

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 EXAMPLE BELOW

A musical staff in 4/4 time showing the Bebop scale for G7. The first measure is labeled G7 and contains notes G4, A4, B4, C5, B4, A4, G4. The second measure is labeled CMaj7 and contains notes G4, F4, E4, D4, C4. The notes G4, A4, B4, and C5 in the first measure are marked with a circled '0' above them.

THE NOTES WITH THE (0) 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

A musical staff in 4/4 time showing the Bebop scale for G7 with a passing tone. The first measure is labeled G7 and contains notes G4, A4, Bb4, A4, G4. The second measure is labeled CMaj7 and contains notes G4, F4, E4, D4, C4. The notes G4, A4, Bb4, and A4 in the first measure are marked with a circled '0' above them.

NOTICE HOW THE NOTES WITH (0) 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)

A musical staff in 4/4 time showing a Bebop scale exercise starting on the root. The exercise consists of four measures: 1) G4, A4, B4, C5, B4, A4, G4 (labeled ROOT); 2) G4, A4, B4, C5, B4, A4, G4 (labeled 3RD); 3) G4, A4, B4, C5, B4, A4, G4 (labeled 5TH); 4) G4, A4, B4, C5, B4, A4, G4 (labeled 7TH).

A musical staff in 4/4 time showing a Bebop scale exercise starting on the 7th. The exercise consists of four measures: 1) G4, F4, E4, D4, C4, B3, A3, G3 (labeled ROOT); 2) G4, F4, E4, D4, C4, B3, A3, G3 (labeled 7TH); 3) G4, F4, E4, D4, C4, B3, A3, G3 (labeled 5TH); 4) G4, F4, E4, D4, C4, B3, A3, G3 (labeled 3RD).

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

The image displays 23 numbered musical link ideas for improvisation on a G7 chord. Each idea is presented on a single staff of music in treble clef, with a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, often beamed together. The ideas are arranged in seven rows:

- Row 1: Ideas #1, #2, #3, #4
- Row 2: Ideas #5, #6, #7, #8
- Row 3: Ideas #9, #10, #11
- Row 4: Ideas #12, #13, #14, #15
- Row 5: Ideas #16, #17, #18
- Row 6: Ideas #19, #20
- Row 7: Ideas #21, #22, #23

Measure numbers are indicated at the start of some staves: 13 (under #1), 29 (under #16), and 33 (under #19). The page number 37 is located at the bottom left corner.

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 11-7 V7 PROGRESSION (D-7 G7 CMA7))

G7

41 LINK #1 SCALE SEQUENCE LINK #11

43 SCALE SEQUENCE LINK #5 LINK #2 SCALE SEQUENCE

45 LINK #13 LINK #14 SCALE SEQUENCE LINK #2

48 LINK #20 SCALE SEQUENCE LINK #12

51 LINK #22 SCALE SEQUENCE LINK #3 LINK #14

54 LINK #6 SCALE SEQUENCE LINK #4 LINK #3

57 LINK #20 LINK #4 LINK #1

HAVING STUDIED THE BEBOP SCALE SEQUENCE COMBINED WITH LINKS, ONE COULD COME UP WITH A VARIETY OF MUSICAL IDEAS. THESE IDEAS ALLOW US TO CREATE LINES ON A SPECIFIC CHORD TYPE, BUT NOW THERE MUST BE FURTHER STUDY IN RESOLVING THESE MUSICAL IDEAS TO THEIR HOME BASE, THE TONIC CHORD (V7-1, G7 TO CMaj7).

WE WILL NOW SHIFT OUR FOCUS TO THE RESOLUTIONS TO THE MAJOR CHORD.

BELOW IS A SERIES OF 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 FIRST RESOLUTION STUDIES WILL DEAL WITH DESCENDING SCALE MOTION EXERCISES FROM THE PRIMARY CHORD TONES OF G7. WE WILL CALL THESE *DOWNWARD RESOLUTIONS*

Two musical staves illustrating downward resolution exercises from G7 to CMaj7. The first staff (measures 60-63) shows descending motion from the root (G) to the tonic (C). The second staff (measures 64-67) shows descending motion from the 5th (D) to the tonic (C).

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*

Two musical staves illustrating upward resolution exercises from G7 to CMaj7. The first staff (measures 68-71) shows ascending motion from the root (G) to the tonic (C) with a leap of a third between the last two notes. The second staff (measures 72-75) shows ascending motion from the 5th (D) to the tonic (C) with a leap of a third between the last two notes.

THESE NEXT RESOLUTIONS ARE BASED ON ARPEGGIO'S. THESE ARPEGGIO'S WILL BE BUILT FROM PRIMARY CHORD TONES (1 3 5 7)

76

G7

ROOT

CMA7

78

G7

3RD (Bmi7b5)

CMA7

80

G7

5TH (Dmi7)

CMA7

82

G7

7TH (FMaj7)

CMA7

NOTICE THE VARIOUS OTHER CHORD TYPES ONE CAN USE FROM BUILDING ARPEGGIO'S FROM OTHER 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 CMA7

84

G7

CMA7

6

BEBOP IDEAS

86 **G7** **CMa7**

90

94

98 **G7 (OMIT7)** **G7** **CMa7**

101

104

107

110