

# Table of Contents

CD Track List .....	6
Introduction .....	8
1 Major and Dominant Bebop Scales .....	9
• Progression 1 .....	13
2 Tonic Minor and Dom <sup>7</sup> <sub>9</sub> <sup>13</sup> Bop Scales .....	16
• Progression 2 .....	18
3 Scale Segments – Using five or seven notes .....	21
• Tune 1: <i>Alice</i> .....	21
• Tune 2: <i>Spring Joy</i> .....	25
4 Harmonic Anticipation .....	28
5 Bop Scale Modes .....	32
6 Bop Scale Modes for Tonic Minor and Dom <sup>7</sup> <sub>9</sub> <sup>13</sup> .....	35
• Tune 3: <i>Afternoon In Strasbourg</i> .....	38
7 Bop Scales Starting on the 9th .....	41
• Tune 4: <i>Hazy Birc</i> .....	44
8 Bop Scales Starting on the 11th .....	48
• Tune 5: <i>Fall Foliage</i> .....	50
9 Bop Scales Starting on the 13th .....	54
• Tune 6: <i>Is This Thing Called Love?</i> .....	56
• Tune 7: <i>Have You Met Miss Miller?</i> .....	60
10 Across the Bar Line .....	64
• Tune 8: <i>Great Moments</i> .....	69
11 Rhythmic Variations .....	72
12 Melodic Variations – Approaching and leaving off the bop scale with tag notes .....	75
13 Ten Note Bop Scales .....	78
14 Practice Grids .....	80
15 Crossing the Bar Line and Changing Direction .....	91
• Tune 9: <i>Herman 'n You</i> .....	95
16 Scale on Scale .....	98
• Tune 10: <i>Very Late</i> .....	100
17 Skipping Notes of the Bop Scale .....	106
Conclusion .....	109

## Chapter 2: Tonic Minor and Dom7<sup>b9</sup><sup>b13</sup> Bop Scales

In a minor key the tonic minor 6th chord (I-6<sup>9</sup>) and the V7<sup>b9</sup><sup>b13</sup> chord use the same passing tones as the IΔ and V7 of a major key. For example, as with a CΔ bop scale the tonic minor or C-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 <sup>b</sup>7th. On a C-6<sup>9</sup> chord scale you can use either B natural or B<sup>b</sup> since the 7th is on an upbeat.

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



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



G7<sup>b9</sup><sup>b13</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>b9</sup><sup>b13</sup>



## 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.



## Chapter 13: Ten-Note Bop Scales

CA

I Δ

D-7

II-7

E-7

III-7

FΔ

IV Δ

G7

V7

A-7

VI-7

Ba

VII ø

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