
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:



▶ TRACK 3: PROGRESSION 1A (C INSTRUMENTS)

Musical notation for Track 3: Progression 1A (C Instruments). The progression consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords C6⁹, F7, Bb6⁹, and Eb7. The second staff has chords Ab6⁹, Db7, Gb6⁹, and B7. The third staff has chords E6⁹, A7, D6⁹, and G7.

▶ TRACK 4: PROGRESSION 1B (C INSTRUMENTS)

Musical notation for Track 4: Progression 1B (C Instruments). The progression consists of three staves of music, each with four measures. The notes are represented by diagonal slashes. The first staff has chords B6⁹, E7, A6⁹, and D7. The second staff has chords G6⁹, C7, F6⁹, and Bb7. The third staff has chords Eb6⁹, Ab7, Db6⁹, and F#7.

Chapter 2: Tonic Minor and Dom7^{b9b13} Bop Scales

In a minor key the tonic minor 6th chord (I-6⁹) and the V7^{b9b13} chord use the same passing tones as the I Δ and V7 of a major key. For example, as with a C Δ 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 $b7$ th. On a C-6⁹ chord scale you can use either B natural or B b since the 7th is on an upbeat.

C-6⁹ USING B NATURAL:



C-6⁹ USING B b :



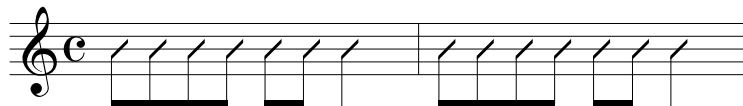
G7^{b9b13} is treated the same as a G7 chord in that the passing tone is between the root and 7th of the scale. Again, start the scale on the 1, 3, 5, or 7.

G7^{b9b13}



Chapter 3: Scale Segments – Using 5 or 7 Notes

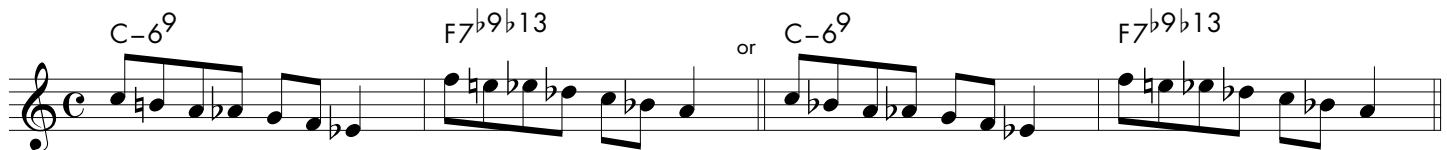
After playing the exercises for chapters 1 and 2, using a whole octave of the bop scale, now go through progressions 1 and 2 and play just seven notes of the scale with the following rhythmic pattern:



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.

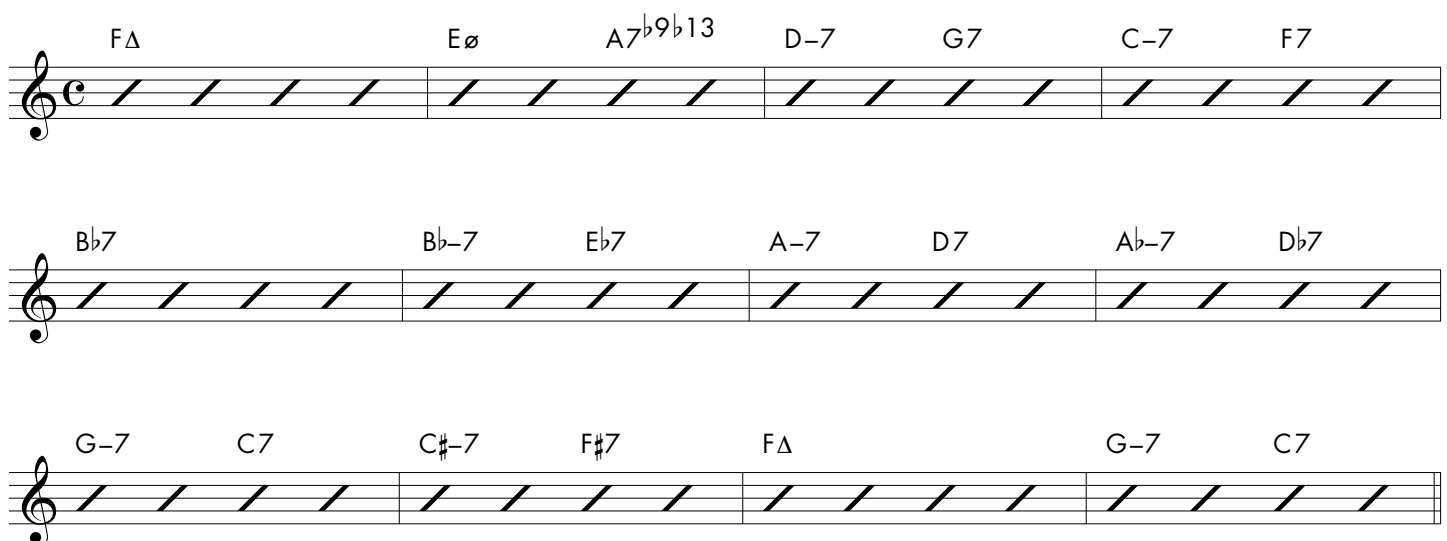


Next play seven notes of each chord scale on the following tune. When there is a II-7 V7 in one bar just use the dominant bebop scale for now. (You can also try just using five notes of the scale) Use all chord tones for starting notes ascending and descending.

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:

FA Eø A7^{b9b13} 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:

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

EXAMPLE:

On *Spring Joy* random starting notes

Musical notation in treble clef, 4/4 time, showing two lines of music. The first line contains five measures with the following chords: FΔ, G-7, C7, FΔ, Bb-7, Eb7. The second line contains seven measures with the following chords: A-7, D7b9b13, G-7, C7, FΔ, G#-7, C#7, etc. The notation shows various starting notes and rhythmic patterns for each chord.

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

Musical notation in treble clef, 4/4 time, showing one line of music. It contains five measures with the following chords: FΔ, G-7, C7, FΔ, Bb-7, etc. The notation shows a descending five-note scale starting from the root of each chord, played two beats early.

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

EXAMPLE:

Musical notation in treble clef, 4/4 time, showing two lines of music. The first line contains five measures with the following chords: FΔ, G-7, C7, FΔ, Bb-7, Eb7. The second line contains seven measures with the following chords: A-7, D7, G-7, C7, FΔ, G#-7, etc. The notation shows a descending five-note scale starting from a random note, played two beats early.

Chapter 5: Bop Scale Modes

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

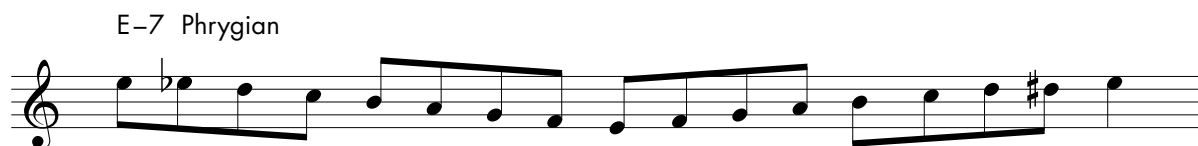
IONIAN



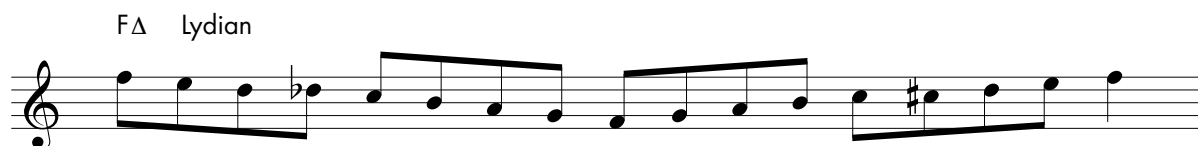
DORIAN



PHRYGIAN



LYDIAN



MIXOLYDIAN



Here is another example: Eb7^b13 bop scale over G7^b9^b13

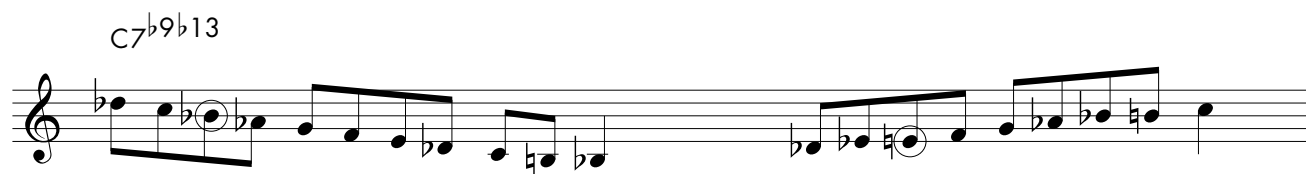
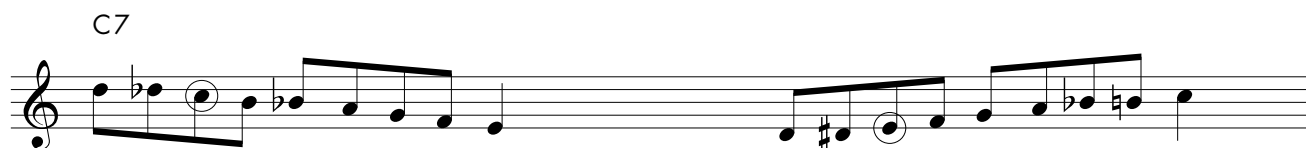
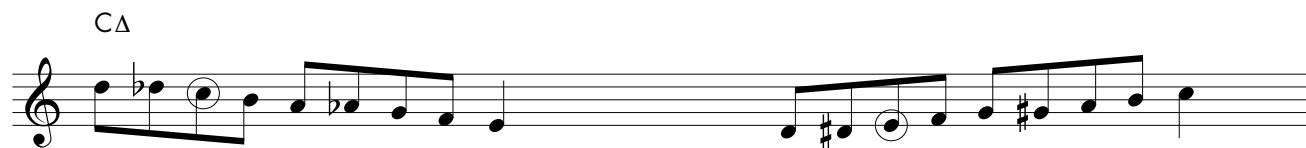
1 3 5 7 on Eb7
 b13 5 #9 #11 on G7

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

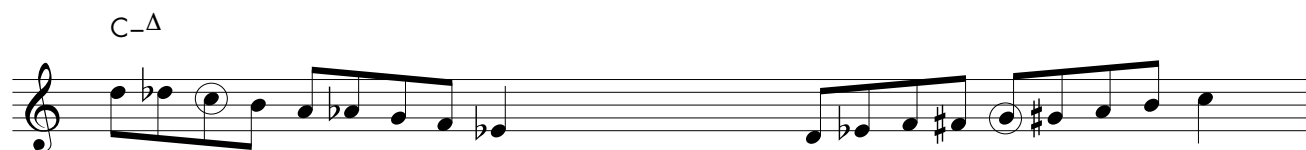
Progression IIA

$\frac{G7^b9^b13}{C-6^b9}$ $\frac{A^b7^b9}{\text{or } D^b7^b13}$ $\frac{F7^b9^b13}{B^b-6^b9}$ $\frac{F\#7^b9}{\text{or } B7^b13}$
 $\frac{E^b7^b13}{A^b-6^b9}$ $\frac{E7^b9}{\text{or } A7^b13}$ $\frac{C\#7^b13}{F\#-6^b9}$ $\frac{D7^b9}{\text{or } G7^b13}$
 $\frac{B7^b13}{E-6^b9}$ $\frac{C7^b9}{\text{or } F7^b13}$ $\frac{A7^b13}{D-6^b9}$ $\frac{B^b7^b9}{\text{or } E^b7^b13}$

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^{b9b13}, 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 \flat to C, are scale approaches to the B \flat where the initial scale then begins.

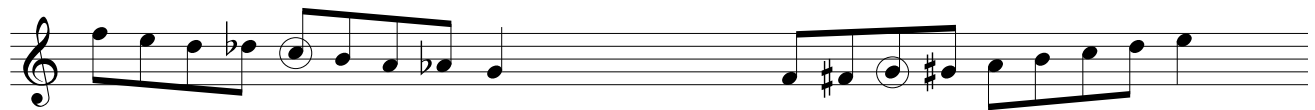


Notice here on the ascending line that the initial bebop scale is not started until you reach the fifth of the chord.

Chapter 8: Bop Scales Starting on the 11th

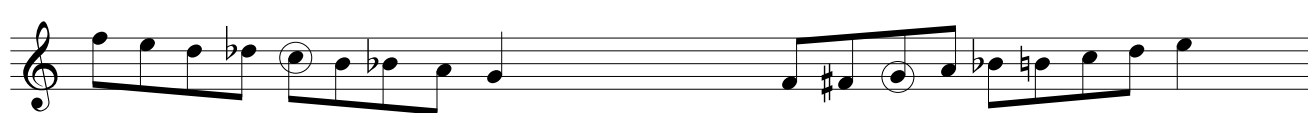
The following examples show how to start a bop scale on the 11th for the different chord types. As in the preceding chapter the circled note marks the point at which the “initial” bebop scale begins.

CΔ



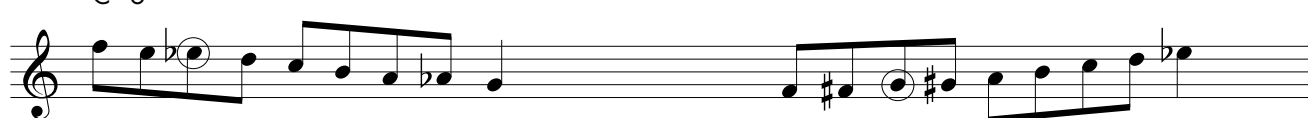
A musical staff in treble clef showing a bebop scale for a CΔ chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, A, Bb, C, D, Eb, E, F#.

C7



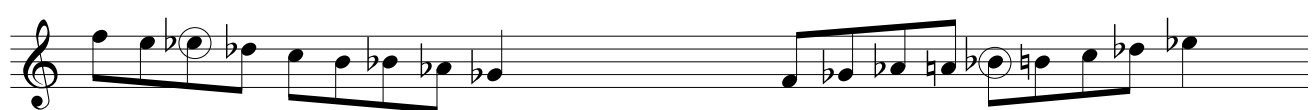
A musical staff in treble clef showing a bebop scale for a C7 chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, Ab, Bb, C, D, Eb, E, F#.

C-6⁹



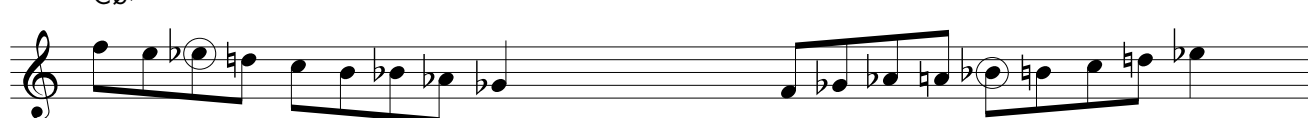
A musical staff in treble clef showing a bebop scale for a C-6⁹ chord. The scale starts on the 11th (F#) and is circled. The notes are: F# (circled), G, Ab, Bb, C, D, Eb, E, F#.

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, Ab, Bb, C, D, Eb, E, F#.

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, Ab, Bb, C, D, Eb, E, F#.



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 \flat 13th on the next tune. For major chords start on the 7th to mix it up a bit.

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 Δ 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 Δ 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 Δ E-7 A7
 D Δ A \flat -7 D \flat 7 G \flat Δ G-7 C7
 F Δ D7 \flat 9 \flat 13 G-7 C7
 B-7 E7 G-7 C7 E \flat -7 A \flat 7 D \flat Δ

FROM 4 DESCENDING

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Musical notation for 'FROM 4 DESCENDING' in treble clef, common time. The melody consists of eighth notes across seven measures. Chords are indicated above the staff: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

FROM 5 DESCENDING

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Musical notation for 'FROM 5 DESCENDING' in treble clef, common time. The melody consists of eighth notes across seven measures. Chords are indicated above the staff: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

FROM 6 DESCENDING

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Musical notation for 'FROM 6 DESCENDING' in treble clef, common time. The melody consists of eighth notes across seven measures. Chords are indicated above the staff: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

FROM 7 DESCENDING

E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Musical notation for 'FROM 7 DESCENDING' in treble clef, common time. The melody consists of eighth notes across seven measures. Chords are indicated above the staff: E-7, A7, F-7, Bb7, EbΔ, Ab-7, and Db7.

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

F#-7
B7
G-7
C7
FΔ
Bb-7
Eb7

E-7
A7
F-7
Bb7
EbΔ
E∅
A7b9b13

D-6⁹
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
E∅
A7b9b13

D-6⁹
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

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 tune in 4/4 time. 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 tune in 4/4 time, showing the notes from the previous block grouped into triplets. 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 (>) 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 tune in 4/4 time, showing triplets across bar lines. Chords above are FΔ, G-7, C7, FΔ, Bb-7, Eb7, A-7, D7b9, G-7, C7, FΔ, G#-7, C#7.

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

The image displays four lines of musical notation, each representing a different bop scale. Each line consists of a treble clef staff with a key signature of one flat (B-flat major / F minor) and a common time signature (C). The scales are defined by the sequence of chords written above them:

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

The notation shows the melodic lines for each scale, with notes connected by stems and beams. Some notes are marked with accidentals (sharps, flats, naturals) to indicate their specific pitch relative to the key signature. The scales are presented in a way that demonstrates how they can be approached and left using larger intervals.

Chapter 13: Ten-Note Bop Scales

The image displays seven musical staves, each representing a ten-note bop scale for a specific chord. 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 corresponding scales are:

- I Δ**: CΔ scale (C, D, E, F, G, A, B, C, D, E)
- II - 7**: D-7 scale (D, E, F, G, A, B, C, D, E, F)
- III - 7**: E-7 scale (E, F, G, A, B, C, D, E, F, G)
- IV Δ**: FΔ scale (F, G, A, B, C, D, E, F, G, A)
- V 7**: G7 scale (G, A, B, C, D, E, F, G, A, B)
- VI - 7**: A-7 scale (A, B, C, D, E, F, G, A, B, C)
- VII ∅**: B∅ scale (B, C, D, E, F, G, A, B, C, D)

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.

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

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.

	C-	C#-	D-	E ^b -	E-	F-	F#-	G-	A ^b -	A-	B ^b -	B-

EXAMPLE:

Eight-note descending tonic minor

EXAMPLE:

Eight-note descending II-7 or Dorian minor

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

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

Example 1: E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Example 2: D-7 G7 Eb-7 Ab7 DbΔ Dø G7b9b13

Example 3: C-7 F7 Bb-7 Eb7 AbΔ Ab-7 Db7

Example 4: G-7 C7 Ab-7 Db7 GbΔ F-7 Bb7

Example 5: E-7 A7 F-7 Bb7 EbΔ Ab-7 Db7

Example 6: D-7 G7 Eb-7 Ab7 DbΔ Dø G7b9

Example 7: C-7 F7 Bb-7 Eb7 AbΔ Ab-7 Db7

Example 8: G-7 C7 Ab-7 Db7 GbΔ F-7 Bb7

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

C6⁹

G7

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

C6⁹

G7