7<sup>b</sup>13 F#-6<sup>9</sup></p>	<p>D7<sup>b</sup>9 or G7<sup>b</sup>13 B7<sup>b</sup>9 b13</p>
<p>B7<sup>b</sup>13 E-6<sup>9</sup></p>	<p>C7<sup>b</sup>9 or F7<sup>b</sup>13 A7<sup>b</sup>9 b13</p>	<p>A7<sup>b</sup>13 D-6<sup>9</sup></p>	<p>Bb7<sup>b</sup>9 or Eb7<sup>b</sup>13 G7<sup>b</sup>9 b13</p>

## Progression IIB

Staff 1:

- Bar 1:  $F\sharp 7^b 13$  /  $B-6^9$
- Bar 2:  $G 7^b 9$  /  $C 7^b 13$  or  $E 7^b 9^b 13$
- Bar 3:  $E 7^b 13$  /  $A-6^9$
- Bar 4:  $F 7^b 9$  /  $B 7^b 13$  or  $D 7^b 9^b 13$

Staff 2:

- Bar 1:  $D 7^b 13$  /  $G-6^9$
- Bar 2:  $E 7^b 9$  /  $A 7^b 13$  or  $C 7^b 9^b 13$
- Bar 3:  $C 7^b 13$  /  $F-6^9$
- Bar 4:  $C\sharp 7^b 9$  /  $F\sharp 7^b 13$  or  $B 7^b 9^b 13$

Staff 3:

- Bar 1:  $B 7^b 13$  /  $E 7^b 9$  or  $B 7^b 13$
- Bar 2:  $B 7^b 9$  /  $E 7^b 13$  or  $A 7^b 9^b 13$
- Bar 3:  $A 7^b 13$  /  $D 7^b 9$  or  $B 7^b 13$
- Bar 4:  $A 7^b 9$  /  $D 7^b 13$  or  $F\sharp 7^b 9^b 13$

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 $\flat$ -7/E $\flat$ 7 just use E $\flat$ 7 scale.

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

CΔ                      C-7                      F7                      BbΔ                      Bb-7                      Eb7  
 AbΔ                      Dø                      G7b9b13                      1. CΔ                      D-7                      G7                      2. CΔ  
 II-7                      D-7                      G7                      III-7                      E-7                      A7b9b13  
 II-7                      D-7                      G7                      C#-7                      F#7                      B-7                      E7  
 AΔ                      A-7                      D7                      GΔ                      G-7                      C7  
 FΔ                      F-7                      Bb7                      E-7                      A7                      D-7                      G7

▶ TRACK 11/12: TUNE 3 AFTERNOON IN STRASBOURG (B $\flat$  INSTRUMENTS)

D $\Delta$  D-7 G7 C $\Delta$  C-7 F7

B $\flat$  $\Delta$  E $\emptyset$  A7 $\flat$ 9 $\flat$ 13

1. D $\Delta$  E-7 A7

2. D $\Delta$

II-7 III-7

E-7 A7 F $\sharp$ -7 B7 $\flat$ 9 $\flat$ 13

II-7

E-7 A7 E $\flat$ -7 A $\flat$ 7 C $\sharp$ -7 F $\sharp$ 7

B $\Delta$  B-7 E7 A $\Delta$  A-7 D7

G $\Delta$  G-7 C7 F $\sharp$ -7 B7 E-7 A7

▶ TRACK 11/12: TUNE 3 AFTERNOON IN STRASBOURG (E♭ INSTRUMENTS)

AΔ A-7 D7 GΔ G-7 C7

FΔ Bø E7♭9♭13 1. AΔ B-7 E7 2. AΔ

II-7 B-7 E7 III-7 C♯-7 F♯7♭9♭13

II-7 B-7 E7 B♭-7 E♭7 G♯-7 C♯7

F♯Δ F♯-7 B7 EΔ E-7 A7

DΔ D-7 G7 C♯-7 F♯7 B-7 E7

# 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.

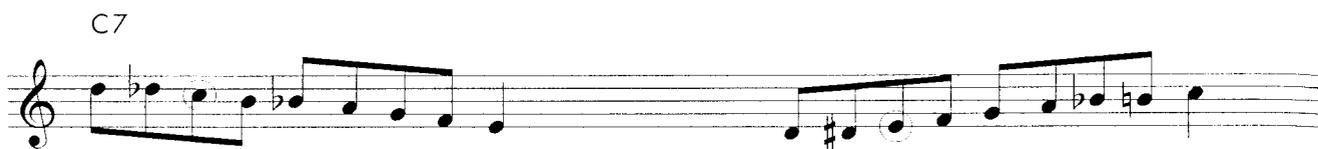
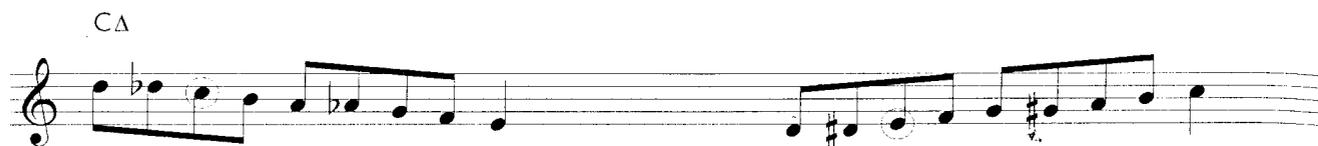
EXAMPLE:

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<sup>b</sup>9<sup>b</sup>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<sup>b</sup> to C, are scale approaches to the B<sub>b</sub> where the initial scale then begins.

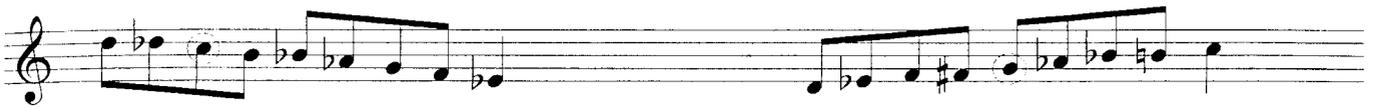


Notice here on the ascending line that the initial bebop scale is not started until you reach the fifth of the chord.

C-7 Dorian



C-7 Aeolian



C-7 Phrygian



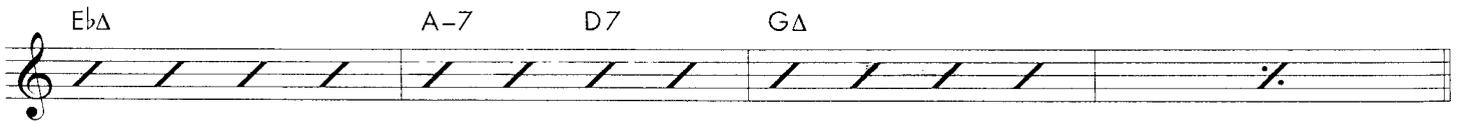
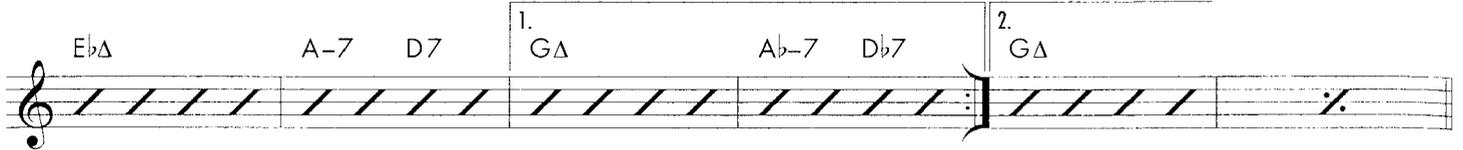
Cø



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 bebop scale when there is a minor 7th chord for a whole bar.

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



◆ TRACK 13/14: TUNE 4 HAZY BIRG (B $\flat$  INSTRUMENTS)



▶ TRACK 13/14: TUNE 4 HAZY BIRG (E♭ INSTRUMENTS)

F#-7 B7 A-7 D7 D-7 G7

CΔ F#-7 B7 1. EΔ F-7 B♭7 2. EΔ

G#-7 C#7 F#Δ G-7 C7

F#-7 B7 EΔ F-7 B♭7

F#-7 B7 A-7 D7 D-7 G7

CΔ F#-7 B7 EΔ

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

Tune 4 starting on the 9th

A-7 D7 C-7 F7 F-7 Bb7

EbΔ A-7 D7 GΔ Ab-7 Db7

A-7 D7 C-7 F7 F-7 Bb7

EbΔ A-7 D7 GΔ

B-7 E7 AΔ Bb-7 Eb7

A-7 D7 GΔ Ab-7 Db7

A-7 D7 C-7 F7 F-7 Bb7

EbΔ A-7 D7 GΔ

# 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.

CΔ

A musical staff in treble clef showing a bebop scale for a CΔ chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, F, G, A, Bb, C. The scale is written in a sequence of eighth notes across the staff.

C7

A musical staff in treble clef showing a bebop scale for a C7 chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, F, G, A, Bb, C. The scale is written in a sequence of eighth notes across the staff.

C-6<sup>9</sup>

A musical staff in treble clef showing a bebop scale for a C-6<sup>9</sup> chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, F, G, A, Bb, C. The scale is written in a sequence of eighth notes across the staff.

C∅

A musical staff in treble clef showing a bebop scale for a C∅ chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, F, G, A, Bb, C. The scale is written in a sequence of eighth notes across the staff.

C∅#2

A musical staff in treble clef showing a bebop scale for a C∅#2 chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, F, G, A, Bb, C. The scale is written in a sequence of eighth notes across the staff.

C7<sup>b9</sup>b13



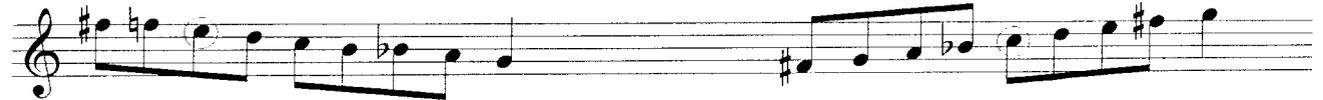
Musical notation for the C7<sup>b9</sup>b13 scale, starting on the 11th (F). The scale is written in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. The notation includes a treble clef, a key signature of one flat, and a series of eighth and quarter notes with accidentals.

CΔ#11



Musical notation for the CΔ#11 scale, starting on the 11th (F). The scale is written in treble clef with a key signature of one sharp (F#). The notes are: F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The notation includes a treble clef, a key signature of one sharp, and a series of eighth and quarter notes with accidentals.

C7#11



Musical notation for the C7#11 scale, starting on the 11th (F). The scale is written in treble clef with a key signature of one sharp (F#). The notes are: F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The notation includes a treble clef, a key signature of one sharp, and a series of eighth and quarter notes with accidentals.

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

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

C-7 F7 B-7 E7 EbΔ

Aø D7b9b13 G-Δ

C-7 F7 B-7 E7 EbΔ

Aø D7b9b13 G-Δ

Aø D7b9b13 G-Δ

C-7 F7 BbΔ

Bb-7 Eb7 Aø D7b9b13 G-7 C7 F-7 Bb7

EbΔ D7b9b13 G-Δ



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

▶ TRACK 15: TUNE 5 FALL FOLIAGE (E♭ INSTRUMENTS)

A-7 D7 G#-7 C#7 \*CΔ

F#ø B7b9b13 E-Δ

A-7 D7 G#-7 C#7 CΔ

F#ø B7b9b13 E-Δ

F#ø B7b9b13 E-Δ

A-7 D7 GΔ

G-7 C7 F#ø B7b9b13 E-7 A7 D-7 G7

CΔ B7b9b13 E-Δ

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

C-7 F7 BbΔ EbΔ#11

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols: C-7, F7, BbΔ, and EbΔ#11. The notes are: C4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6.

Aø D7b9b13 G-Δ

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols: Aø, D7b9b13, and G-Δ. The notes are: A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

C-7 F7 B-7 E7 EbΔ

A musical staff in treble clef with a key signature of one flat (Bb). It contains five measures of music. Above the staff are the chord symbols: C-7, F7, B-7, E7, and EbΔ. The notes are: C4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Aø D7b9b13 G-Δ

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols: Aø, D7b9b13, and G-Δ. The notes are: A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

Aø D7b9b13 G-Δ

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols: Aø, D7b9b13, and G-Δ. The notes are: A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

C-7 F7 BbΔ

A musical staff in treble clef with a key signature of one flat (Bb). It contains three measures of music. Above the staff are the chord symbols: C-7, F7, and BbΔ. The notes are: C4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6.

Bb-7 Eb7 Aø D7b9b13 G-7 C7 F-7 Bb7

A musical staff in treble clef with a key signature of one flat (Bb). It contains eight measures of music. Above the staff are the chord symbols: Bb-7, Eb7, Aø, D7b9b13, G-7, C7, F-7, and Bb7. The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8.

EbΔ Aø D7b9b13 G-Δ

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols: EbΔ, Aø, D7b9b13, and G-Δ. The notes are: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7.

# 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.

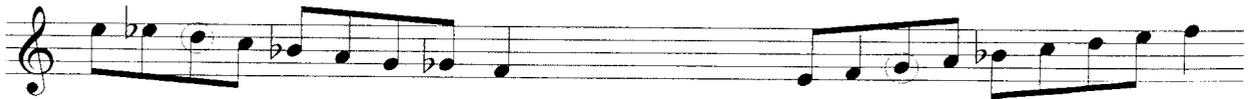
G7



G7b9b13



G-7 Dorian



G-7 Aeolian



G-7 Phrygian





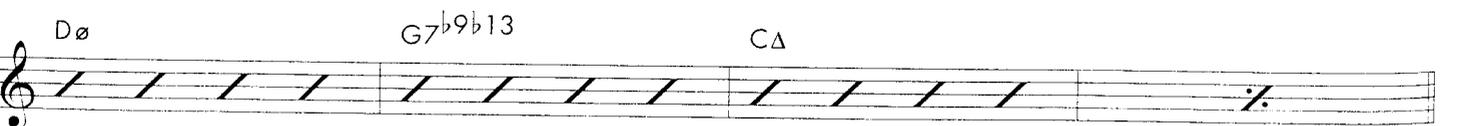
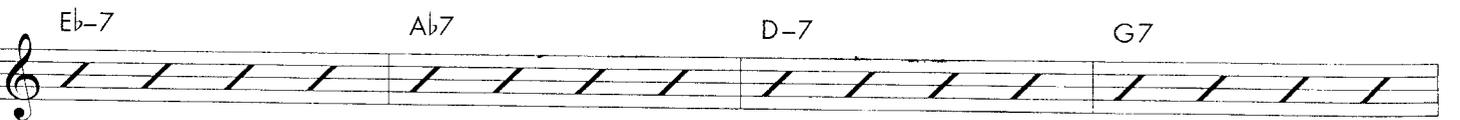
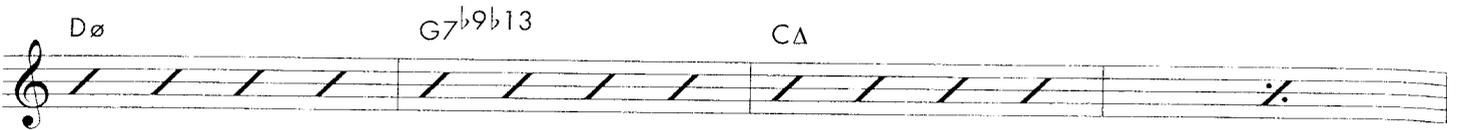
Bop scales starting on 7th for major and tonic minor chords.



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 b13th 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)



▶ TRACK 16/17: TUNE 6 IS THIS THING CALLED LOVE? (B $\flat$  INSTRUMENTS)

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G-7 G-/F

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\Delta$

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G-7 G-/F

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\Delta$

D-7 G7 C $\Delta$

F-7 B $\flat$ 7 E-7 A7

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G-7 G-/F

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\Delta$

## ▶ TRACK 16/17: TUNE 6 IS THIS THING CALLED LOVE? (E♭ INSTRUMENTS)

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D-7 D-/C

B $\emptyset$  E7 $\flat$ 9 $\flat$ 13 A $\Delta$

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D-7 D-/C

B $\emptyset$  E7 $\flat$ 9 $\flat$ 13 A $\Delta$

A-7 D7 G $\Delta$

C-7 F7 B-7 E7

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D-7 D-/C

B $\emptyset$  E7 $\flat$ 9 $\flat$ 13 A $\Delta$

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

Gø C7<sup>b9b13</sup> F-Δ F-/Eb

This staff shows four bop scales. The first scale is for Gø, starting on the 13th (Bb) and moving up: Bb, B, C, D, Eb, E, F, G. The second scale is for C7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for F-Δ, starting on the 13th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B. The fourth scale is for F-/Eb, starting on the 7th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B.

Dø G7<sup>b9b13</sup> CΔ CA

This staff shows four bop scales. The first scale is for Dø, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The second scale is for G7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for CΔ, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The fourth scale is for CA, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D.

Gø C7<sup>b9b13</sup> F-Δ F-/Eb

This staff shows four bop scales. The first scale is for Gø, starting on the 13th (Bb) and moving up: Bb, B, C, D, Eb, E, F, G. The second scale is for C7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for F-Δ, starting on the 13th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B. The fourth scale is for F-/Eb, starting on the 7th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B.

Dø G7<sup>b9b13</sup> CΔ CA

This staff shows four bop scales. The first scale is for Dø, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The second scale is for G7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for CΔ, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The fourth scale is for CA, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D.

C-7 F7 BbΔ

This staff shows three bop scales. The first scale is for C-7, starting on the 13th (Bb) and moving up: Bb, B, C, D, Eb, E, F, G. The second scale is for F7, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for BbΔ, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A.

Eb-7 Ab7 D-7 G7

This staff shows four bop scales. The first scale is for Eb-7, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The second scale is for Ab7, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for D-7, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The fourth scale is for G7, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D.

Gø C7<sup>b9b13</sup> F-Δ F-/Eb

This staff shows four bop scales. The first scale is for Gø, starting on the 13th (Bb) and moving up: Bb, B, C, D, Eb, E, F, G. The second scale is for C7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for F-Δ, starting on the 13th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B. The fourth scale is for F-/Eb, starting on the 7th (Eb) and moving up: Eb, E, F, G, Ab, A, Bb, B.

Dø G7<sup>b9b13</sup> CΔ

This staff shows three bop scales. The first scale is for Dø, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A. The second scale is for G7<sup>b9b13</sup>, starting on the 7th (F) and moving up: F, G, Ab, A, Bb, B, C, D. The third scale is for CΔ, starting on the 13th (Cb) and moving up: Cb, C, D, Eb, E, F, G, A.

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)

F $\Delta$  D7 $\flat$ 9 $\flat$ 13 G-7 E $\emptyset$  A7 $\flat$ 9 $\flat$ 13

D-7 G7 G $\sharp$ -7 C $\sharp$ 7 G-7 C7

F $\Delta$  D7 $\flat$ 9 $\flat$ 13 G-7 E $\emptyset$  A7 $\flat$ 9 $\flat$ 13

D-7 G7 C-7 F7

B $\flat$  A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  E-7 A7

D $\Delta$  A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$  G-7 C7

F $\Delta$  D7 $\flat$ 9 $\flat$ 13 G-7 C7

B-7 E7 G-7 C7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$

▶ TRACK 18/19: TUNE 7 HAVE YOU MET MISS MILLER? (B $\flat$  INSTRUMENTS)

G $\Delta$  E7 $\flat$ 9 $\flat$ 13 A-7 F $\sharp$  $\emptyset$  B7 $\flat$ 9 $\flat$ 13

E-7 A7 B $\flat$ -7 E $\flat$ 7 A-7 D7

G $\Delta$  E7 $\flat$ 9 $\flat$ 13 A-7 F $\sharp$  $\emptyset$  B7 $\flat$ 9 $\flat$ 13

E-7 A7 D-7 G7

C B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$  F $\sharp$ -7 B7

E $\Delta$  B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$  A-7 D7

G $\Delta$  E7 $\flat$ 9 $\flat$ 13 A-7 D7

C $\sharp$ -7 F $\sharp$ 7 A-7 D7 F-7 B $\flat$ 7 E $\flat$  $\Delta$

▶ TRACK 18/19: TUNE 7 HAVE YOU MET MISS MILLER? (E♭ INSTRUMENTS)

Chord progression for the first staff: DΔ, B7<sup>b9b13</sup>, E-7, C#∅, F#7<sup>b9b13</sup>

Chord progression for the second staff: B-7, E7, F-7, Bb7, E-7, A7

Chord progression for the third staff: DΔ, B7<sup>b9b13</sup>, E-7, C#∅, F#7<sup>b9b13</sup>

Chord progression for the fourth staff: B-7, E7, A-7, D7

Chord progression for the fifth staff: G, F-7, Bb7, E♭Δ, C#-7, F#7

Chord progression for the sixth staff: BΔ, F-7, Bb7, E♭Δ, E-7, A7

Chord progression for the seventh staff: DΔ, B7<sup>b9b13</sup>, E-7, A7

Chord progression for the eighth staff: G#-7, C#7, E-7, A7, C-7, F7, BbΔ

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

F D7<sup>b9b13</sup> G-7 E $\emptyset$  A7<sup>b9b13</sup>

D-7 G7 Ab-7 Db7 G-7 C7

F $\Delta$  D7<sup>b9</sup> G-7 E $\emptyset$  A7<sup>b9</sup>

D-7 G7 C-7 F7

Bb Ab-7 Db7 Gb $\Delta$  E-7 A7

D $\Delta$  Ab-7 Db7 Gb $\Delta$  G-7 C7

F $\Delta$  D7<sup>b9b13</sup> G-7 C7

B-7 E7 G-7 C7 Eb-7 Ab7 Db $\Delta$



## FROM 4 DESCENDING

Musical notation for 'FROM 4 DESCENDING' in treble clef, common time. The melody consists of eighth notes with a descending contour. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

## FROM 5 DESCENDING

Musical notation for 'FROM 5 DESCENDING' in treble clef, common time. The melody consists of eighth notes with a descending contour. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

## FROM 6 DESCENDING

Musical notation for 'FROM 6 DESCENDING' in treble clef, common time. The melody consists of eighth notes with a descending contour. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

## FROM 7 DESCENDING

Musical notation for 'FROM 7 DESCENDING' in treble clef, common time. The melody consists of eighth notes with a descending contour. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

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:

Chords: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7

FROM ROOT ASCENDING:

Chords: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7

FROM 9 ASCENDING:

Chords: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7

FROM 3 ASCENDING:

Chords: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7

or

FROM 4 ASCENDING:

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

The musical notation for 'FROM 4 ASCENDING' consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Above the treble staff, the chords E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7 are indicated. The bass staff has an 'or' written below it, indicating an alternative bass line.

FROM 5 ASCENDING:

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

The musical notation for 'FROM 5 ASCENDING' consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Above the treble staff, the chords E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7 are indicated.

FROM 6 ASCENDING:

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

The musical notation for 'FROM 6 ASCENDING' consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Above the treble staff, the chords E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7 are indicated.

FROM 7 ASCENDING:

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

The musical notation for 'FROM 7 ASCENDING' consists of a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Above the treble staff, the chords E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7 are indicated.

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.

Chord symbols above the first staff: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7

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.

Chord symbols above the staff: E-7, A7, F-7

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)

E-7      A7      F-7      Bb7      EbΔ      Ab-7      Db7

D-7      G7      Eb-7      Ab7      DbΔ      Dø      G7b9b13

C-6<sup>9</sup>      Bb-7      Eb7      AbΔ      Ab-7      Db7

G-7      C7      Ab-7      Db7      GbΔ      F-7      Bb7

E-7      A7      F-7      Bb7      EbΔ      Ab-7      Db7

D-7      G7      Eb-7      Ab7      DbΔ      Dø      G7b9b13

C-6<sup>9</sup>      Bb-7      Eb7      AbΔ      Ab-7      Db7      G-7      C7      F-7      Bb7

EbΔ      F-7      III-7  
G-7      F-7

B<sup>b</sup> Pedal

EbΔ      F-7      G-7      F-7      EbΔ      F-7      Bb7

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

F#-7      B7      G-7      C7      FΔ      Bb-7      Eb7

E-7      A7      F-7      Bb7      EbΔ      Eø      A7b9b13

D-6<sup>9</sup>      C-7      F7      BbΔ      Bb-7      Eb7

A-7      D7      Bb-7      Eb7      AbΔ      G-7      C7

F#-7      B7      G-7      C7      FΔ      Bb-7      Eb7

E-7      A7      F-7      Bb7      EbΔ      Eø      A7b9b13

D-6<sup>9</sup>      C-7      F7      BbΔ      Bb-7      Eb7      A-7      D7      G-7      C7

FΔ      G-7      III-7      A-7      G-7

D Pedal

FΔ      G-7      A-7      G-7      FΔ      G-7      C7

▶ TRACK 20/21: TUNE 8 GREAT MOMENTS (E♭ INSTRUMENTS)

C#-7 F#7 D-7 G7 CΔ F-7 Bb7

B-7 E7 C-7 F7 BbΔ Bø E7b9b13

A-6<sup>9</sup> G-7 C7 FΔ F-7 Bb7

E-7 A7 F-7 Bb7 E♭Δ D-7 G7

C#-7 F#7 D-7 G7 CΔ F-7 Bb7

B-7 E7 C-7 F7 BbΔ Bø E7b9b13

A-6<sup>9</sup> G-7 C7 FΔ F-7 Bb7 E-7 A7 D-7 G7

CΔ D-7 III-7 E-7 D-7

G Pedal

CΔ D-7 E-7 D-7 CΔ D-7 G7

# 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;

Musical notation for the first four bars of a bop sales line. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords above are FΔ, G-7, C7, FΔ, Bb-7, Eb7.

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

Musical notation for the first four bars of a bop sales line, where the notes are grouped into triplets. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords above are FΔ, G-7, C7, FΔ, Bb-7, Eb7.

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.

Musical notation showing a triplet of eighth notes with an accent mark (>) over the first note.

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

Musical notation for the first eight bars of a bop sales line, with triplets crossing bar lines. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords above are FΔ, G-7, C7, FΔ, Bb-7, Eb7, A-7, D7<sup>b9</sup>, G-7, C7, FΔ, G<sup>#</sup>-7, C<sup>#</sup>7.

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.

Chords for the first staff: F $\Delta$ , G-7, C7, F $\Delta$ , B $\flat$ -7, E $\flat$ 7

Chords for the second staff: A-7, D7, G-7, C7, F $\Delta$ , A $\flat$ -7, D $\flat$ 7

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

Chords for the first staff: E-7, A7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ , A $\flat$ -7, D $\flat$ 7

Chords for the second staff: D-7, G7, E $\flat$ -7, A $\flat$ 7, D $\flat$  $\Delta$ , D $\emptyset$ , G7 $\flat$ 9 $\flat$ 13 etc.

This line contains octave displacement when moving from the D $\flat$ 7 to D-7 and again when moving from the D $\flat$  $\Delta$  to the D $\emptyset$  because of the range involved. Notice that the new bop scale starts with the quarter note.

Here is another example:

Chords: E-7, A7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ , passing tones, A $\flat$ -7, D $\flat$ 7

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

A single staff of music in treble clef, common time. The scale consists of quarter notes with eighth-note triplets. The notes are: E4 (flat), F4 (flat), G4, A4 (sharp), B4, C5, B4, A4, G4, F4, E4. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7. Brackets with the number '3' are placed under the eighth-note triplets.

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

Two staves of music in treble clef, common time. The first staff contains a scale with quarter notes, eighth-note triplets, and quarter notes. The notes are: E4 (flat), F4 (flat), G4, A4 (sharp), B4, C5, B4, A4, G4, F4, E4. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7. Brackets with the number '3' are placed under the eighth-note triplets. The second staff continues the scale with quarter notes, eighth-note triplets, and quarter notes. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. Chord symbols above the staff are: D-7, G7, Eb-7, Ab7, DbΔ, Dø, and G7b9b13. Brackets with the number '3' are placed under the eighth-note triplets.

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 dimensional 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;

A musical staff in treble clef with a common time signature (C). The staff contains five measures of music. Above each measure is a chord symbol: E-7, A7, F-7, Bb7, and EbΔ. The notes in each measure are: E-7 (G4, A4, B4, C5), A7 (A4, B4, C5, D5), F-7 (A3, B3, C4, D4), Bb7 (Bb3, C4, D4, Eb4), and EbΔ (Eb3, F3, G3, Ab3). Each measure ends with a quarter rest.

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

A musical staff in treble clef with a common time signature (C). The staff contains seven measures of music. Above each measure is a chord symbol: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7. The notes in each measure are: E-7 (G4, A4, B4, C5), A7 (A4, B4, C5, D5), F-7 (A3, B3, C4, D4), Bb7 (Bb3, C4, D4, Eb4), EbΔ (Eb3, F3, G3, Ab3), Ab-7 (Ab3, Bb3, C4, Db4), and Db7 (Db3, Eb3, F3, Gb3). The final measure ends with a quarter rest and the word "etc." written below it.

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

A musical staff in treble clef with a common time signature (C). The staff contains seven measures of music. Above each measure is a chord symbol: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7. The notes in each measure are: E-7 (G4, A4, B4, C5), A7 (A4, B4, C5, D5), F-7 (A3, B3, C4, D4), Bb7 (Bb3, C4, D4, Eb4), EbΔ (Eb3, F3, G3, Ab3), Ab-7 (Ab3, Bb3, C4, Db4), and Db7 (Db3, Eb3, F3, Gb3). The final measure ends with a quarter rest.

and then three tag notes;

A musical staff in treble clef with a common time signature (C). The staff contains four measures of music. Above each measure is a chord symbol: E-7, A7, F-7, and Bb7. The notes in each measure are: E-7 (G4, A4, B4, C5), A7 (A4, B4, C5, D5), F-7 (A3, B3, C4, D4), and Bb7 (Bb3, C4, D4, Eb4). Each measure ends with a quarter rest.

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:

Musical notation showing a five-note bop scale (E, F, G, A, B) in treble clef, 4/4 time. The scale is approached with one note. The notes are: E (quarter), F (quarter), G (quarter), A (quarter), B (quarter). The scale is repeated with a one-note approach (B) on the first beat of the second phrase. The scale is repeated with a one-note approach (E) on the first beat of the third phrase. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ.

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:

Musical notation showing a three-note bop scale (E, F, G) in treble clef, 4/4 time. The scale is approached with two notes. The notes are: E (quarter), F (quarter), G (quarter). The scale is repeated with a two-note approach (F, G) on the first beat of the second phrase. The scale is repeated with a two-note approach (E, F) on the first beat of the third phrase. Chord symbols above the staff are: E-7, A7, F-7, EbΔ.

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

Musical notation showing a five-note bop scale (E, F, G, A, B) in treble clef, 4/4 time. The scale is approached with three notes. The notes are: E (quarter), F (quarter), G (quarter), A (quarter), B (quarter). The scale is repeated with a three-note approach (F, G, A) on the first beat of the second phrase. The scale is repeated with a three-note approach (E, F, G) on the first beat of the third phrase. Chord symbols above the staff are: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7.

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

The musical score consists of four staves of music in treble clef with a common time signature. The notes are often beamed together in groups, and there are various accidentals (sharps, flats, naturals) throughout. The chord symbols are as follows:

- Staff 1: E-7, A7, F-7, Bb7, EbΔ, Ab-7, Db7
- Staff 2: D-7, G7, Eb-7, Ab7, DbΔ, Dø, G7b9
- Staff 3: C-7, F7, Bb-7, Eb7, AbΔ, Ab-7, Db7
- Staff 4: G-7, C7, Ab-7, Db7, GbΔ, F-7, Bb7

# Chapter 13: Ten-Note Bop Scales

The image displays seven musical staves, each representing a different chord and its corresponding ten-note bop scale. The scales are written in treble clef and consist of ten notes: the first six notes are eighth notes, and the last four are quarter notes. The chords and their scales are:

- I Δ (CΔ):** C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5.
- II-7 (D-7):** D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5.
- III-7 (E-7):** E4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.
- IV Δ (FΔ):** F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, A5.
- V7 (G7):** G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- VI-7 (A-7):** A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6.
- VII ∅ (B∅):** Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6.

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 VII∅ 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  $C\Delta$  and  $A-7$  are the same scale,  $D-7$  and  $F\Delta$  are the same scale, and  $B\emptyset$  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  $7^b9^b13$  chord there are a number of options. For a  $C7^b9^b13$  chord the following three scales fit.

## EXAMPLE:

 $A^b7^b13$  ten-note over  $C7^b9^b13$  $F\#7\#11$  ten-note over  $C7^b9^b13$  $C\#\Delta$  ten-note over  $C7^b9^b13$ 

# 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 C $\Delta$  (eight-note)

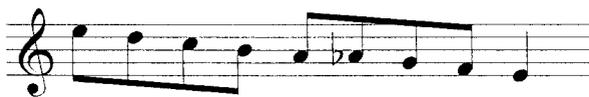


(ten-note)



EXAMPLE:

Descending from 3 on a C $\Delta$  (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

	C	D <sup>b</sup>	D	E <sup>b</sup>	E	F	F <sup>#</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	B
1	C	B	A	G	F	E	D	C	B	A	G	F
2	C	B	A	G	F	E	D	C	B	A	G	F
3	C	B	A	G	F	E	D	C	B	A	G	F
4	C	B	A	G	F	E	D	C	B	A	G	F
5	C	B	A	G	F	E	D	C	B	A	G	F
6	C	B	A	G	F	E	D	C	B	A	G	F
7	C	B	A	G	F	E	D	C	B	A	G	F
8	C	B	A	G	F	E	D	C	B	A	G	F

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

Musical notation showing four measures of eight-note ascending bop scales. The first measure is for chord C, the second for B, the third for Bb, and the fourth for A. Each measure contains an ascending eighth-note scale with a flat on the 7th degree and a natural on the 9th degree.

EXAMPLE:

Ten-note ascending

Musical notation showing four measures of ten-note ascending bop scales. The first measure is for chord C, the second for B, the third for Bb, and the fourth for A. Each measure contains an ascending eighth-note scale with a flat on the 7th degree and a natural on the 9th degree.

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

C	B	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$

Grid #3 Descending/Dominant

C7	D $\flat$ 7	D7	E $\flat$ 7	E7	F7	F $\sharp$ 7	G7	A $\flat$ 7	A7	B $\flat$ 7	B7

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 VII $\emptyset$  scale as a substitute for the dominant scale. When you are using the ten-note bop scale notice that the V7 and the VII $\emptyset$  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 VII $\flat$  scale as a substitute for the dominant scale. When you are using the ten-note bop scale notice that the V7 and the VII $\flat$  are one in the same.
- III-7 will also work on the dominant chord.

### Grid #4 Ascending/Dominant

	C7	B7	B $\flat$ 7	A7	A $\flat$ 7	G7	F $\sharp$ 7	F7	E7	E $\flat$ 7	D7	D $\flat$ 7
1	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
2	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
3	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
4	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
5	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
6	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
7	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$
8	C	B	B $\flat$	A	A $\flat$	G	F $\sharp$	F	E	E $\flat$	D	D $\flat$

### 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.

The grid displays 12 columns of chords and 7 rows of musical staves. The chords are: C-, C#-, D-, Eb-, E-, F-, F#-, G-, Ab-, A-, Bb-, B-. Each staff shows a descending scale of notes with appropriate accidentals for the chord's key signature.

EXAMPLE:

Eight-note descending tonic minor

Four staves of music showing descending tonic minor scales. The first staff is labeled C-Δ, the second C#-Δ, the third D-Δ, and the fourth Eb-Δ. Each staff contains a descending scale of eight notes.

EXAMPLE:

Eight-note descending II-7 or Dorian minor

Four staves of music showing descending II-7 or Dorian minor scales. The first staff is labeled C-7, the second C#-7, the third D-7, and the fourth Eb-7. Each staff contains a descending scale of eight notes.

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

	C-	B-	B♭-	A-	A♭-	G-	F♯-	F-	E-	E♭-	D-	C♯-
Staff 1	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 2	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 3	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 4	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 5	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 6	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯
Staff 7	C	B	B♭	A	A♭	G	F♯	F	E	E♭	D	C♯

EXAMPLE:

## Eight-note ascending minor/major

Musical notation for Example 1: Eight-note ascending minor/major. The staff shows four measures of music, each with a chord symbol above it: C-Δ, B-Δ, B $\flat$ -Δ, and A-Δ. The notes are eighth notes, and the melody ascends in each measure.

EXAMPLE:

## Eight-note ascending II-7 or Dorian minor

Musical notation for Example 2: Eight-note ascending II-7 or Dorian minor. The staff shows four measures of music, each with a chord symbol above it: C-7, B-7, B $\flat$ -7, and A-7. The notes are eighth notes, and the melody ascends in each measure.

EXAMPLE:

## Ascending ten-note minor/major

Musical notation for Example 3: Ascending ten-note minor/major. The staff shows four measures of music, each with a chord symbol above it: C-Δ, B-Δ, B $\flat$ -Δ, and A-Δ. The notes are eighth notes, and the melody ascends in each measure.

EXAMPLE:

## Ascending ten-note II-7 or Dorian minor

Musical notation for Example 4: Ascending ten-note II-7 or Dorian minor. The staff shows four measures of music, each with a chord symbol above it: C-7, B-7, B $\flat$ -7, and A-7. The notes are eighth notes, and the melody ascends in each measure.

### Grid #7 Descending/Dom<sup>b9b13</sup>

C<sup>7b9b13</sup> D<sup>b7b9b13</sup> D<sup>7b9b13</sup> E<sup>b7b9b13</sup> E<sup>7b9b13</sup> F<sup>7b9b13</sup> F<sup>#7b9b13</sup> G<sup>7b9b13</sup> A<sup>b7b9b13</sup> A<sup>7b9b13</sup> B<sup>b7b9b13</sup> B<sup>7b9b13</sup>

Note that for the ten-note bop scales on the dom<sup>7b9b13</sup> use the dominant scale starting on the b13 and with a b13. For example, use A<sup>b7b13</sup> ten-note scale over C<sup>7b9b13</sup>

EXAMPLE:

Eight-note descending dom<sup>7b9b13</sup>

EXAMPLE:

Ten-note descending dom<sup>7b9b13</sup>

Again, for grids #7 and #8 try playing only five or seven notes from each scale, play triplets and also try superimposing E<sup>b7b9</sup> over C<sup>7b9b13</sup>.

Grid #8 Ascending/Dom<sup>b9b13</sup>

C<sup>b9b13</sup> B<sup>b9b13</sup> B<sup>b7b9b13</sup> A<sup>b9b13</sup> A<sup>b7b9b13</sup> G<sup>b9b13</sup> F<sup>#7b9b13</sup> F<sup>b7b9b13</sup> E<sup>b9b13</sup> E<sup>b7b9b13</sup> D<sup>b9b13</sup> D<sup>b7b9b13</sup>

Note that for the ten-note bop scales on the dom<sup>b9b13</sup> use the dominant scale starting on the b13 and with a b13. For example, use A<sup>b7b13</sup> ten-note scale over C<sup>b9b13</sup>.

EXAMPLE:

Eight note ascending Dom<sup>b9b13</sup>

C<sup>b9b13</sup> B<sup>b9b13</sup> B<sup>b7b9b13</sup> A<sup>b9b13</sup>

EXAMPLE:

Ten-note ascending dom<sup>b9b13</sup>

C<sup>b9b13</sup> B<sup>b9b13</sup> B<sup>b7b9b13</sup> A<sup>b9b13</sup>

# Chapter 15: Crossing the Bar Line and Changing Direction

EXAMPLE:

Across the bar line with ten-note bop scales.

The image displays four staves of musical notation, each containing ten-note bop scales. The scales are written in treble clef with a key signature of one sharp (F#). The scales are organized into four groups, each with seven chords indicated above the notes. The first group has chords BΔ, D7, GΔ, Bb7, EbΔ, A-7, and D7. The second group has chords G, Bb7, EbΔ, F#7, BΔ, F-7, and Bb7. The third group has chords EbΔ, A-7, D7, GΔ, C#-7, and F#7. The fourth group has chords BΔ, F-7, Bb7, EbΔ, C#-7, F#7, and BΔ. Each scale consists of ten notes, often including chromatic passing tones, and is written across a bar line.

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 dimensional 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:

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: E4, F#4, G4, A4, Bb4, C5, D5, Eb5, F5, G5. Above the staff, the following chord symbols are written: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

D-7 G7 Eb-7 Ab7 DbΔ Dø G7b9b13

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5. Above the staff, the following chord symbols are written: D-7, G7, Eb-7, Ab7, DbΔ, Dø, and G7b9b13.

C-7 F7 Bb-7 Eb7 AbΔ Ab-7 Db7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. Above the staff, the following chord symbols are written: C-7, F7, Bb-7, Eb7, AbΔ, Ab-7, and Db7.

G-7 C7 Ab-7 Db7 GbΔ F-7 Bb7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. Above the staff, the following chord symbols are written: G-7, C7, Ab-7, Db7, GbΔ, F-7, and Bb7.

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: E4, F#4, G4, A4, Bb4, C5, D5, Eb5, F5, G5. Above the staff, the following chord symbols are written: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

D-7 G7 Eb-7 Ab7 DbΔ Dø G7b9

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5. Above the staff, the following chord symbols are written: D-7, G7, Eb-7, Ab7, DbΔ, Dø, and G7b9.

C-7 F7 Bb-7 Eb7 AbΔ Ab-7 Db7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. Above the staff, the following chord symbols are written: C-7, F7, Bb-7, Eb7, AbΔ, Ab-7, and Db7.

G-7 C7 Ab-7 Db7 GbΔ F-7 Bb7

A musical staff in treble clef with a common time signature. It contains a sequence of ten notes: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. Above the staff, the following chord symbols are written: G-7, C7, Ab-7, Db7, GbΔ, F-7, and Bb7.

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

EXAMPLE:

Chromatic approach

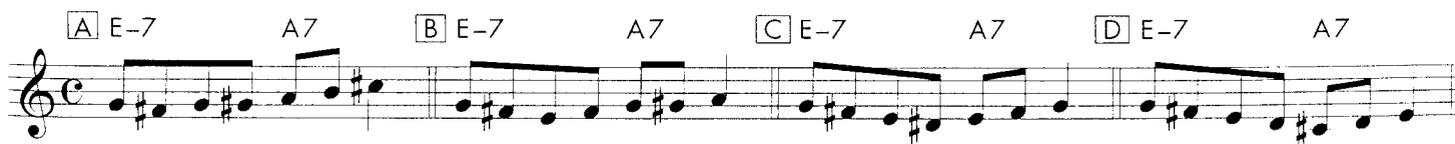


EXAMPLE:

Diatonic scale approach



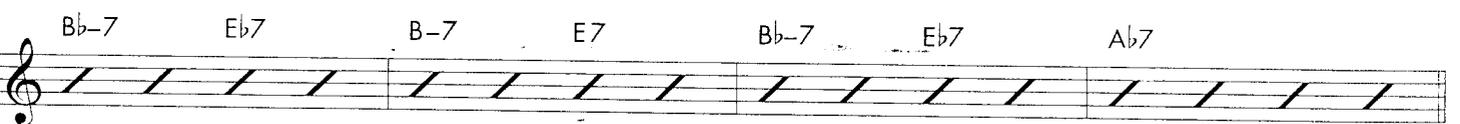
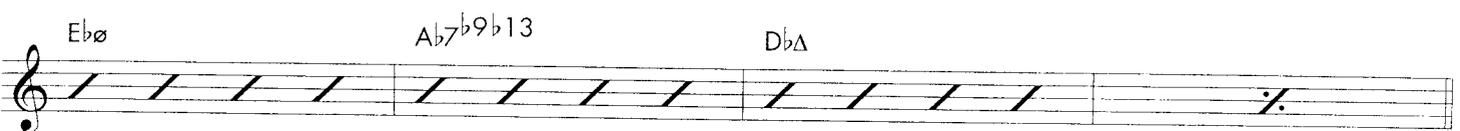
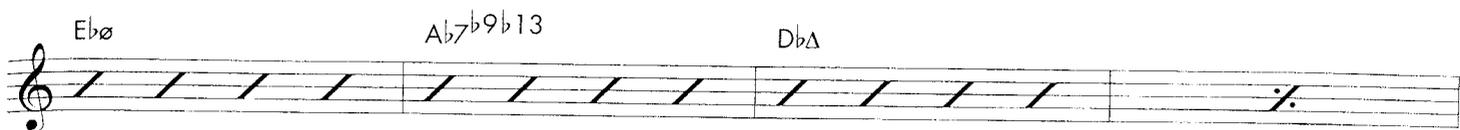
You can change directions within the bop scales after one, two or three notes, or as many notes as you like. Here is another example:



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

The musical score consists of ten staves of music, each with a treble clef and a common time signature. The music is written in a key signature of one flat (Bb) and consists of eighth-note patterns. Chord diagrams are placed above the staff lines, indicating the fretting for various chords. The chords used include Gø, C7b9b13, Fø, Bb7b9b13, Ebø, Ab7b9b13, DbΔ, Gø, C7b9b13, Fø, Bb7b9b13, Ebø, Ab7b9b13, DbΔ, Ab-7, Db7, A-7, D7, Ab-7, Db7, GbΔ, Bb-7, Eb7, B-7, E7, Bb-7, Eb7, Ab7, Gø, C7b9b13, Fø, Bb7b9b13, Ebø, Ab7b9b13, and DbΔ.

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



▶ TRACK 22/23: TUNE 9 HERMAN 'N YOU (B $\flat$  INSTRUMENTS)

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G $\emptyset$  C7 $\flat$ 9 $\flat$ 13

F $\emptyset$  B $\flat$ 7 $\flat$ 9 $\flat$ 13 E $\flat$  $\Delta$

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G $\emptyset$  C7 $\flat$ 9 $\flat$ 13

F $\emptyset$  B $\flat$ 7 $\flat$ 9 $\flat$ 13 E $\flat$  $\Delta$

B $\flat$ -7 E $\flat$ 7 B-7 E7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$

C-7 F7 C $\sharp$ -7 F $\sharp$ 7 C-7 F7 B $\flat$ 7

A $\emptyset$  D7 $\flat$ 9 $\flat$ 13 G $\emptyset$  C7 $\flat$ 9 $\flat$ 13

F $\emptyset$  B $\flat$ 7 $\flat$ 9 $\flat$ 13 E $\flat$  $\Delta$

▶ TRACK 22/23: TUNE 9 HERMAN 'N YOU (E♭ INSTRUMENTS)

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\emptyset$  G7 $\flat$ 9 $\flat$ 13

C $\emptyset$  F7 $\flat$ 9 $\flat$ 13 B $\flat$  $\Delta$

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\emptyset$  G7 $\flat$ 9 $\flat$ 13

C $\emptyset$  F7 $\flat$ 9 $\flat$ 13 B $\flat$  $\Delta$

F-7 B $\flat$ 7 F $\sharp$ -7 B7 F-7 B $\flat$ 7 E $\flat$  $\Delta$

G-7 C7 G $\sharp$ -7 C $\sharp$ 7 G-7 C7 F7

E $\emptyset$  A7 $\flat$ 9 $\flat$ 13 D $\emptyset$  G7 $\flat$ 9 $\flat$ 13

C $\emptyset$  F7 $\flat$ 9 $\flat$ 13 B $\flat$  $\Delta$

# Chapter 16: Scale on Scale

Playing the conventional bop scale for a given chord produces lines with chord tones on the downbeats. 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<sup>b</sup>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<sup>b</sup>9 natural 13 (gives a D-Δ sound)

Some scales that fit over C7:

(there are numerous options for dominant chords)

D7<sup>b</sup>13 eight or ten-note (gives the C7<sup>#</sup>11 sound)

E<sup>b</sup>7<sup>b</sup>9 eight-note only (gives the C7<sup>#</sup>9 sound)

E<sup>o</sup> eight or ten-note

E<sup>o</sup> natural 9, eight or ten-note (gives the C7<sup>#</sup>11 sound)

F<sup>#</sup>7<sup>#</sup>11 eight or ten-note (gives the C7 altered sound)

F<sup>#</sup>7alt\* eight or ten-note (gives the C7<sup>#</sup>11 sound)

C<sup>#</sup>-Δ (gives a C7 altered sound)

\*Here is that eight-note altered bop scale for F<sup>#</sup>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<sup>#</sup>7. The starting notes for the ten-note altered bop scale are 1, #9, #11, b13, and 7:



G-69 eight or ten-note

G-69 with a major 7th in the scale ( gives the C7<sup>#</sup>11 sound)

A<sup>b</sup>7<sup>b</sup>13 eight or ten-note (gives the C7 altered sound)

A7<sup>b</sup>9 with natural 13 or b13 eight-note only (gives the sound of C7<sup>b</sup>9 natural 13)

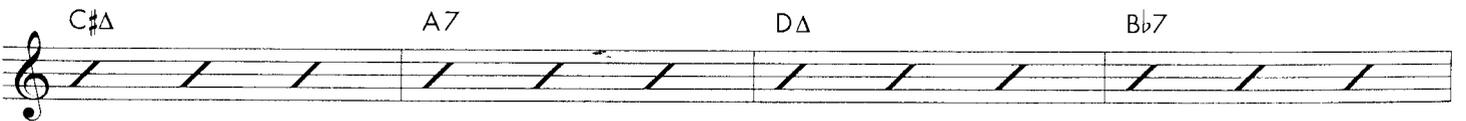
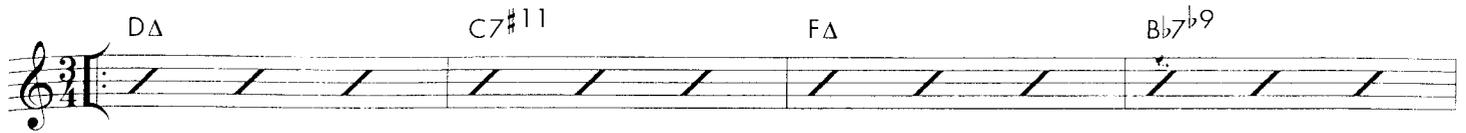
B<sup>b</sup> natural 9, eight or ten-note (gives the C7 altered sound)

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

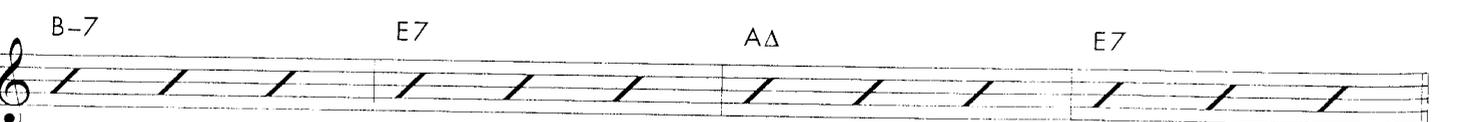
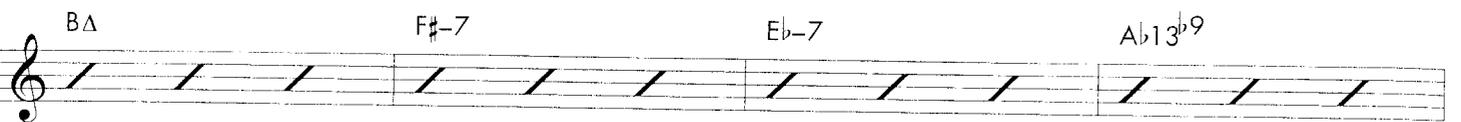
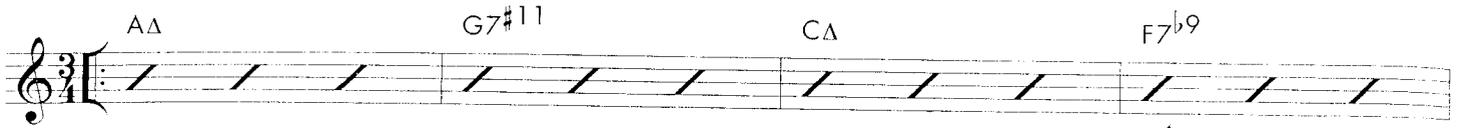
▶ TRACK 24: TUNE 10 *VERY LATE* (C INSTRUMENTS)



♣ TRACK 24: TUNE 10 VERY LATE (B♭ INSTRUMENTS)



## ▶ TRACK 24: TUNE 10 VERY LATE (E♭ 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)

E-7 Phrygian C $\Delta$	C7 $\flat$ 13 B $\flat$ 7 $\sharp$ 11	G-7 Phrygian E $\flat$ $\Delta$	B7 A $\flat$ 13 $\flat$ 9
C-7 Phrygian D $\flat$ $\Delta$	B $\emptyset$ G7	E-7 Phrygian C $\Delta$	C7 $\flat$ 13 B $\flat$ 7 $\sharp$ 11
F $\sharp$ -7 Phrygian D $\Delta$	E-7 Aeolian A-7	C $\sharp$ -7 Aeolian F $\sharp$ -7	A $\flat$ 13 $\flat$ 9 B13 $\flat$ 9
B-7 Aeolian E-7	F-7 Phrygian A $\flat$ 7	C-7 Phrygian D $\flat$ $\Delta$	B $\emptyset$ G7
D $\sharp$ -7 Phrygian B $\Delta$	F-7 Phrygian A $\flat$ 7	F-7 Phrygian D $\flat$ $\Delta$	C7 $\flat$ 13 B $\flat$ 7
C $\sharp$ 7 B $\Delta$	B $\emptyset$ G7	E-7 Phrygian C $\Delta$	F-7 Phrygian A $\flat$ 7
F-7 Phrygian D $\flat$ $\Delta$	B $\emptyset$ G7	E-7 Phrygian C $\Delta$	F7 $\flat$ 13 A7 $\flat$ 9 $\flat$ 13
A-7 Aeolian D-7	B $\emptyset$ G7	D7 C $\Delta$	B $\emptyset$ G7

▶ TRACK 24: TUNE 10 VERY LATE (B♭ INSTRUMENTS)

F#-7 Phrygian  
DΔ

D7♭13  
C7#11

A-7 Phrygian  
FΔ

D♭7  
B♭13♭9

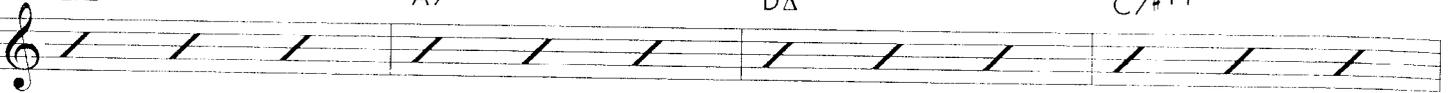


D-7 Phrygian  
E♭Δ

C#ø  
A7

F#-7 Phrygian  
DΔ

D7♭13  
C7#11



A♭-7 Phrygian  
EΔ

F#-7 Aeolian  
B-7

E♭-7 Aeolian  
A♭-7

B♭13♭9  
D♭13♭9

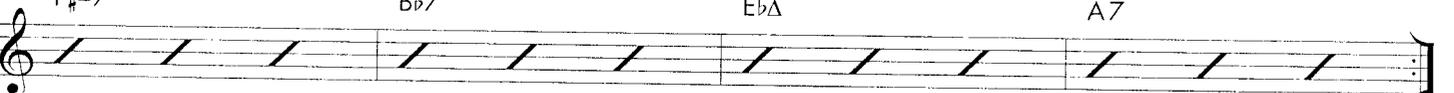


C#-7 Aeolian  
F#-7

G-7 Phrygian  
B♭7

D-7 Phrygian  
E♭Δ

C#ø  
A7

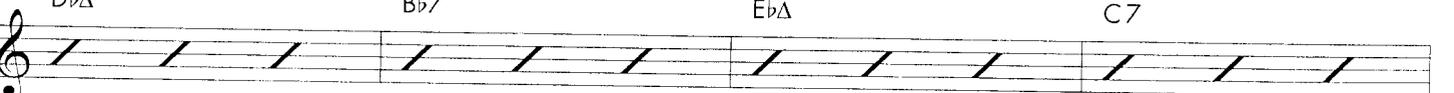


F-7 Phrygian  
D♭Δ

G-7 Phrygian  
B♭7

G-7 Phrygian  
E♭Δ

D7♭13  
C7



E♭7  
D♭Δ

C#ø  
A7

F#-7 Phrygian  
DΔ

G-7 Phrygian  
B♭7

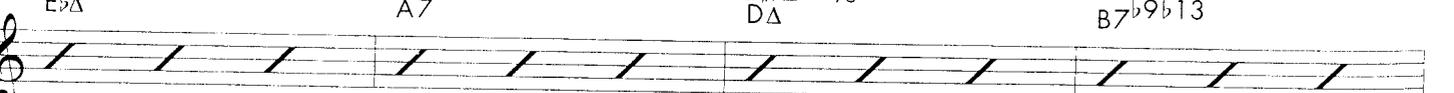


G-7 Phrygian  
E♭Δ

C#ø  
A7

F#-7 Phrygian  
DΔ

G7♭13  
B7♭9♭13



B-7 Aeolian  
E-7

C#ø  
A7

E7  
DΔ

C#ø  
A7



▶ TRACK 24: TUNE TO VERY LATE (E♭ INSTRUMENTS)

C#-7 Phrygian  
AΔ

A7♭13  
G7#11

E-7 Phrygian  
CΔ

A♭7  
F13♭9

A-7 Phrygian  
B♭Δ

G#ø  
E7

C#-7 Phrygian  
AΔ

A7♭13  
G7#11

E♭-7 Phrygian  
BΔ

C#-7 Aeolian  
F#-7

B♭-7 Aeolian  
E♭-7

F13♭9  
A♭13♭9

G#-7 Aeolian  
C#-7

D-7 Phrygian  
F7

A-7 Phrygian  
B♭Δ

G#ø  
E7

C-7 Phrygian  
A♭Δ

D-7 Phrygian  
F7

D-7 Phrygian  
B♭Δ

A7♭13  
G7

B♭7  
A♭Δ

G#ø  
E7

C#-7 Phrygian  
AΔ

D-7 Phrygian  
F7

D-7 Phrygian  
B♭Δ

G#ø  
E7

C#-7 Phrygian  
AΔ

D7♭13  
F#7♭9♭13

F#-7 Aeolian  
B-7

G#ø  
E7

B7  
AΔ

G#ø  
E7

# 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:

Musical notation for the CΔ scale. The scale is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. Brackets labeled "skip" are placed under the intervals between D4 and E4, between G4 and A4, and between B4 and C5.

Musical notation for the G7<sup>b9b13</sup> scale. The scale is written in treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Brackets labeled "skip" are placed under the intervals between B4 and C5, between G4 and F4, and between E4 and D4.

Musical notation for the C-6<sup>9</sup> scale. The scale is written in treble clef. The notes are: C4, B3, A3, G3, F3, E3, D3, C4. Brackets labeled "skip" are placed under the intervals between G3 and F3, and between E3 and D3.

Musical notation for the C7 scale. The scale is written in treble clef. The notes are: C4, B3, A3, G3, F3, E3, D3, C4. Brackets labeled "skip" are placed under the intervals between G3 and F3, and between E3 and D3.

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

*C6<sup>9</sup>*

*G7*

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

*C6<sup>9</sup>*

*G7*

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

C6<sup>9</sup> 10 note

D $\flat$  and E $\flat$  sound more consonant than D $\flat$  and E $\flat$

Detailed description: A musical staff in treble clef showing a 10-note scale for C6<sup>9</sup>. The notes are C, D, E, F, G, A, B, C, D, E. Annotations include a 'v.' above the final E and a note below the staff pointing to the final E with the text 'D $\flat$  and E $\flat$  sound more consonant than D $\flat$  and E $\flat$ '.

C6<sup>9</sup> 10 note

Detailed description: A musical staff in treble clef showing a 10-note scale for C6<sup>9</sup>. The notes are C, D, E, F, G, A, B, C, D, E.

C6<sup>9</sup> 8 note

Detailed description: A musical staff in treble clef showing an 8-note scale for C6<sup>9</sup>. The notes are C, D, E, F, G, A, B, C.

C6<sup>9</sup> 10 note

F $\sharp$  and D $\sharp$  sound excellent as a chromatic approach

Detailed description: A musical staff in treble clef showing a 10-note scale for C6<sup>9</sup>. The notes are C, D, E, F, G, A, B, C, D, E. Annotations include a note below the staff pointing to the F with the text 'F $\sharp$  and D $\sharp$  sound excellent as a chromatic approach'.

try F $\sharp$  as well

C7 8 note

Detailed description: A musical staff in treble clef showing an 8-note scale for C7. The notes are C, D, E, F, G, A, B, C.

C7 10 note

C and D sound more consonant

Detailed description: A musical staff in treble clef showing a 10-note scale for C7. The notes are C, D, E, F, G, A, B, C, D, E. Annotations include a note below the staff pointing to the C and D with the text 'C and D sound more consonant'.

C7 8 note

Detailed description: A musical staff in treble clef showing an 8-note scale for C7. The notes are C, D, E, F, G, A, B, C.

F $\sharp$  and D $\sharp$  also work

C7 10 note

Detailed description: A musical staff in treble clef showing a 10-note scale for C7. The notes are C, D, E, F, G, A, B, C, D, E.

try F $\sharp$  also

# 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.