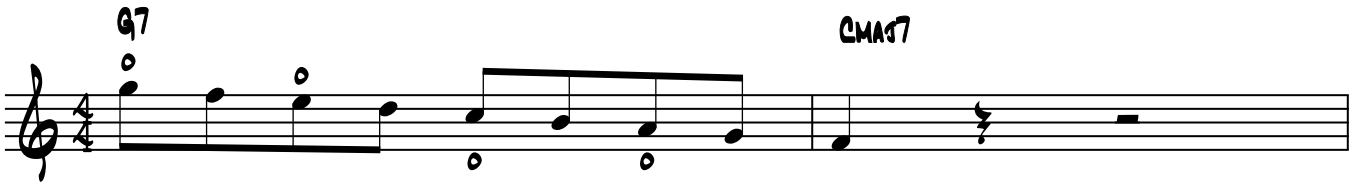
Jeff Ellwood
Mt San Antonio College

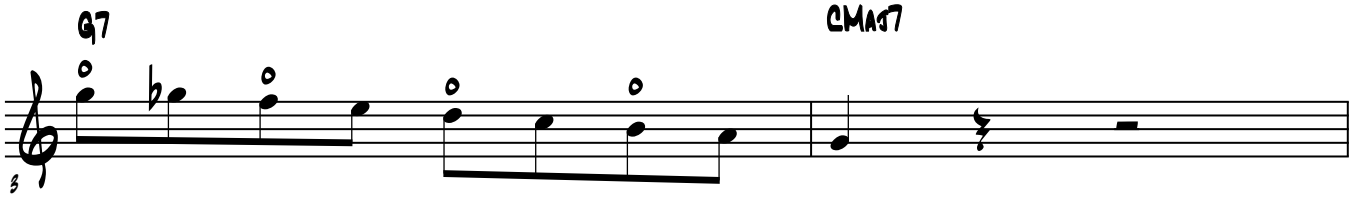
Bebop Ideas

G7 Chord

The Bebop scale is one of the most important sounds in jazz improvisation. The bebop scale is a mixolydian scale with a major 7 passing. The passing tone helps to ensure that primary chord tones (1 3 5 7) fall on strong beats (1 2 3 4) see expample below

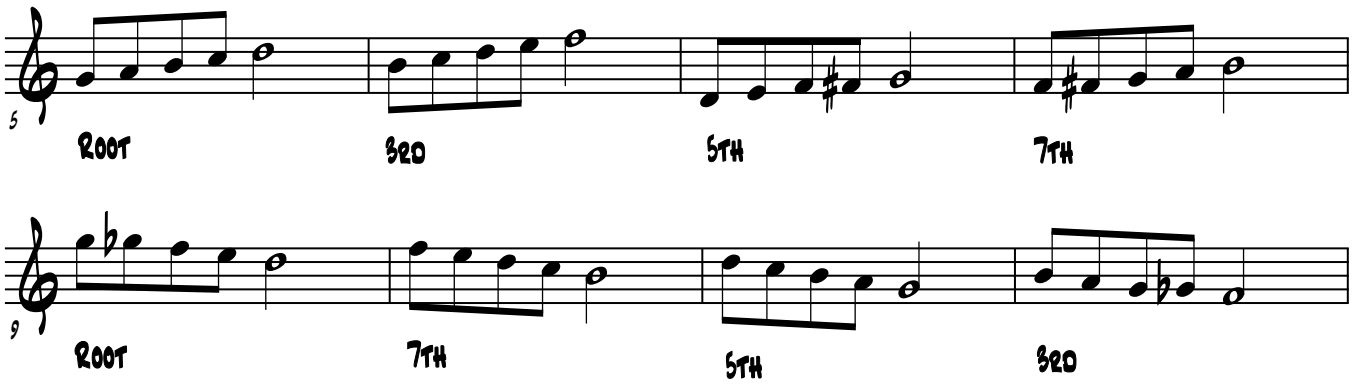


the notes with the (o) above are the strong beats of the measure, but are not primary chord tones (1 3 5 7). Those notes are actually (1 6 4 2). Here is the same scale with the major 7 passing tone. See example below



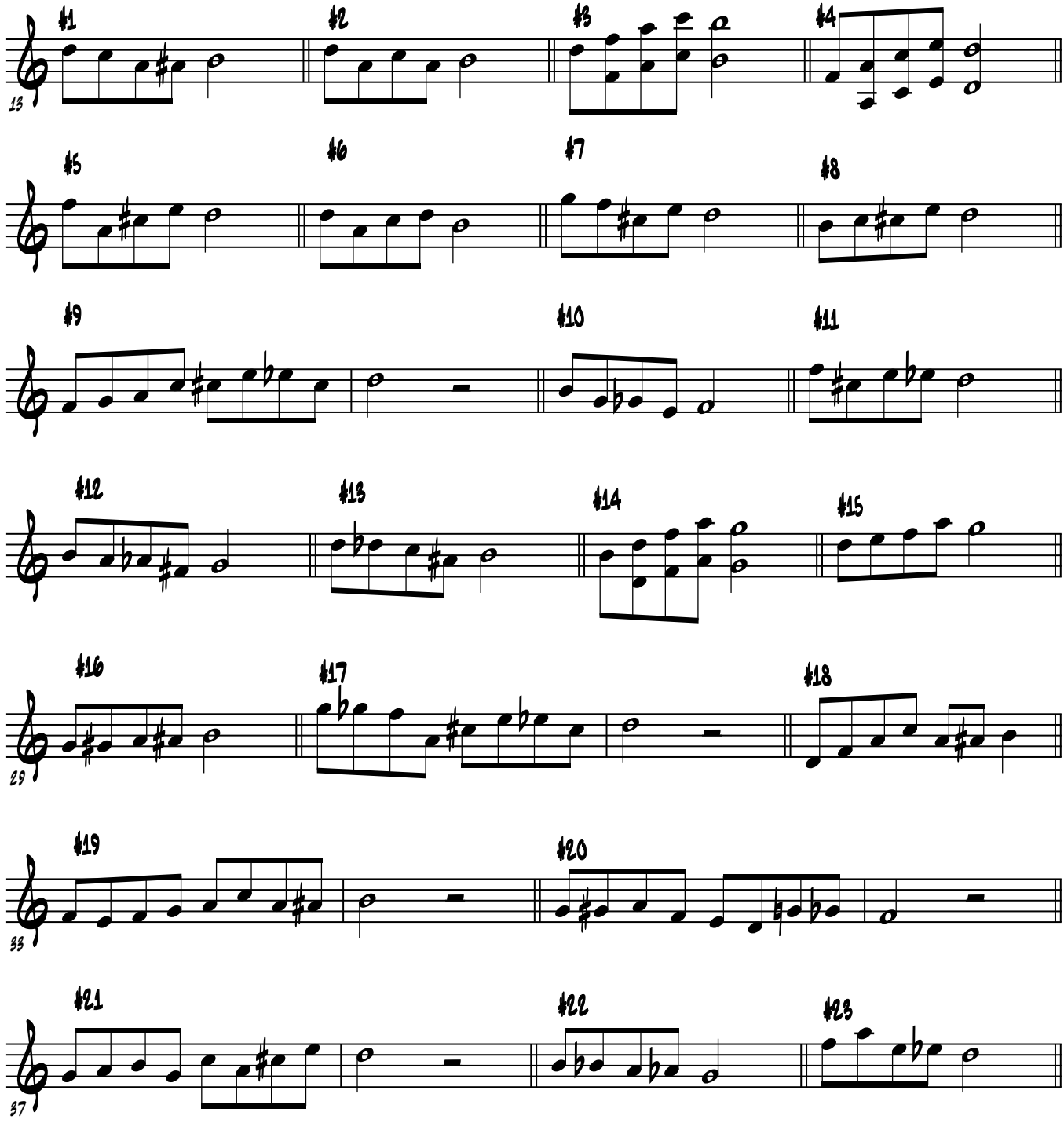
Notice how the notes with (o) above are primary chord tones and falling on strong beats. This extra passing helps to keep better resolution between chords

Below are some simple exercises to practice. They are small scale sequences using the bebop scale. Each exercise starts on a primary chord tone (1 3 5 7)

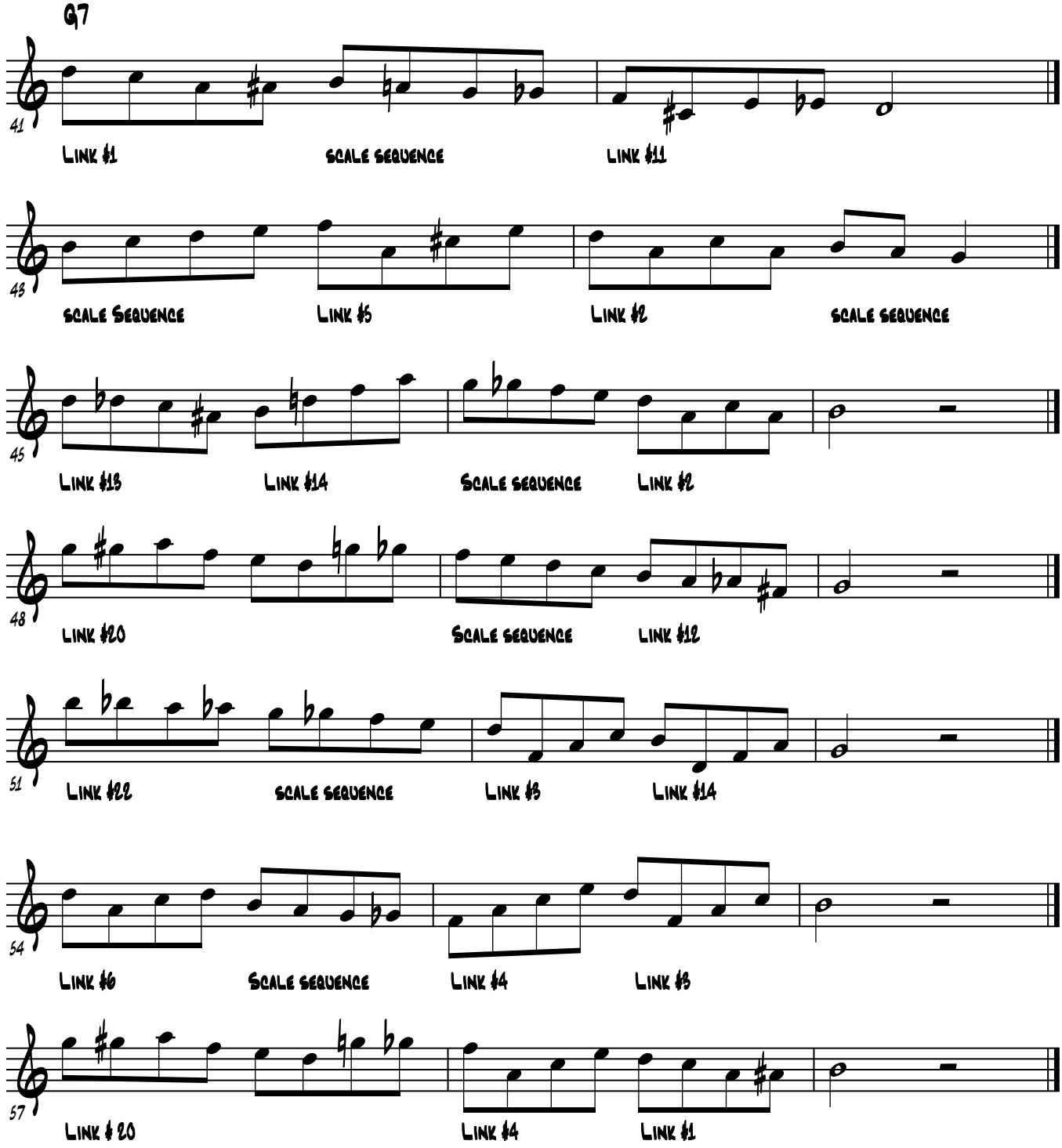


Bebop Ideas

Using are simple bebop excersises, we can now start adding link ideas. Below are some link ideas that start on primary chords. These ideas are common language used in improvisation. Play each link idea to get the sound of it in your ear. *All these links will be used on a G7 chord*



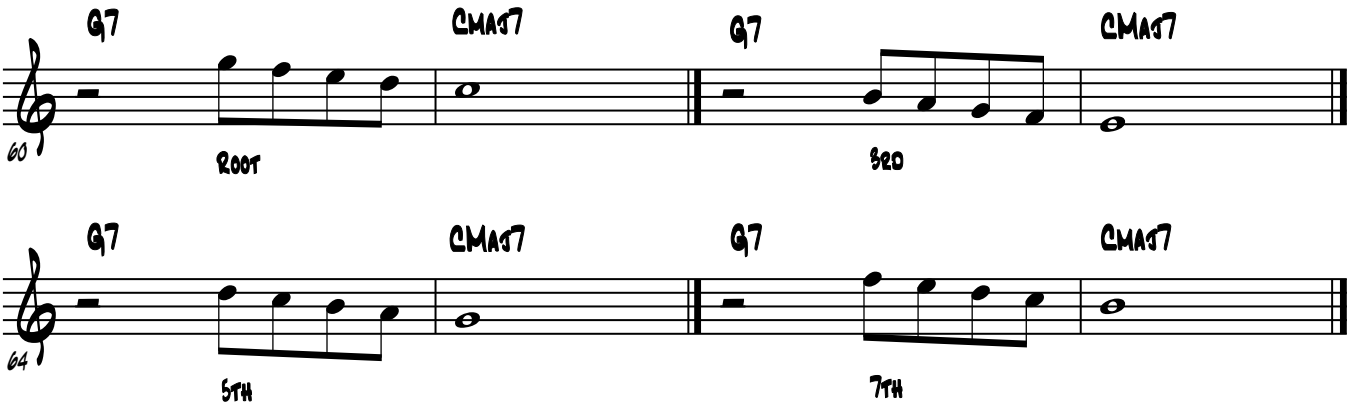
Using the simple scale exercises (page 1) and combining that with the link ideas (page 2), one can develop endless improvisational vocabulary. See the examples below.....(Note: These G7 ideas can also work on a ii-7 V7 progression (D-7 G7 CMaj7)



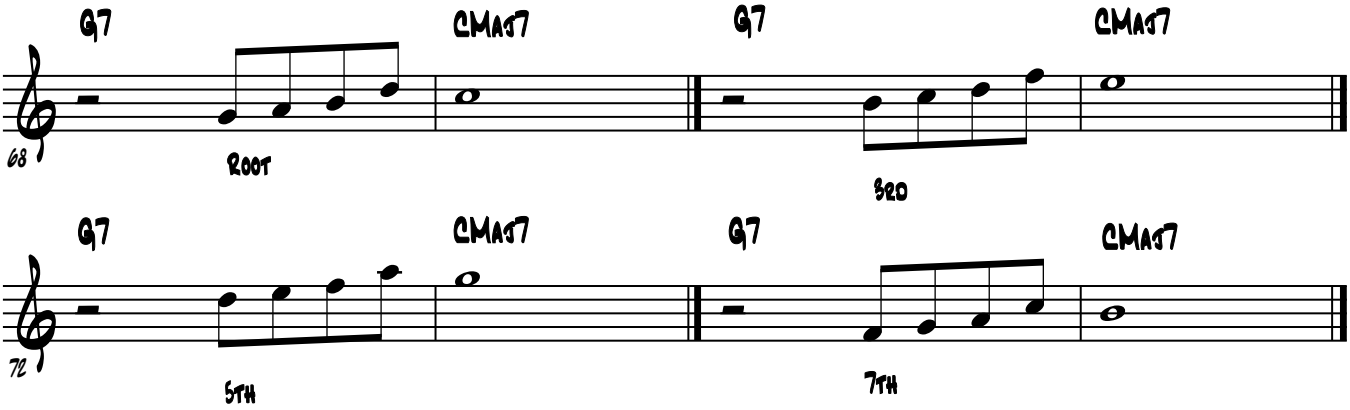
Having studied the bebop scale sequence combined with links, one could come up with a variety of misical ideas. These ideas allow us to create lines on a specific chord type, but now the must be further study in resolving these musical ideas to their home base, the tonic chord (V7-I, G7 to CMaj7).
We will now shift our fouc to the resolutions to the major chord.

Below is a series on resolution exercises to help create proper resolution to the tonic. This is where many students lack strength. resolving a weak chord (G7) to a point of strength (CMaj7)

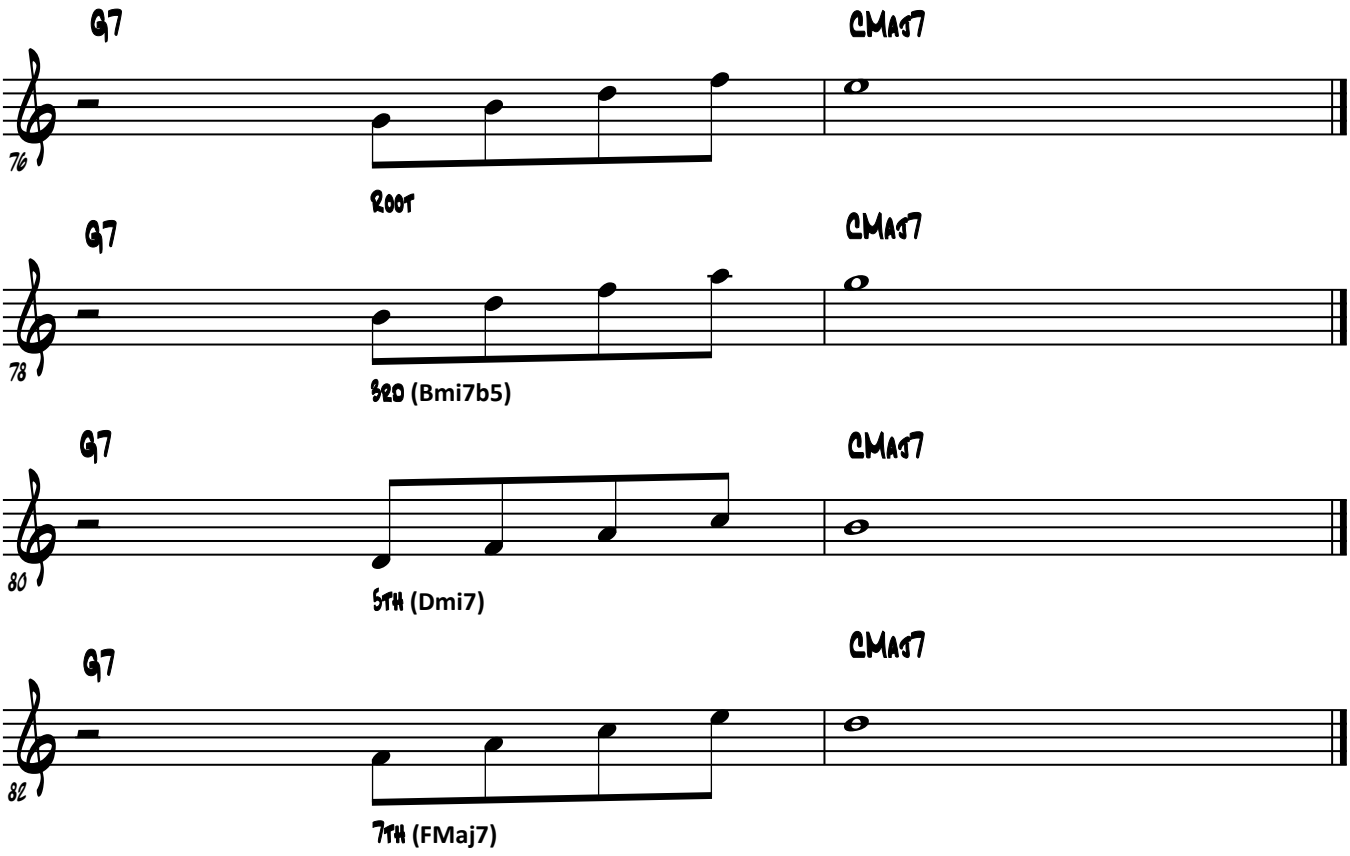
These fisrt resolution studies will deal with descending scale motion exercises from the primary chord tones of G7. We will call these ***Downward resolutions***



The next resolution studies will deal with ascending scale motion with a leap of a third between the last two notes. We will call these ***Upward Resolutions***



These next resolutions are based on arpeggio's. These arpeggio's will be built from primary chord tones (1 3 5 7)



Notice the various other chord types one can use from building arpeggio's from othe chord tones

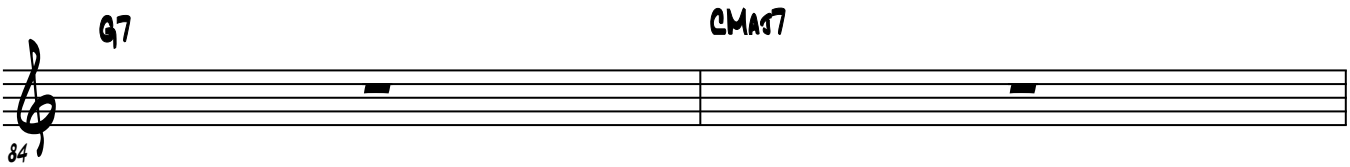
Root=G7

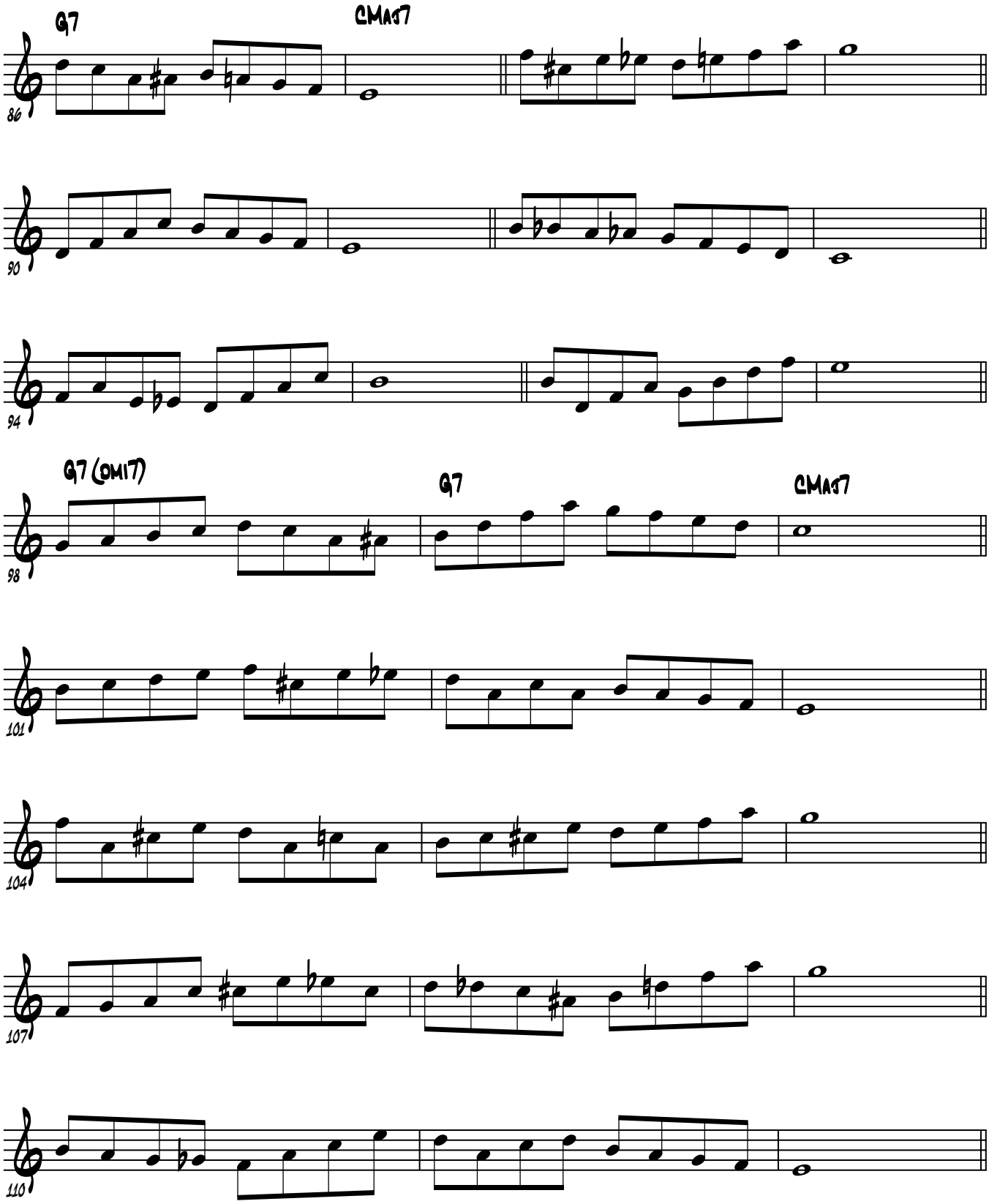
3rd=Bmi7b5

5th=Dmi7

7th=FMaj7

Let's construct some lines using bebop scale sequences, links and resolution exercises to create lines resolving G7 to CMaj7




G7
CMaj7
86
90
94
G7 (omit)
G7
CMaj7
98
101
104
107
110