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Ex. 1

Swing bass line

Cmaj7 A7 Dm7 G7 Em7 A7 Dm7 G7



Ex. 2

Bebop bass line

Cmaj7 A7 Dm7 G7 Em7 A7 Dm7 G7



Ex. 3

F7



Ex. 4

F7



Ex. 5

F7



Ex. 6

Fmaj7



Ex. 7

Cmaj7



Ex. 1 is a typical swing bass line over a common four-measure turnaround; Ex. 2 shows the bebop style. Note the absence of repeated notes, the use of half-step leading tones, the increased rhythmic variety, and the line's overall shape.

Ex. 3 outlines a typically flowing bop line that uses a descending *F* dominant (Mixolydian) scale. As a solo this line sounds odd because the *B♭* lands on beat *three* and clashes with the *F7* chord. Beboppers smooth out such lines by adding half-steps between certain scale degrees (Ex. 4). Note how the chord tone *C* lands on a downbeat (beat *three*) rather than on the weaker upbeat. This technique can be expanded to include many chromatic passing tones, as in Ex. 5. Ex. 6 shows a descending major scale bopified via a passing tone between the 6th and 5th degrees (*D-D♭-C*).

The raised 4th is an important spice in the bop kitchen. Ex. 7 shows a walking line and solo lick over *Cmaj7*, Ex. 8 over *C7#11*. Both exploit the pungent *F#*. Chord substitutions also provide major bop flavor. Ex. 9 shows how a bar of *V7* can become *IIm-V7*. Ex. 10 details a *C* major tritone (*#4*) substitution: *D♭7* for *G7*. This move works because the

Ex. 1

♩ = 92

1 $B\flat 6$ $E\flat 7$ $E\dim 7$ $B\flat 6$ $Fm 7$ $B\flat 7$ $E\flat 7\#11$

6 $E\flat 7\#11$ $B\flat 6$ $Dm 7$ $G7\flat 9$ $Cm 7$ $F 7$ $F7\flat 9$

11 $B\flat 6$ $Cm 7$ $F 7$ $B\flat 6$ $E\flat 7$ $E\dim 7$ $B\flat 6$

16 $Fm 7$ $B\flat 7$ $E\flat 7$ $B\flat 6$ $Dm 7$ $G7\flat 9$

21 $Cm 7$ $F 7$ $B\flat 6$ $Cm 7$ $F 7$ $B\flat 6$

26 $B\flat 6$ $E\flat 7$ $B\flat 6$

32 $Dm 7$ $G7\flat 9$ $Cm 7$ $F 7$ $B\flat 6$ $Cm 7$ $F 7$ $B\flat 6$