

A Short List of Bebop Players:

Charlie Parker, alto sax	Dexter Gordon, tenor sax
Dizzy Gillespie, trumpet	Mitt Jackson, vibes
Bud Powell, piano	Wynton Kelly, piano
Charlie Mingus, bass	Horace Silver, piano
Max Roach, drums	Art Blakey, drums
Thelonius Monk, piano	Jimmy Raney, guitar
Sonny Stitt, alto/tenor sax	Wes Montgomery, guitar
Clifford Brown, trumpet	Charles McPherson, alto sax
Wardell Gray, tenor sax	James Moody, tenor/alto sax
Al Haig, piano	Phil Woods, alto sax
Howard McGhee, trumpet	Cannonball Adderley, alto sax
Fats Navarro, trumpet	Miles Davis, trumpet
Red Rodney, trumpet	Lee Konitz, alto sax
J.J. Johnson, trombone	Gerry Mulligan, bari sax
Sonny Rollins, tenor sax	Ray Brown, bass

BEBOP SCALES

The "BEBOP" scale can be used over any quality ... major, minor, dom.7th or half-dim. It is probably used most often over Dom.7th and Dorian minor chord/scales.

C7 Bebop scale = C D E F G A Bb B-natural C -- This is also called the 7th scale.

Don't allow the B-natural to fall on a down-beat. It MUST fall on the up-beat: Beats 1, 2, 3, and 4 are down-beats. Good beginning/starting notes for ascending eighth-notes lines are: 1, 3, 5, b7. For descending eighth-note lines: the same as ascending: 1, b7, 5, 3. These are ALL chord tones. When you begin a phrase on the 2nd, 4th, or 6th note of the scale you must use a passing tone or chromaticism somewhere in the phrase in order to make the B fall on an upbeat. Be careful to use proper jazz articulation or you may negate the effectiveness of the Bebop scale/sound.

Doing the above will make your phrases sound natural and like what you hear on records.

BEBOP SCALES: MAJOR = 1, 2, 3, 4, 5, (#5), 6, 7, 1

DOM.7th = 1, 2, 3, 4, 5, 6, b7, (7), 1

MINOR = 1, 2, b3, (3), 4, 5, 6, b7, 1

HALF-DIM = 1, 2, 3, 4, 5, (#5), 6, 7, 1

The circled note is the extra, added tone.

PROPER USE OF THE BEBOP SCALE WILL INSTANTLY MAKE YOUR MUSICAL LINES MORE MATURE AND ALIVE.