

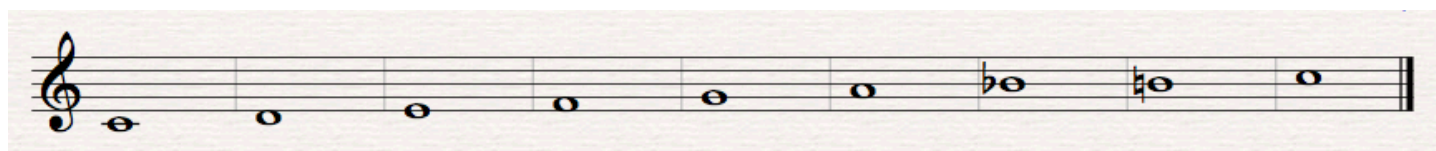
Bebop Scales

The Bebop scales are frequently used in jazz improvisation and are derived from the modes of the major scale, the melodic minor scale and the harmonic minor scale. David Baker named these scales the “bebop scales” because they were used so often by jazz artists from the Bebop Era.

There are four different types of bebop scales, each of these scales have an extra chromatic passing tone. This extra note is the scale allows improvisers to always place the chord tone on the downbeats. The strong tone chords are root, 3rd, 5th & 7th on the dominant chord and root, 3rd, 5th & 6th on the major and minor chords.

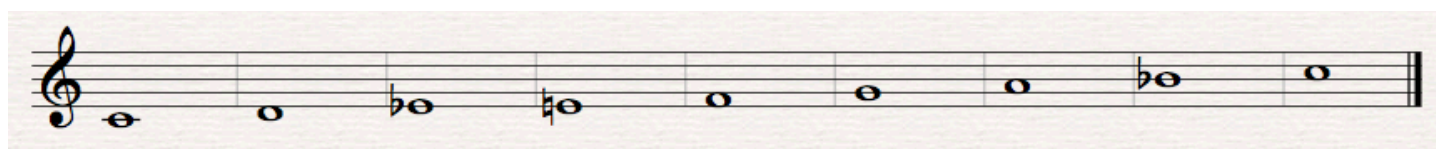
Bebop Dominant scale

This scale is derived from the Mixolydian mode and has a chromatic passing tone between the 7th and the root. It therefore has all the notes of both the major and Mixolydian scale. This scale is often used over dominant 7th chords and the ii V progressions.



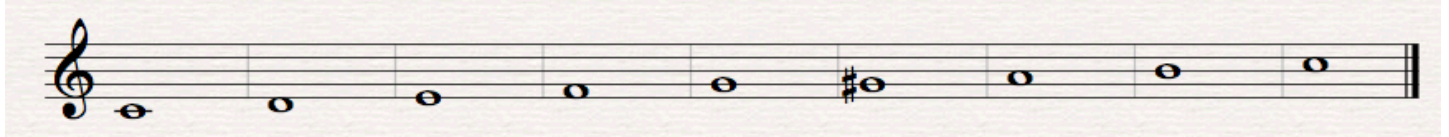
Bebop Dorian Scale

This scale is derived from the Dorian mode and has a chromatic passing tone between the minor 3rd and perfect 4th. It therefore has all the notes of both the Dorian and Mixolydian scale.



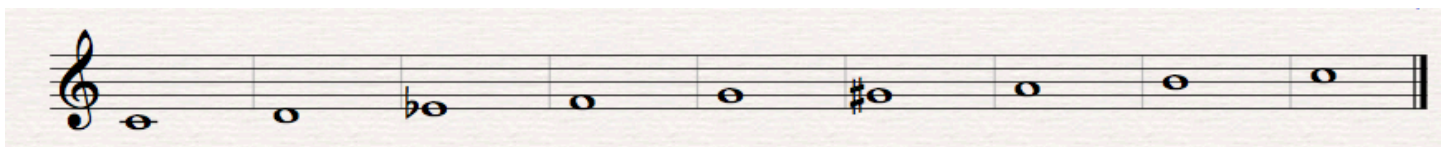
Bebop Major Scale

This scale is derived from the Ionian mode and has a chromatic passing tone between the 5th and the 6th notes. This scale is often used over the major 6th and 7th chords.



Bebop Melodic Minor Scale

This scale is derived from the ascending form of the melodic minor scale and has a chromatic passing tone between the 5th and 6th notes. It therefore has all the notes of both the ascending form of the melodic minor (jazz minor) and the harmonic minor. This scale is often used over minor 6th chords.



Targeting

Targeting is how you approach a chord tone either by scale tone or chromatically. There are three types of targeting, which Parker employs. The first is by ascending or descending chromatic approach. The chord tone will always appear on the downbeats. The next type is called “enclosures” or “rotation”. An enclosure (rotation) is a group of notes that encompass a “target note” and draw it out by approaching the note from above and below. By combining scale tones and chromatic tones to enclose a chord tone you can create limitless possibilities of improvised lines.

CHARLIE PARKER II-V-I LICK

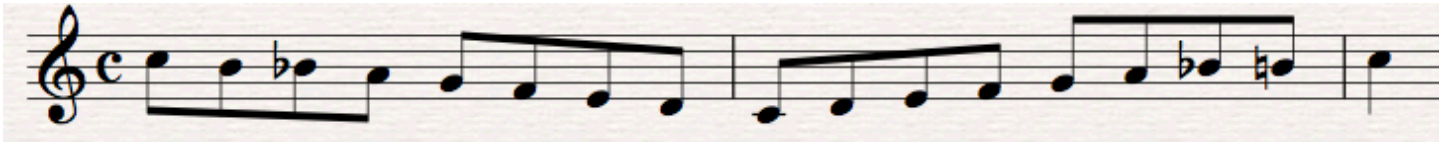
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Bebop Dominant Scale Exercises

1. Play through all the bebop dominant scales in all keys (added chromatic tone between 7th and root).
2. Down and up (in all keys)

Dominant Bebop Scale



Major Bebop Scale



3. Direction changes (in all keys)

Dominant Bebop Scale

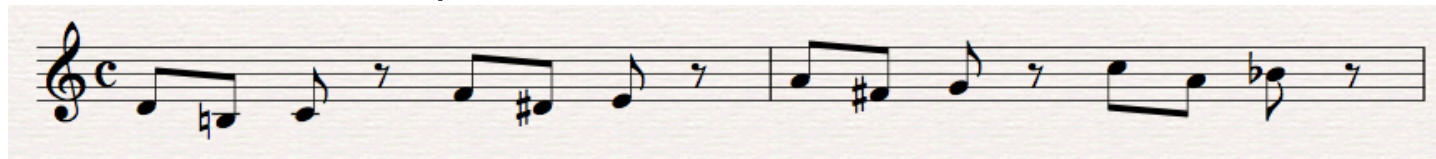


Major bebop Scale

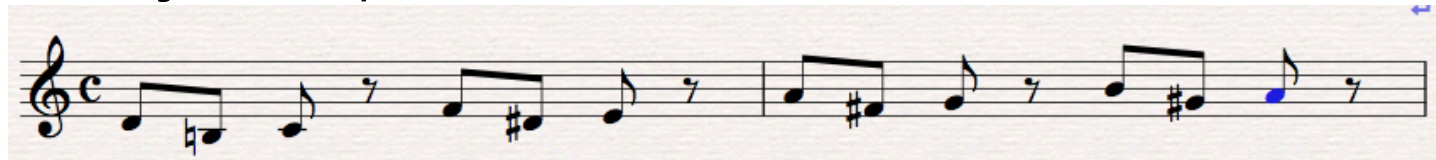


4. Chord tones enclosure (in all keys)

Dominant Bebop Scale



Major Bebop Scale



5. Chromatic dithering between chord tones (in all keys).

Dominant Bebop Scale



Major Bebop Scale

