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JAZZ GUITAR

Bebop and Beyond

by DOUG MUNRO

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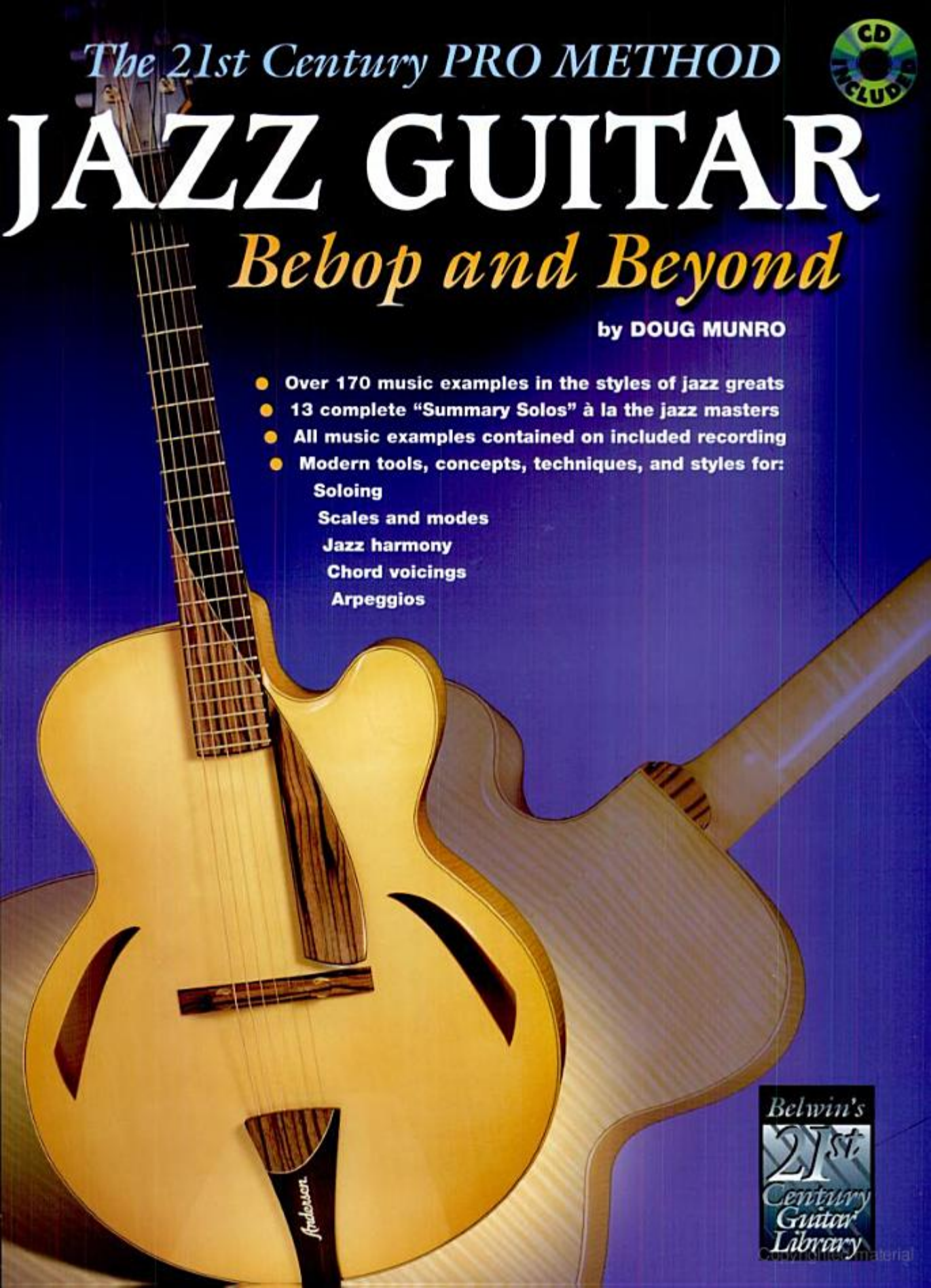

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CHAPTER ONE:
Bebop Scale

Players such as Charlie Parker and Dizzy Gillespie refined the bebop scale. It had been used prior to these players but had not been formally worked out. **The bebop scale is basically a way to get eight notes out of a seven-note scale**. Why did players want to do that? A lot of bebop is played at fast tempos. The soloist would sometimes string long groups of eighth notes together. It's hard to navigate long scale-like lines made of seven notes. By adding one chromatic note you could have eight notes to the measure, which worked out great in 4/4 time (eight eighth notes per measure). Through analyzing solos of the great bebop players, you will discover that they did certain chromatic moves on the same scales in a fairly consistent way. These are what we call the bebop scales.

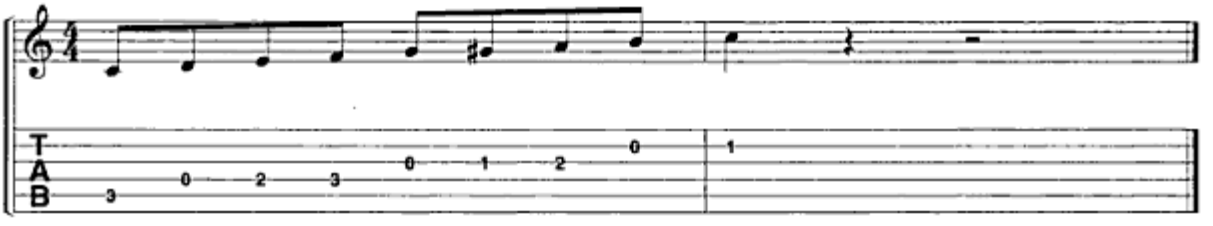
Transcription is the best way to get in a player's head. Remember, this book is just one person's take on various topics of jazz improvisation. I want to share my observations with you, but I also want to encourage you to explore every area for your self. You will probably discover some new way of looking at and understanding jazz, which you then can share with others.

I am going to discuss three different bebop scales: major, minor, and dominant 7. Remember that the bebop scales are an attempt to organize a very loose way of playing scales, so don't be surprised to find contradictions in your exploration of these scales. They are definitely not written in stone!

The Bebop Major Scale

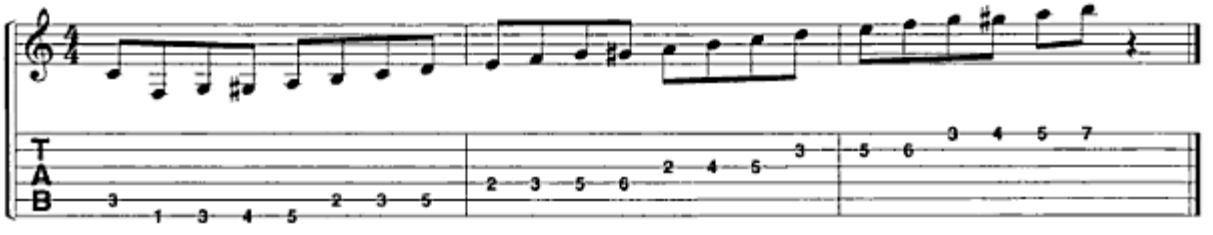
The bebop major scale is an Ionian mode (same notes as the major scale) with an added sharp 5th. The sharp 5th is used as a chromatic passing tone. These fingerings lets the player achieve eight notes per bar. The examples will use the C major bebop scale.

Example 1 is a bebop major scale in C:



Following are some fingerings using the bebop major scale. Notice that they're mostly three or four notes per string. This is a good way (but not the only way) to learn scale fingerings. These fingerings will get you moving more horizontally across the fingerboard as opposed to vertically. I have found it makes my scale-like lines a little more legato.

Example 2 shows the bebop major scale fingerings across the fingerboard (C major):



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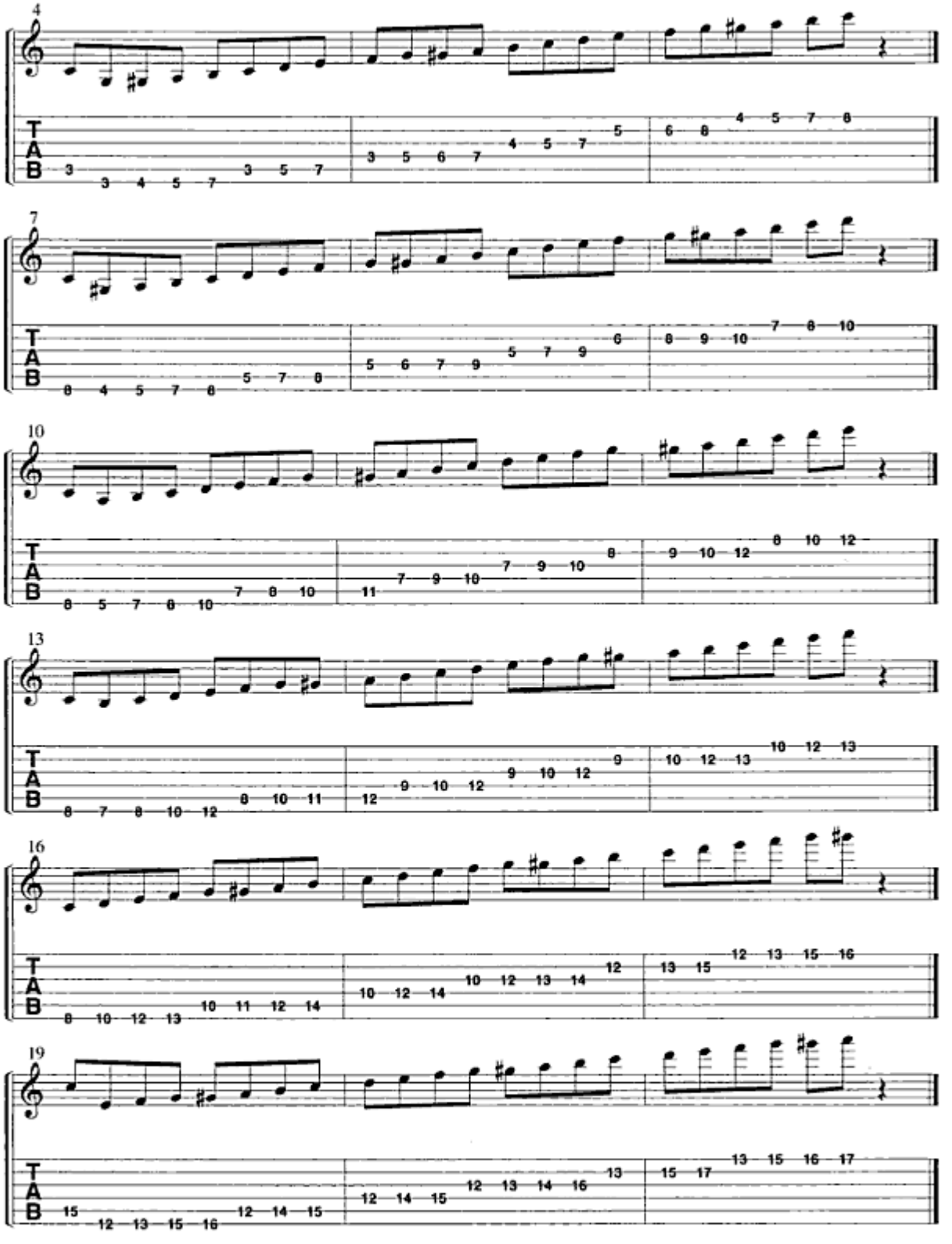

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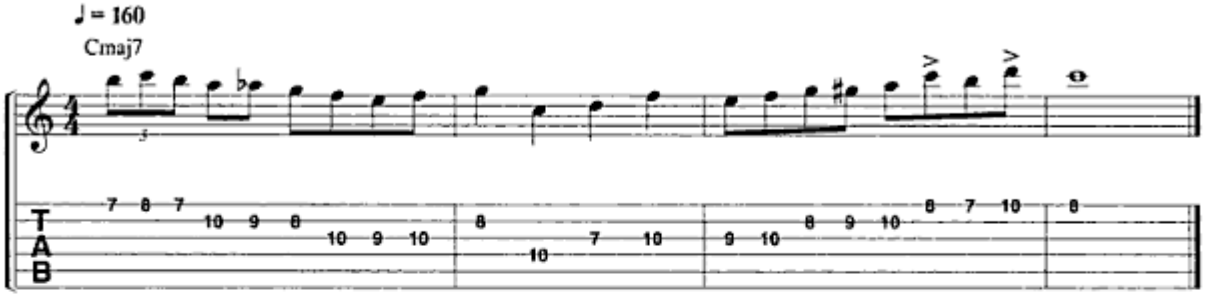
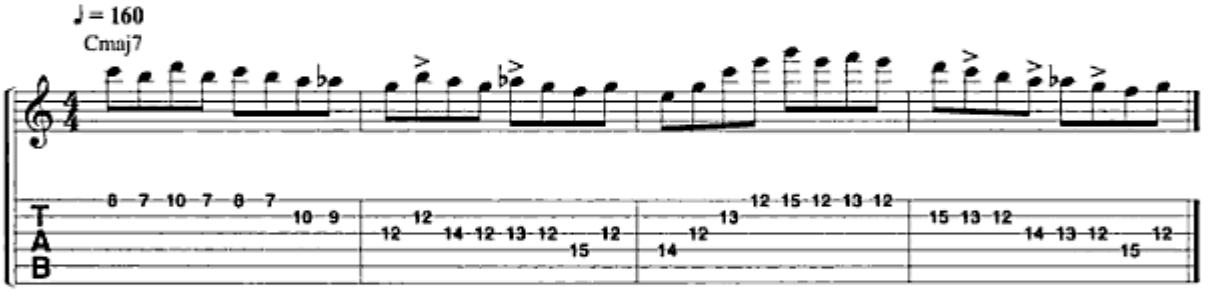
Bebop Major Scale Riffs

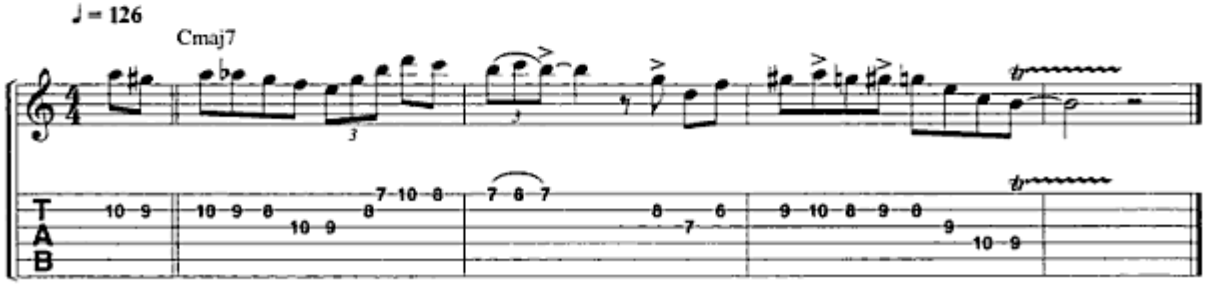
CD 1A **Example 3** starts with a **Charlie Parker**-style riff similar to the beginning of **"Donna Lee."** Bar 2 contains a line I've heard piano players use; I think it's a quote from a non-jazz composition. The riff ends with an ascending line using a G♯ as a passing tone. Notice I use A♭ when I am descending and G♯ when I am ascending; it makes it easier to read the line.



CD 1B **Example 4** is a more modern use of the ♯5/♭13 in a scale-like line. This riff is in the style of **Michael Brecker**. Notice the line is entirely made up of eighth notes. There is a lot of change of direction in this line. The A♭ is used in passing (bar 1) and also to create a minor IV chord sound (bars 2 and 4).



CD 1C **Example 5** is again out of the Charlie Parker book. It is loosely based around a line from his composition, **"Confirmation."**



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Bebop Major Scale Chords

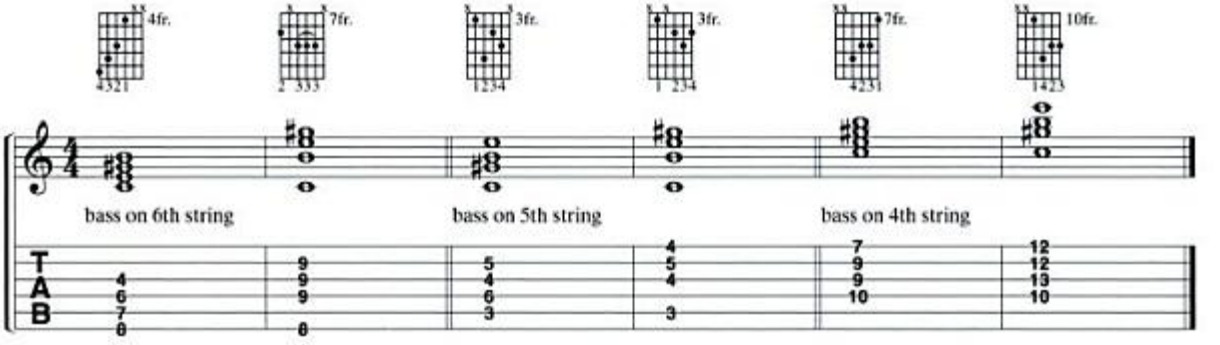
The bebop major scale can be used as an improvising tool over the same chords, major chords, and major-key chord progressions you would use with the regular seven-note major scale. Please refer to my book *Pro Method, Jazz Guitar: Swing to Bebop* for a full explanation and demonstration of major chords and their application to jazz.

Let's take a look at an interesting chord you can get using the bebop major scale.

The Major 7 (♭13) Chords

The bebop major scale uses the ♯5 or ♭13 (♭6) as a passing note. If you listen to the sound, it is not really an augmented sound. Out of this scale you can build a very interesting major chord sound, the major 7 with the ♭13. Another way to think of this chord is to voice a major triad, a major third above the root, for example: E/C, an E triad with C in the bass, or even a true polychord with all the notes of both the E and C triads together.

Example 6 shows some common voicings for C/E. Note that I am not doing an inversion study but instead I'm going for what I feel are the more practical fingerings for this chord. Practice these chords with and without the root (C). If you are playing with a bass player and he or she is sounding the root note, (C) that will free you up to explore hipper fingerings and usage of the upper extensions of the chord. **I encourage you to explore your own fingerings and inversions.**



You will notice that what we have here is the E major triad in several inversions with a C in the bass.

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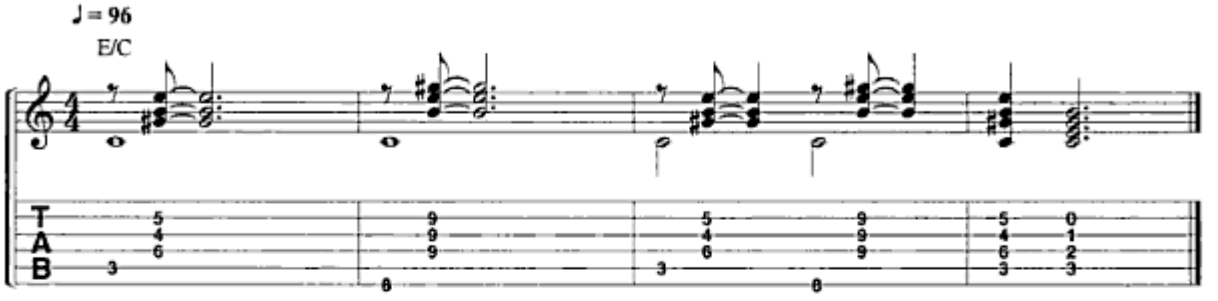
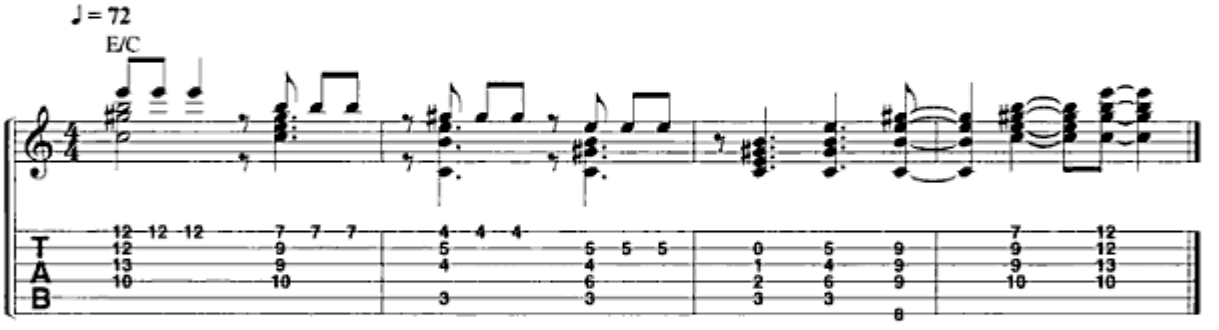
Major 7(♭13) Chord Riffs

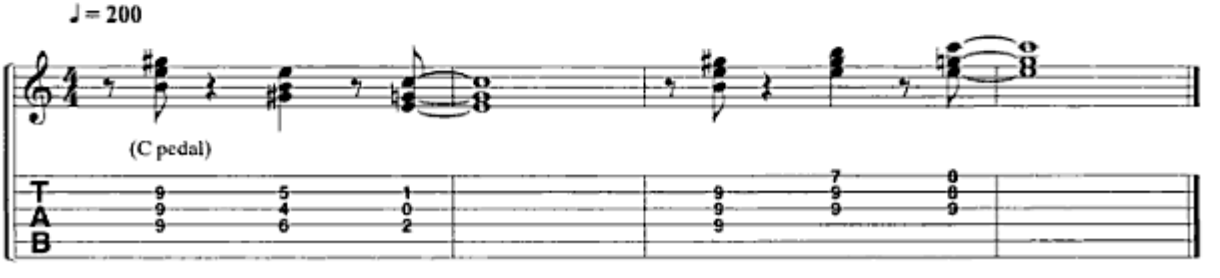
CD 2A **Example 7** uses the fingerings from Example 6 in the midrange. This is a rhythmic example that has every chord hitting off the beat except for the last bar. Remember that **music is all about tension and release.** Here syncopation is used to create tension, which is then resolved with the hits on beats 1 and 2 in the fourth bar.



CD 2B **Example 8** is some fun with dotted quarter notes. **Wes Montgomery** used **syncopated chords** often. I've taken that idea and applied it to this more modern harmonic concept.



CD 2C **Example 9** shows some E major and C major triads over a C pedal in the bass. The E major triads represent the Cmaj7(♭13) sound. Notice the voice leading, I resolve by whole or half step from the E to the C triad in bar 3. Good voice leading is an important ingredient of chordal harmony.



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Major 7(♭13) Arpeggios

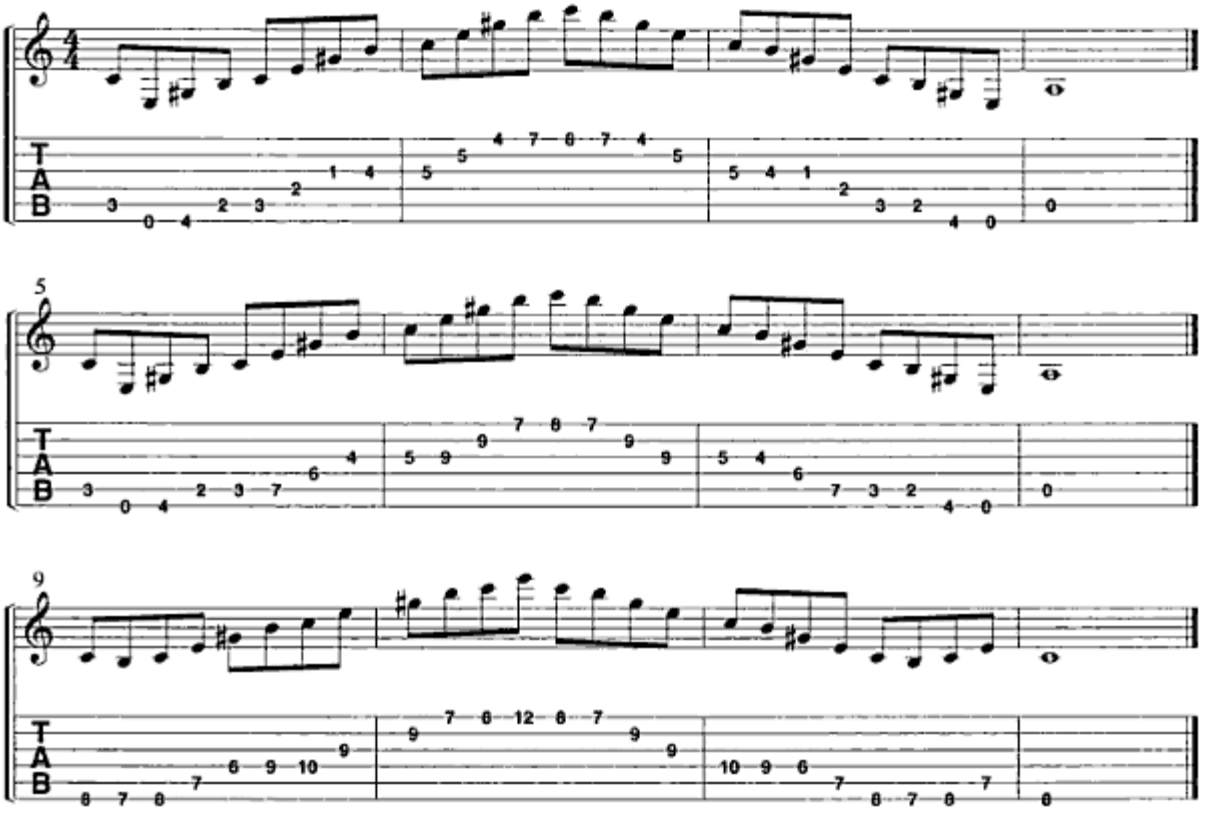
The arpeggios for the Cmaj7(♭13) are pretty cool. We essentially have an E major triad with a C in the bass. There is a major third relationship between these two chords; we will get into this topic in detail later on in the chapter on the augmented scale. For now let's just leave it at this:

The following arpeggios work over Cmaj7(♭13) (E/C):

1. C augmented major 7 (C E G♯ B)
2. E major (E G♯ B)
3. E augmented (E G♯ C)

Note: The C augmented major 7 arpeggio would contain the notes from both the E major and E augmented triads.

Example 10 shows some fingerings for the C major 7(♭13) arpeggio. Check out my *Swing to Bebop* book to get fingerings for the major and augmented triads.



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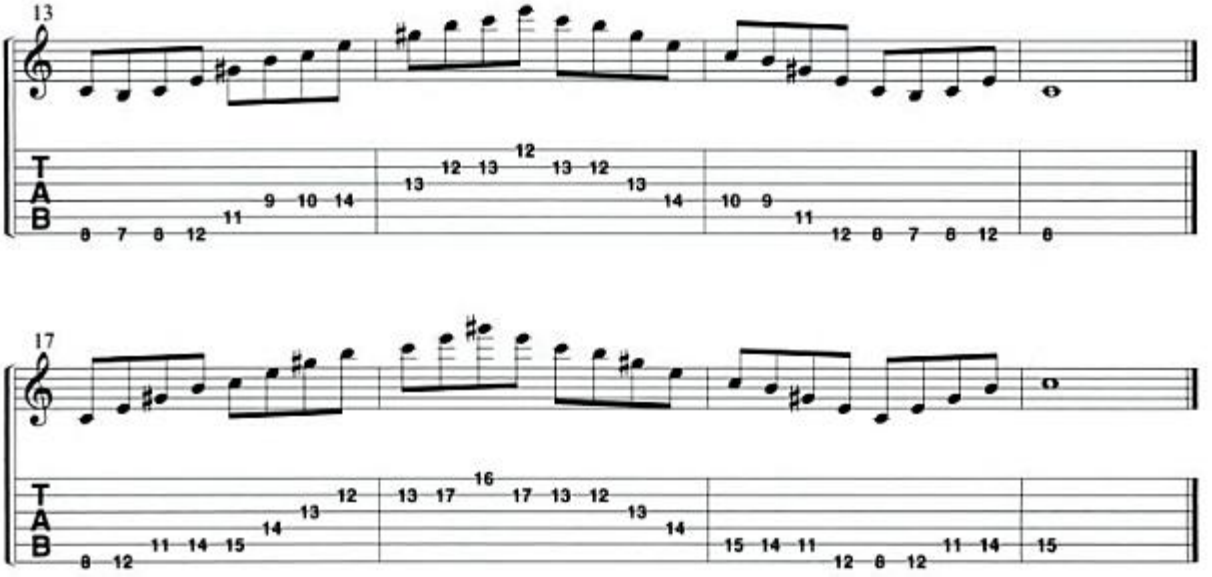

Notice that I am using arpeggios that are more than two octaves long. I want to push you, dear student, to use more of the guitar neck when you play lines. Get into the habit of playing along the length of the neck as opposed to across it.

Assignment: Find some three-octave fingerings for the Cmaj7(♭13) arpeggio. Practice them slowly with a metronome and gradually increase the speed.

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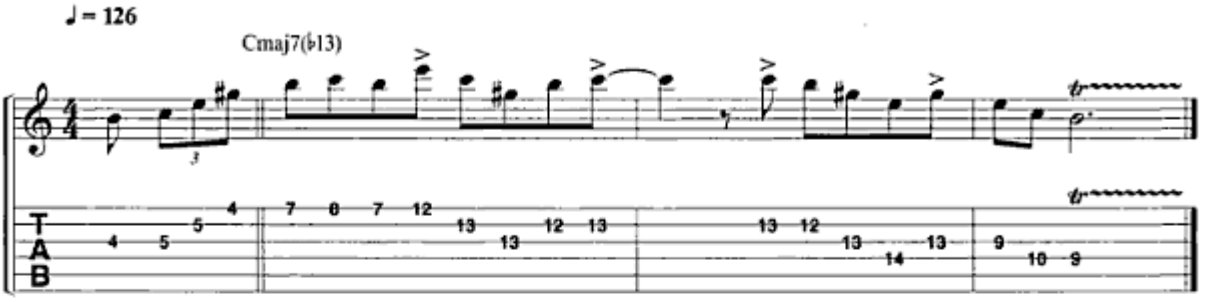
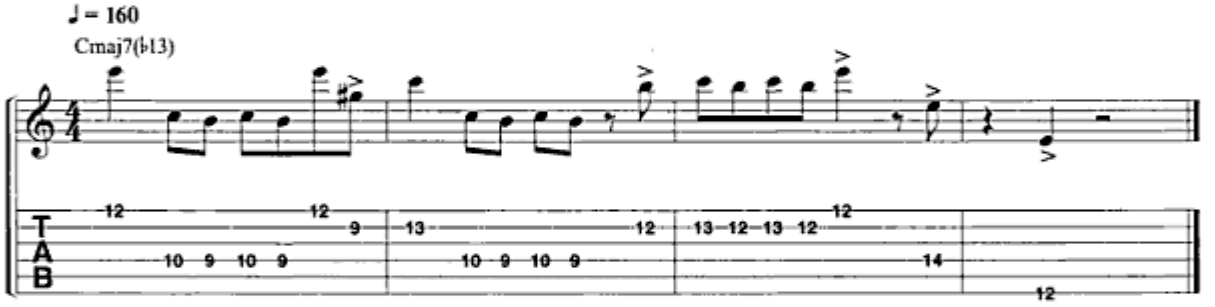
Major 7(♭13) Arpeggio Riffs

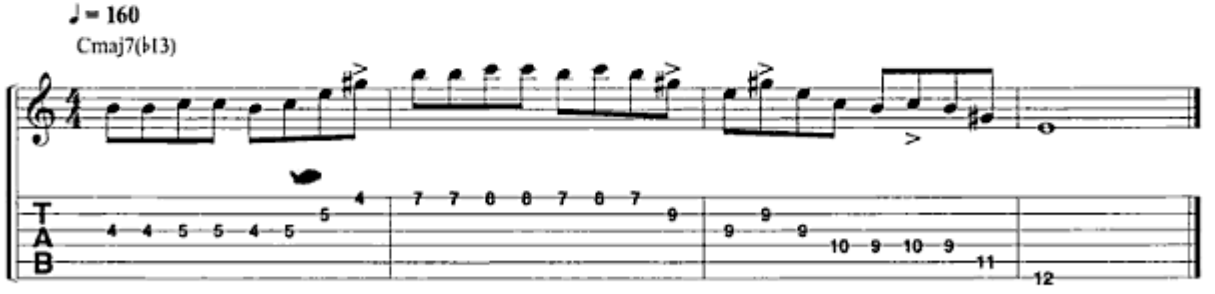
CD 3A **Example 11** is a combination of old and new styles. Bar 1 starts with a classic triplet figure. In bar 3 the line ends in a modern **McCoy Tyner** type of line.



CD 3B **Example 12** shows a device used in many styles of music. It is basically a call-and-response type of line. The **call and response** are separated by range. In the third bar they flip flop.



CD 3C **Example 13** is out of the **Michael Brecker** book. It is a line that launches from a repeated figure and has a **sequence** that starts on beat 3 in bar 2 and continues throughout the rest of the line.



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The Bebop Minor Scale

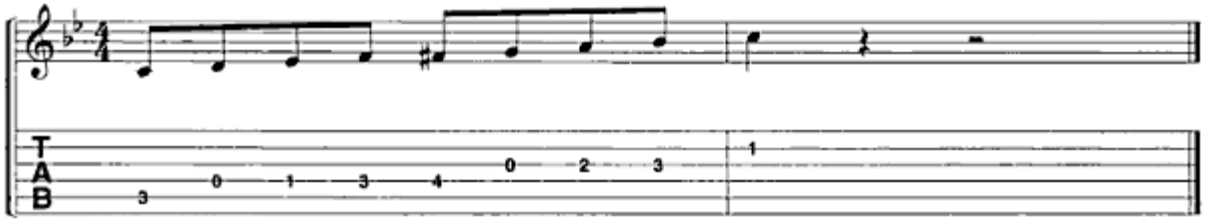
If you start on the 2nd degree of the bebop major scale you get a **Dorian bebop minor scale.**

For example: 1 2 ♭3 4 ♯4 5 6 ♭7
If you start on C: C D E♭ F F♯ G A B♭

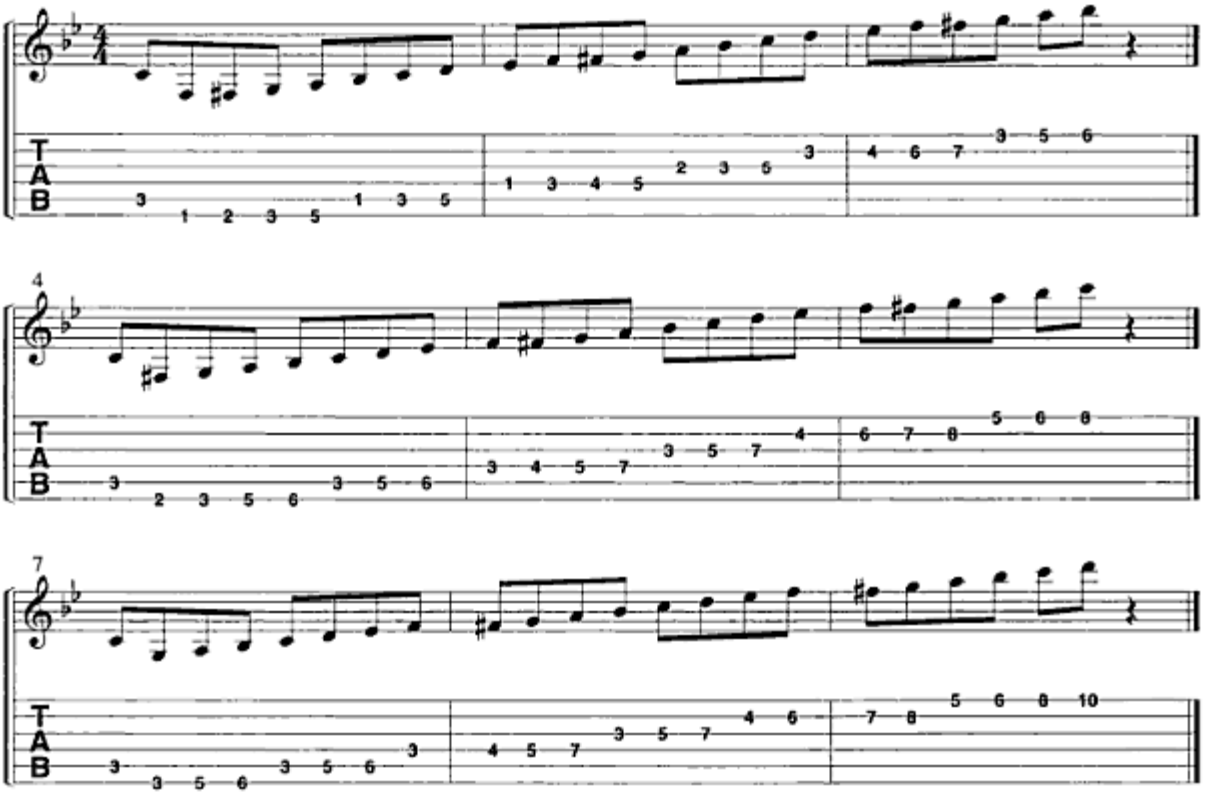
Notice that the ♯4 (or ♭5) gives this scale a sound similar to the **blues scale** (1 ♭3 4 ♭5 5 ♭7). The blues scale's six notes instead of five (in the regular minor pentatonic scale: 1 ♭3 4 5 ♭7) make the use of triplets (groups of three notes) easier.

A different mode can be built on each step of the major bebop scale. A discussion of that topic is beyond the scope of this book. I will leave it to you to explore these possibilities on or own. For our purposes I am going to stick with the Dorian bebop scale; its combination of the 6th and ♭5 works well in the jazz context.

Example 14 shows the Dorian bebop minor scale in C.



Example 15 shows the bebop minor scale fingerings across the fingerboard (C Dorian minor).



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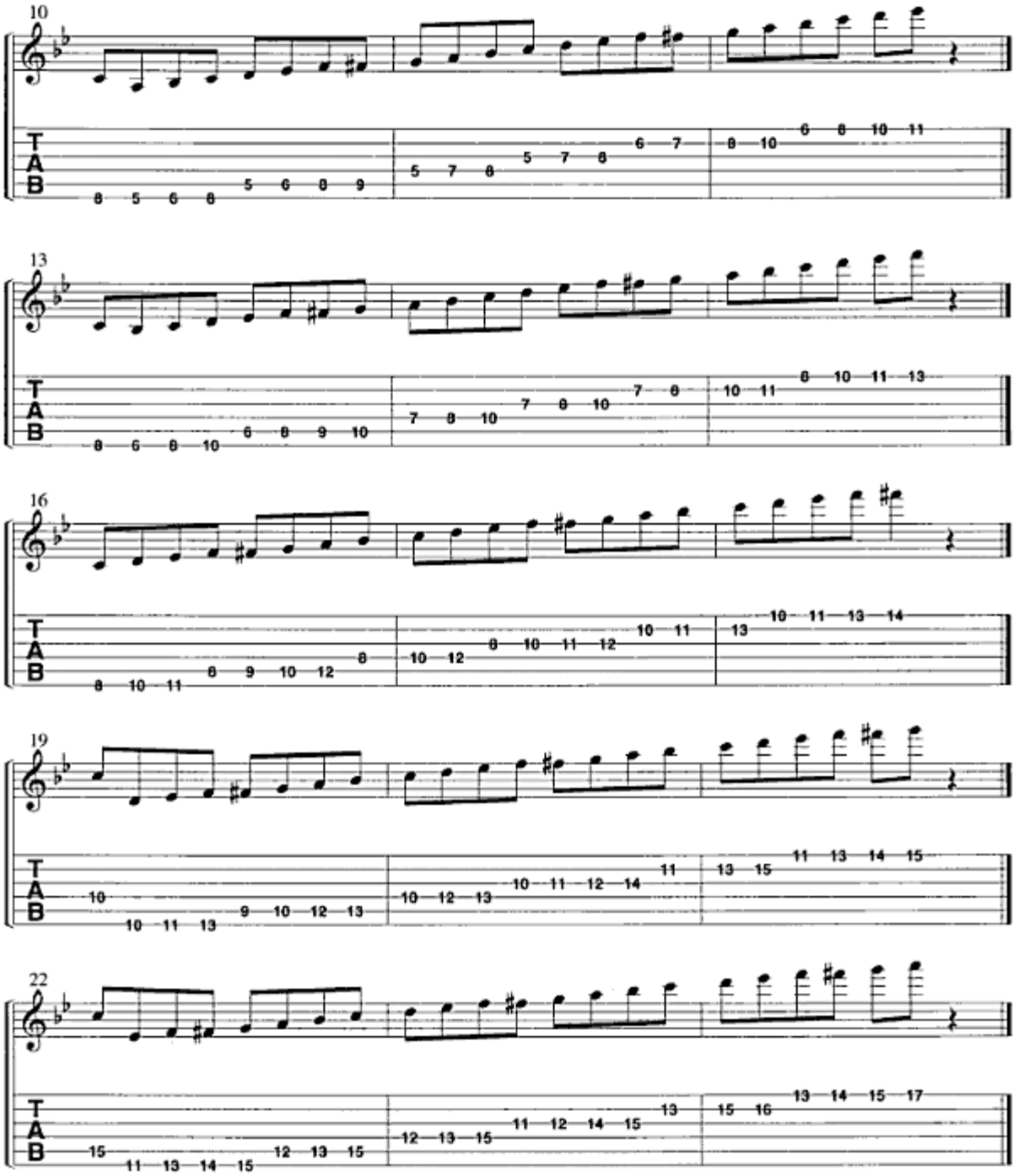

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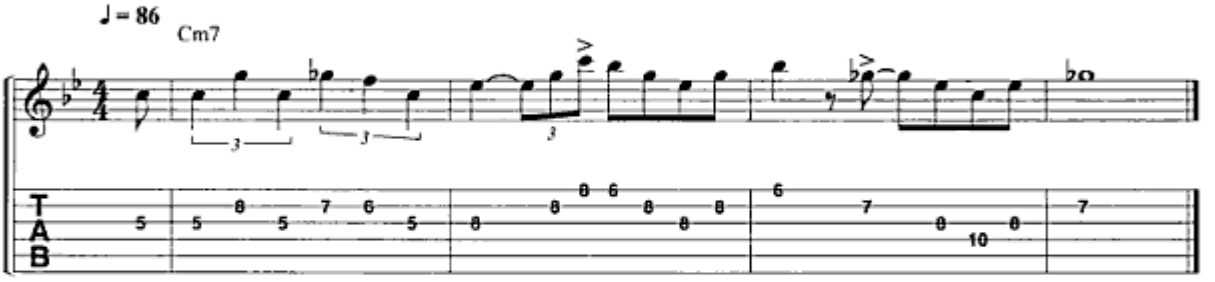
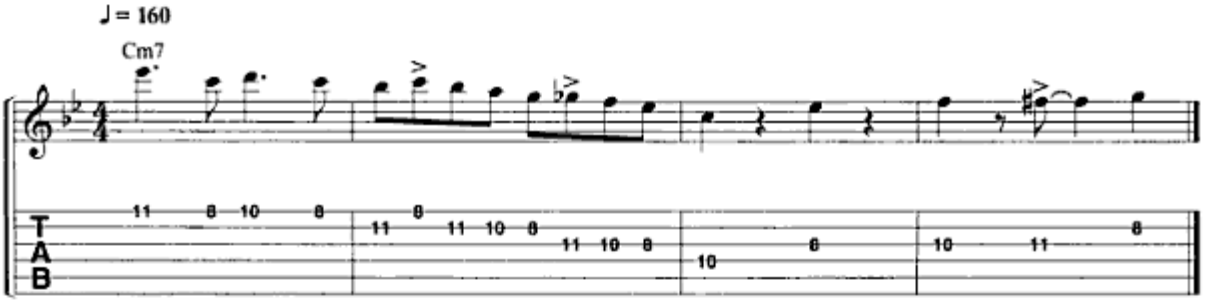
Bebop Minor Scale Riffs

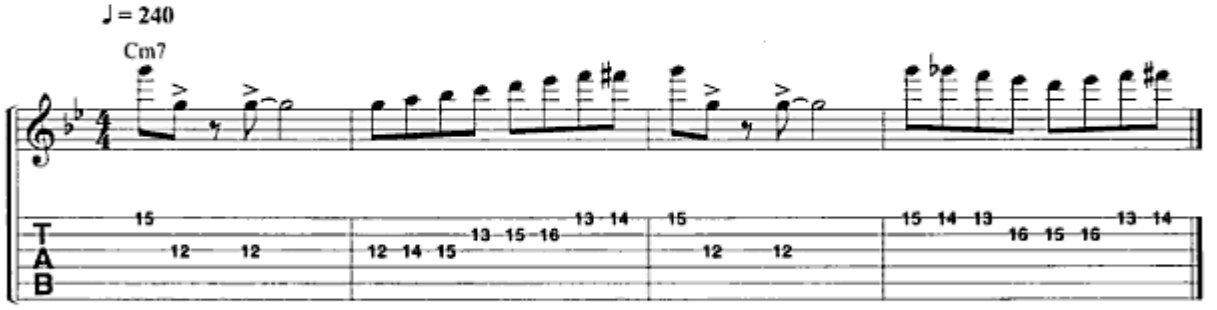
CD 4A **Example 16** quotes from **"It Ain't Necessarily So"** in bars 1 and 2; then a there is a classical riff in bar 3 that gets bluesified in bar 4.



CD 4B **Example 17** shows some **rhythmic variation** at a brisk tempo. Notice how the line in bar 2 works out so well with the extra note (G♭). Don't forget, I use G♭ when descending and F# when ascending in a line. It's easier to read.



CD 4C **Example 18** is a classic up-tempo use of the bebop minor scale to make your line fit in a single bar. Notice I'm **pedaling** off the five (G).



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Bebop Minor Scale Chords

The bebop minor scale could be, and usually is, used to improvise over typical Dorian minor chords and chord progressions. To review your minor chord voicings, check out my book *Swing to Bebop*.

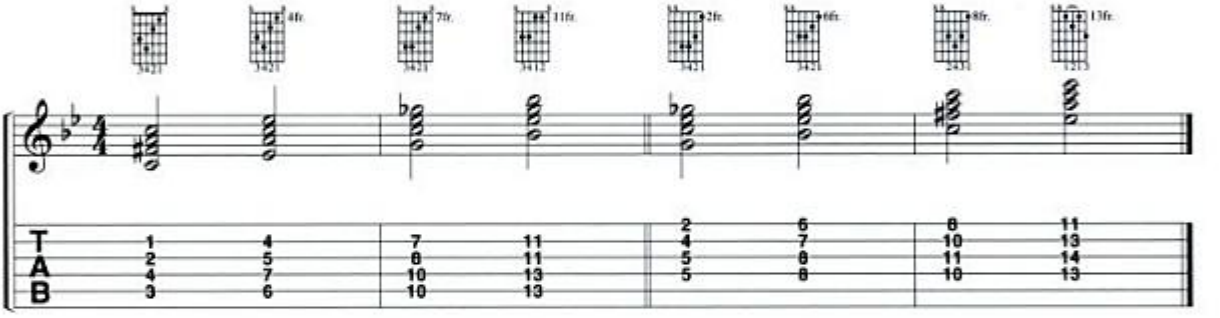
But for something very different, let's see what kinds of chords we can derive from the unique selection of notes available within the bebop minor scale.

For example, some of the chords that could be derived from the bebop minor scale are:

C minor (7,11,13)
C minor 7(♭5)
E♭ minor
A, C, E♭, or F♯ diminished triads

For some interesting sounds, try placing the diminished triads over the Cm7 chord tones.

Example 19 shows some possible fingerings for the various diminished triads placed over the notes of a Cm7 chord.



Assignment: Voice some chords with the root on the sixth string. It's easy. Just take each chord tone of a Cm7 chord (C, E♭, G, B♭) and then put one of the four diminished triads (A, C, E♭, F♯) above it. Of course, do this in all keys!

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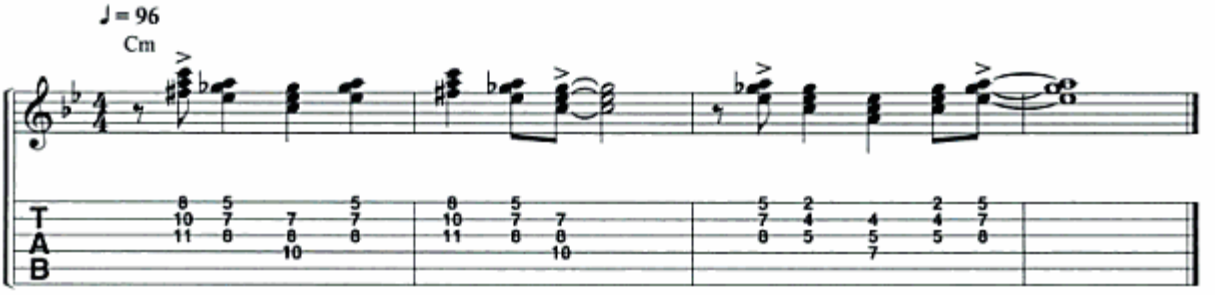
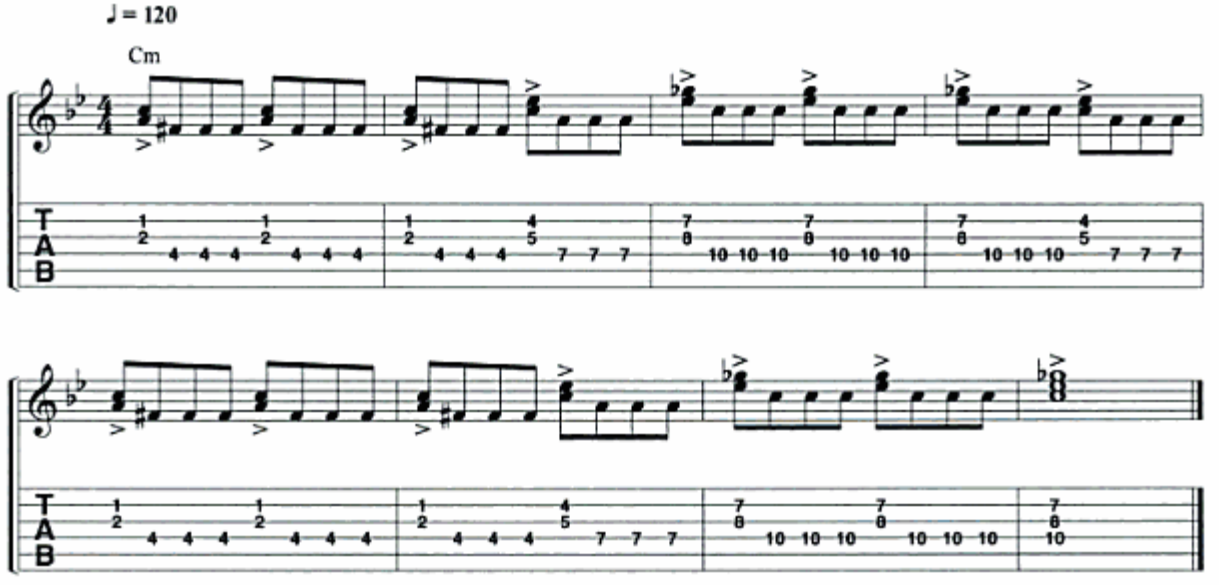
Bebop Minor Scale Chord Riffs

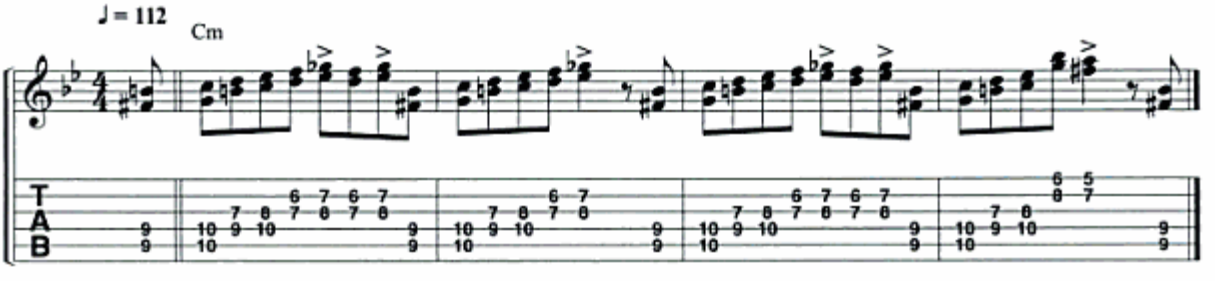
CD 5A **Example 20** is a simple **Wes Montgomery** rhythmic figure. Wes used diminished chords often to harmonize any non-diatonic notes.



CD 5B **Example 21** is an up-tempo figure that pedals the bottom note. I suggest that you use your pick for the bottom note and your middle and ring fingers for the double stops.



CD 5C **Example 22** breaks the chords up into **double stops** (two notes at once). I approach each chord tone from a half step below.



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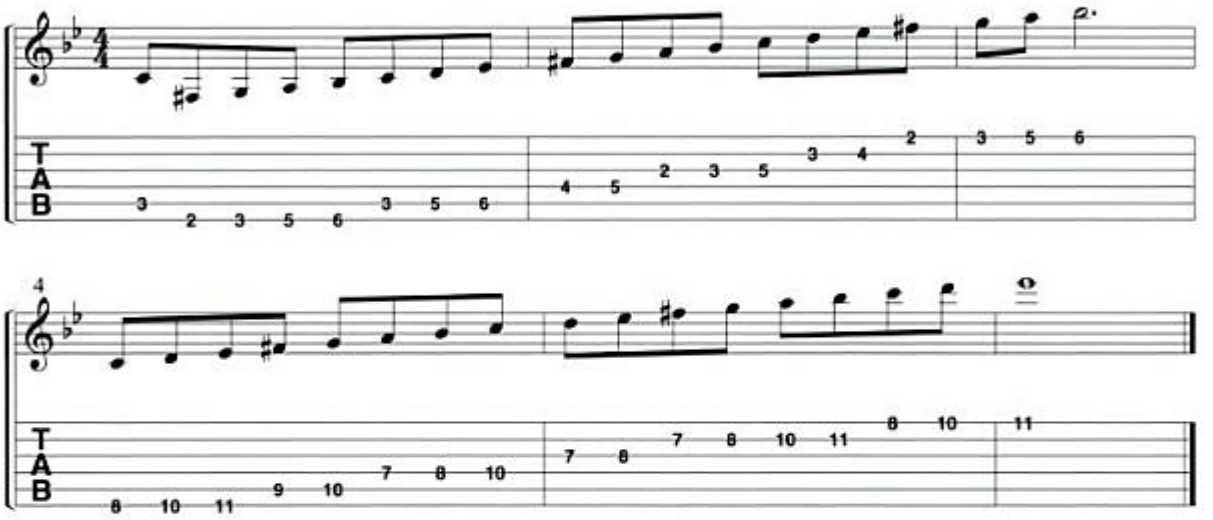
Bebop Minor Arpeggios

The arpeggios that you can create with the bebop minor scale are very interesting. Here are some that come to mind: Cm7, Cdim7, Cm13, Cm7(♯11), Cm9.

Let's look at this arpeggio: Cm13 (in this case containing the 7, 9, ♯11, and 13).

I like to view this arpeggio as a Cm7 with a chromatic approach note to every chord tone except the root. You get **C**, D, **E♭**, F♯, **G**, A, **B♭** Pretty cool, no?

Example 23 shows some fingerings for this Cm13 arpeggio.



Notice anything weird about this arpeggio? It's all the notes in the bebop minor scale except the natural fourth (F). This arpeggio is really a seven-note scale! It could be thought of as a Dorian ♯11 scale.

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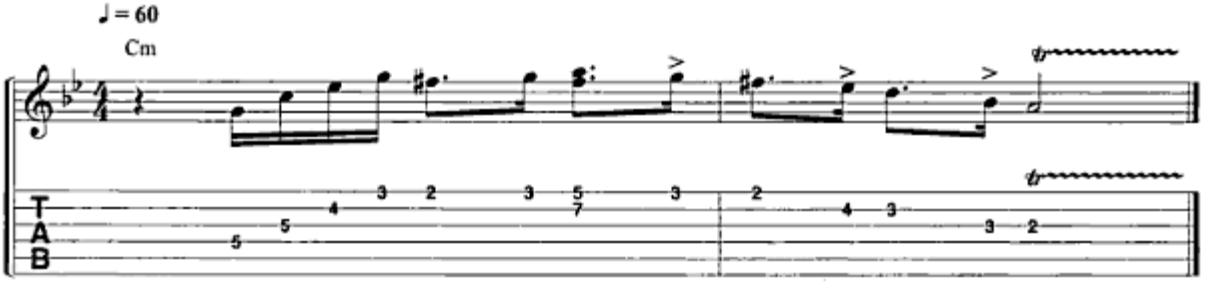
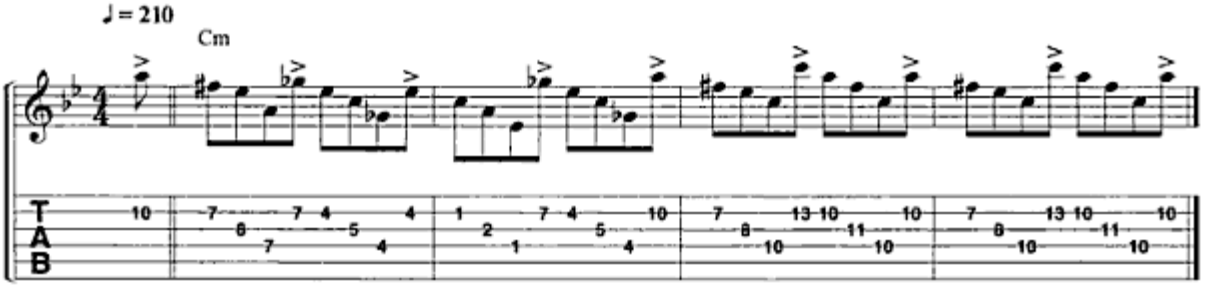
Bebop Minor Arpeggio Riffs

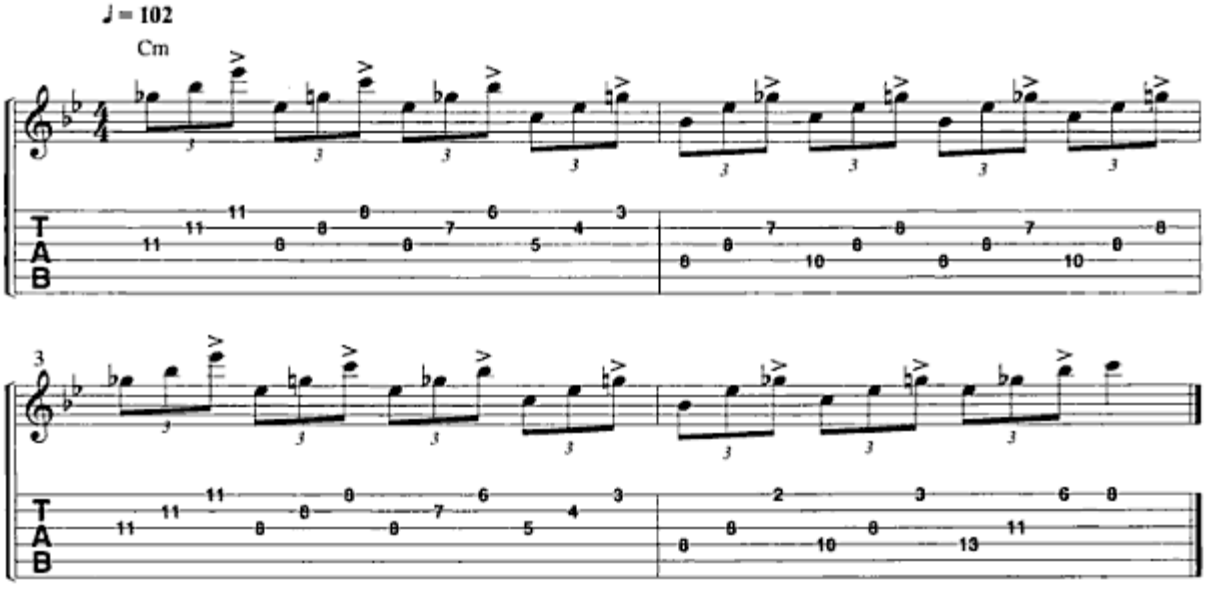
CD 6A **Example 24** plays on the F♯ and G relationship in a **ballad** type of setting. It's pretty and dark sounding.



CD 6B **Example 25** is an angular riff. It has a **diminished** sound to it because it moves up and down in minor thirds.



CD 6C **Example 26** shows a **Django Reinhardt** style riff. It's got that classical/gypsy minor vibe.



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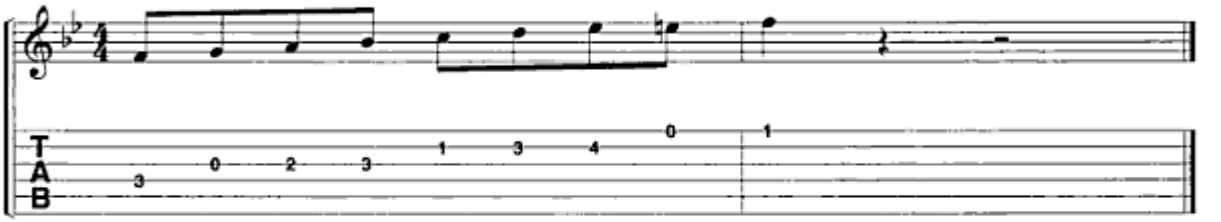
The Bebop Dominant 7 Scale

The bebop dominant 7 scale is a Mixolydian mode with a major 7 added. Just to get away from "C'ville," let's check out the F dominant 7 bebop scale.

F Mixolydian: 1 – 2 – 3 – 4 – 5 – 6 – ♭7 or F – G – A – B♭ – C – D – E♭
F bebop dom. 7: 1 – 2 – 3 – 4 – 5 – 6 – ♭7 – 7 or F – G – A – B♭ – C – D – E♭ – E – F

Many beboppers, including **Charlie Parker,** used this scale often. He would play major 7 arpeggios on dominant 7 chords and use the major 7th as a tension note that could either resolve up to the root or down to the ♭7th—very hip. Check out the *Charlie Parker Omnibook;* it's full of examples of what we are discussing in this chapter.

Example 27: Bebop Dominant 7 Scale in F

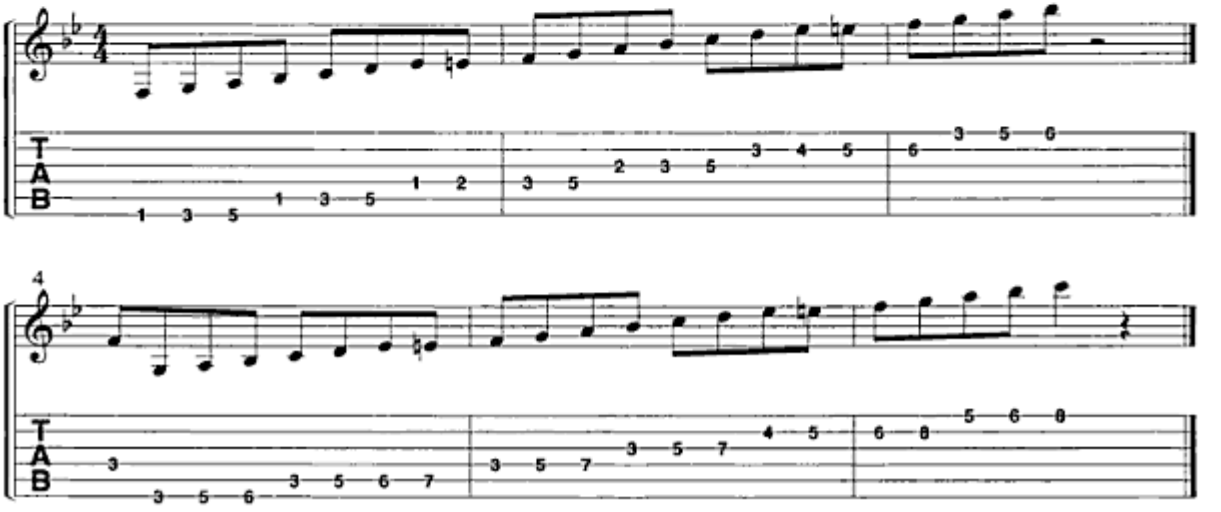


There are many examples of this scale being used over its related minor II chord.
Example: C bebop dominant 7 scale can be used on a Gm7 chord. The notes would be:
G – A – B♭ – B – C – D – E – F or 1 – 2 – ♭3 – 3 – 4 – 5 – 6 – ♭7

This would give you a minor 3rd and a major 3rd on a minor 7 chord. Personally I prefer the sonorities of the minor bebop scale presented earlier in this chapter. But try both; you decide which you like better.

Here are some fingerings for the bebop dominant 7 scale. Notice again that they are mostly three and four notes per string.

Example 28: Bebop Dominant 7 Scale Fingerings (F Dominant 7)



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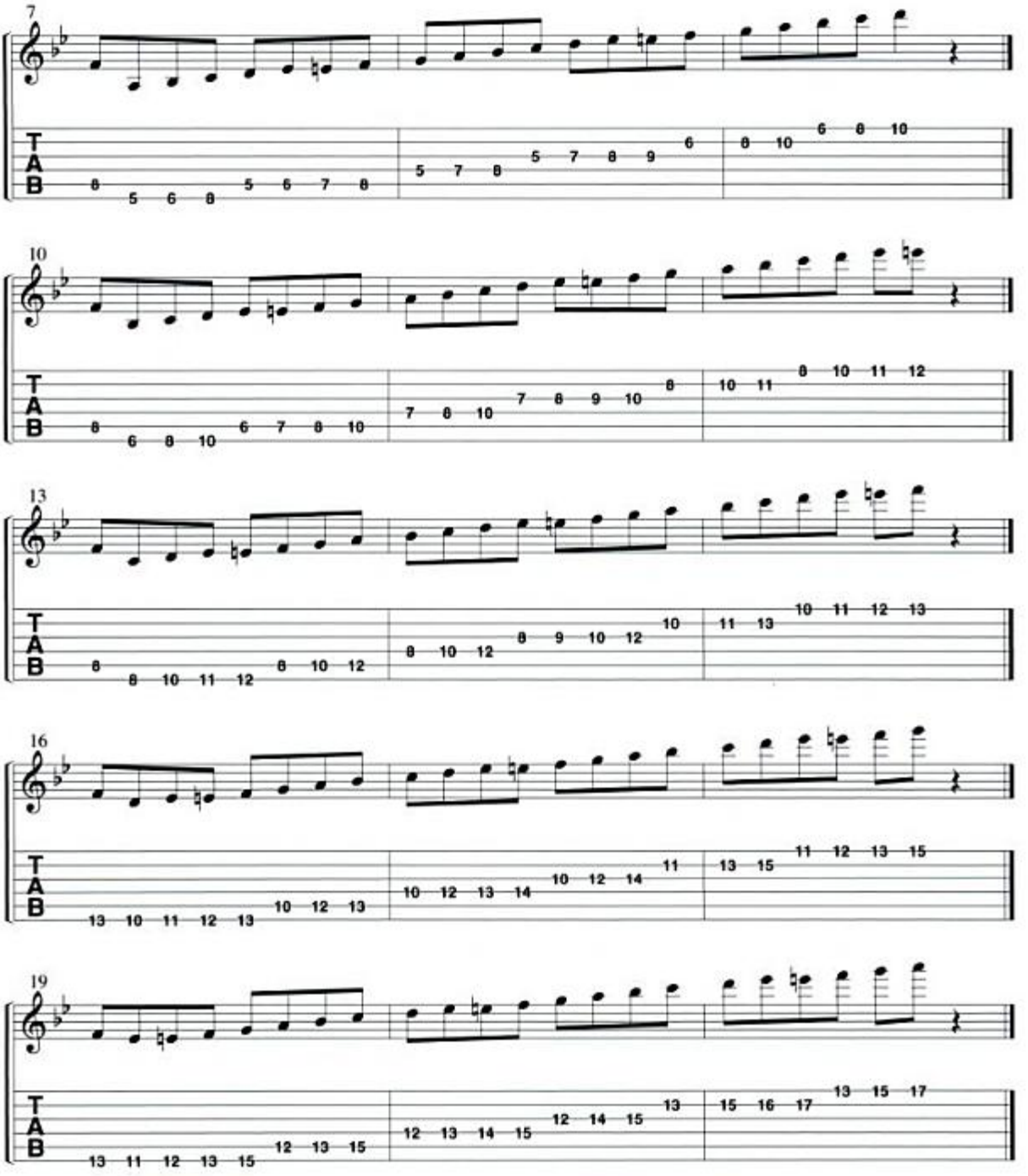

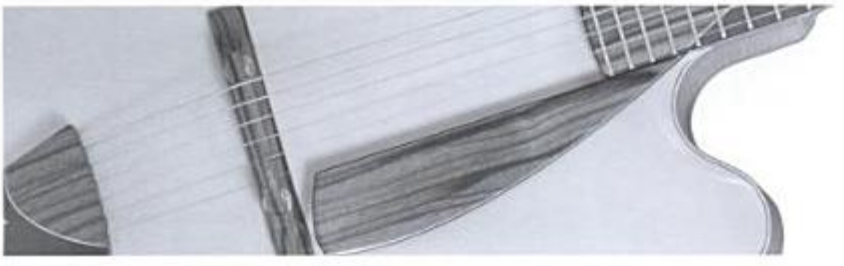

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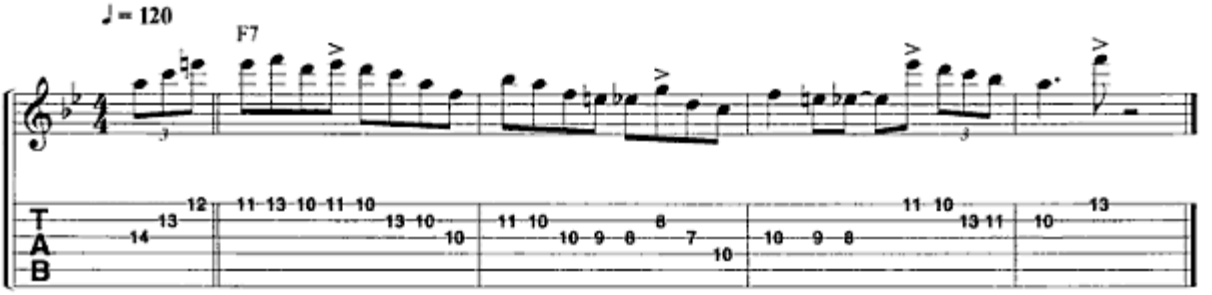
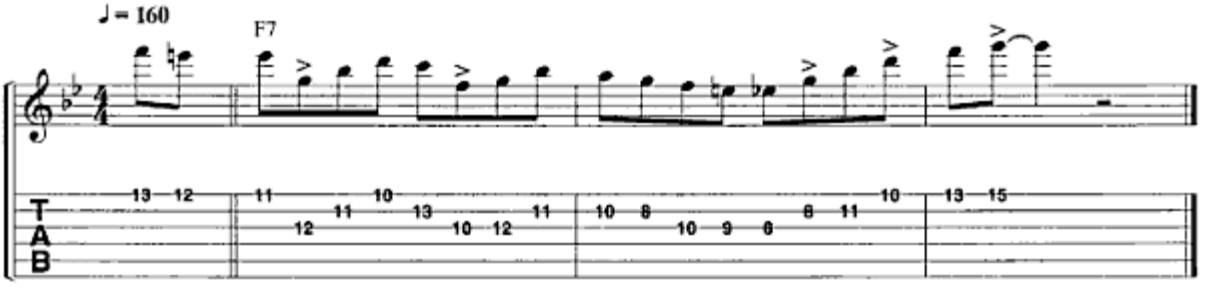
Bebop Dominant 7 Scale Riffs

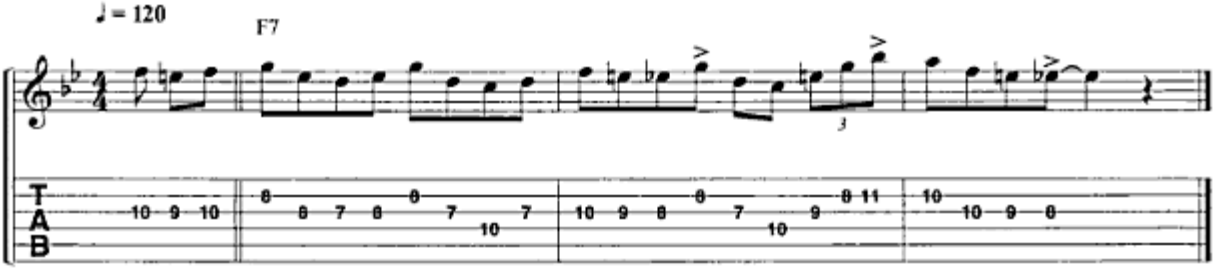
CD 7A **Example 29** starts with an A minor triad over F7. In this case, the A minor triad is really being thought of as an F major 7 arpeggio without the root (F). This is a **Charlie Parker** type of line with a lot of eighth notes and a nice triplet figure in bar four.



CD 7B **Example 30** is a classic bebop line used by so many players that I don't know who to credit. It's all eighth notes—classic bebop!



CD 7C **Example 31** is a **repeating figure** that uses the three half steps found between the sixth (D) to the root (F)—D, E♭, E and F— to create a nice sequence in bars 1 and 2. In the third bar, I build a **C7 arpeggio** with the use of the E♮.



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Bebop Dominant 7 Scale Chords

And yes, once again, the chords for the bebop dominant 7 scale are the same chords you would use for any dominant 7 scale. To review your dominant chord voicings (and there are plenty!), check out my book *Swing to Bebop*.

Instead, let's take a look at some triple stops. Even though we are going to be dealing with three notes, I am not calling them chords because I think of them as parts of chords or part of a larger chordal picture.

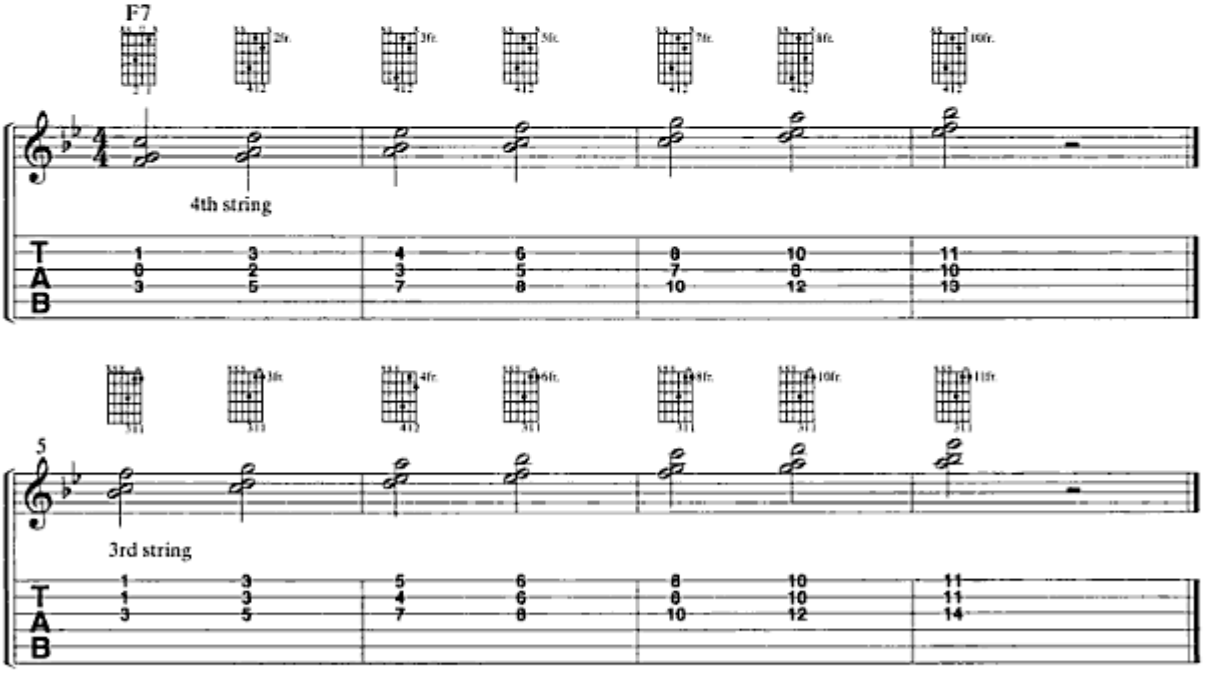
Triple stops are three notes played at the same time.
Check this out:

Lets build our triple stops in this way:

- Start on any note in F Mixolydian.
- Then add the next note higher.
- Then add your final note three notes higher than the second one.
  For example: F, G, D

Here are some fingerings for triple stops built in the above fashion. Guitarist and friend **Steve Khan** showed me this stacking of notes.

Example 32



Doing these voicings on the lower strings tends to sound muddy because of the close interval on the bottom. That is why I only listed them with voicings starting on the fourth and third strings.

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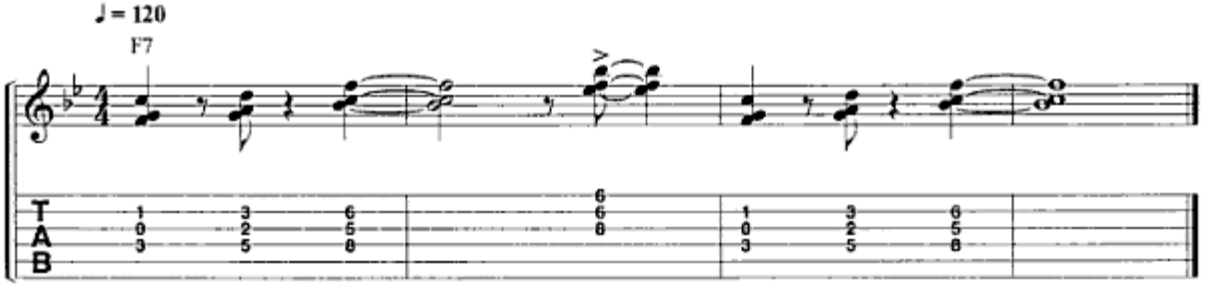
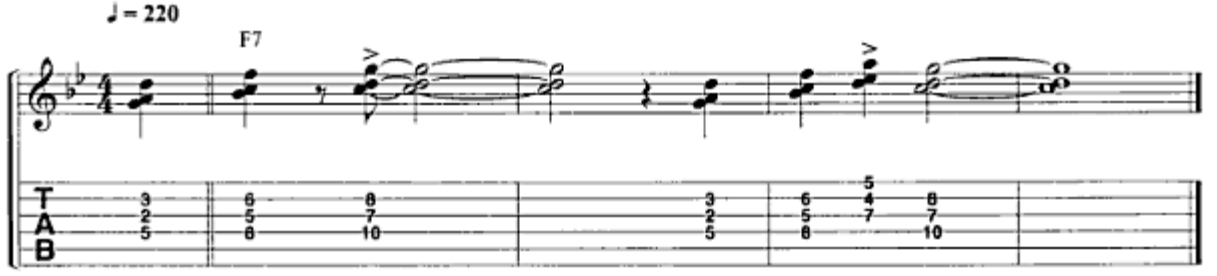
Bebop Dominant 7 Scale Chord Riffs

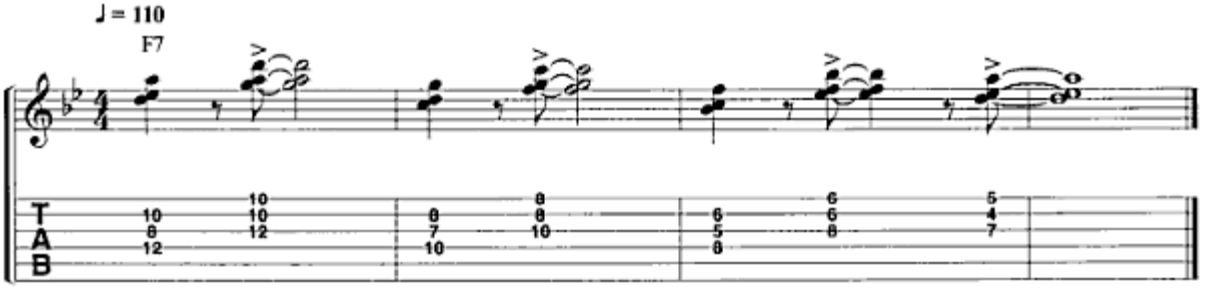
CD 8A **Example 33** is a medium tempo chord riff that demonstrates the dark, floating quality of these triple stops.



CD 8B **Example 34** is a take-off on the bridge chords of **McCoy Tyner's "Passion Dance."** Mr. Tyner is a world-class practitioner of cool chord voicings.



CD 8C **Example 35** is a **Mike Stern** type of line. Notice how there is a cycle (descending 5ths) feel created by going from the fourth to the third strings for the chords.



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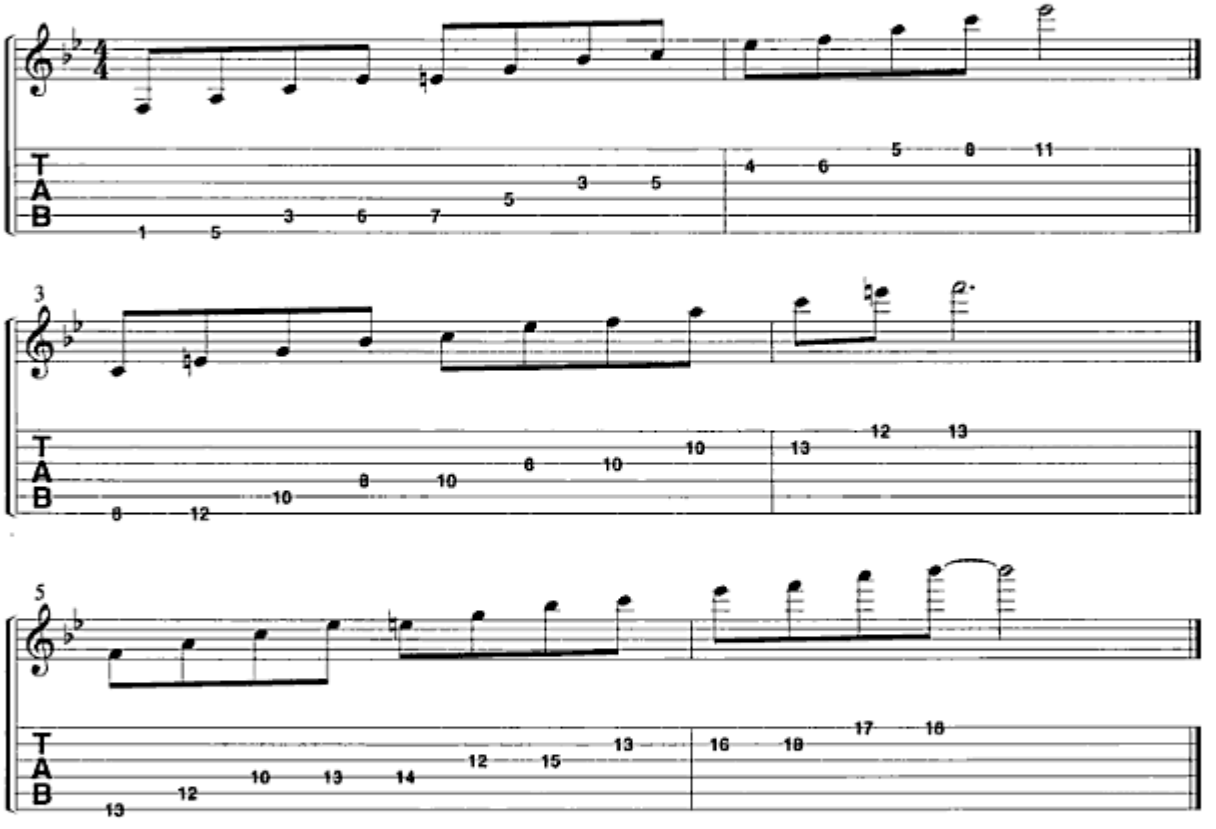
Bebop Dominant 7 Arpeggios

I want to show you something interesting about the bebop dominant 7 scale. But again, please check my book *Swing to Bebop* to see some traditional dominant 7 arpeggios.

If you take the notes in the F bebop dominant 7 scale, you can get an F7 and a C7 arpeggio:

F bebop dominant 7: F – G – A – B♭ – C – D – E♭ – E
F7 arpeggio: F – A – C – E♭
C7 arpeggio: C – E – G – B♭

Example 36 shows some fingerings that combine both the F7 and C7 arpeggios.



Assignment: Come up with some more combination arpeggios for F7 and C7. Then, do this in all keys—**with a metronome!**

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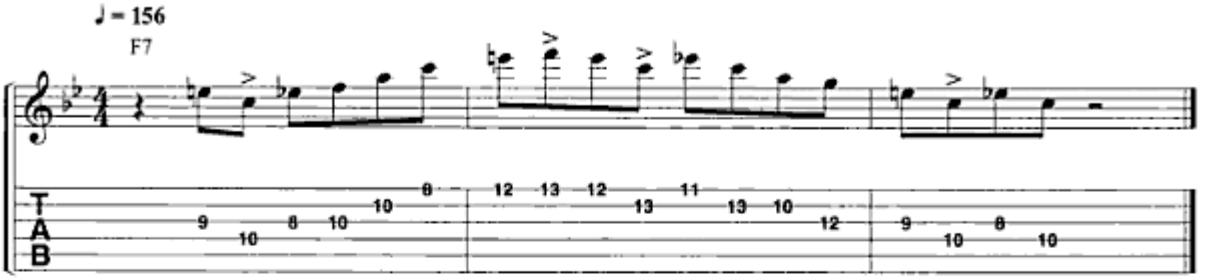
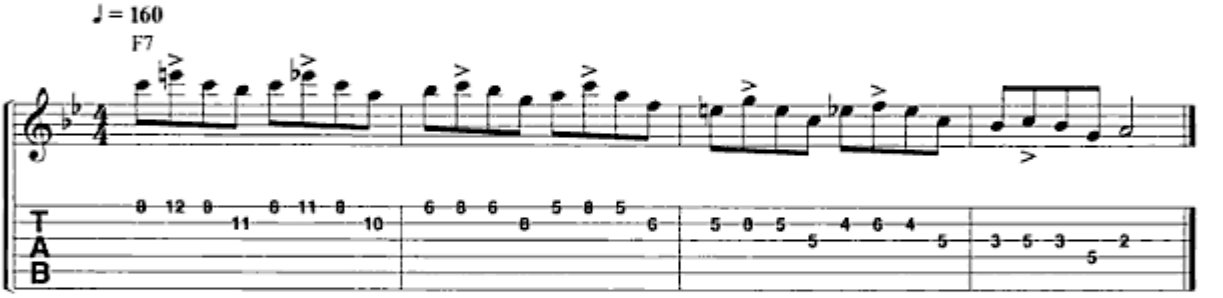
Bebop Dominant 7 Arpeggio Riffs

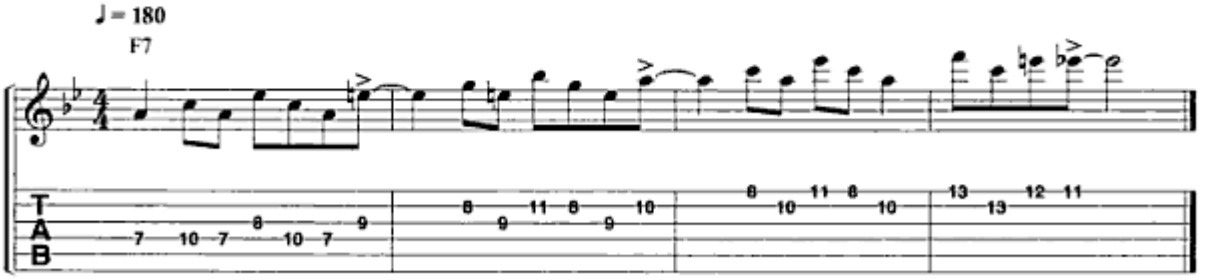
CD 9A **Example 37** plays on the half-steps between the natural and flat 7. Here is a fine example of the major 7 note (E♮) being used as a **tension note** (non-diatonic) over a dominant 7 chord.



CD 9B **Example 38** is another long eighth-note riff. In bebop there are a lot of long lines like this. This riff is a **sequence** alternating between C7 and F7 arpeggios.



CD 9C **Example 39** explores the **diminished triad** that exists in every dominant 7 arpeggio. The 3rd, 5th, and 7th of any dominant 7 chord spells a diminished triad.



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"Rhythm Changes"

"Rhythm Changes" is to bebop as the 12-bar song form is to blues. There are many bebop songs based on the chord changes to George Gershwin's "I Got Rhythm." "Rhythm Changes" has to be mastered. Let's take a look at the structure.

First, here are just a few of the many bebop heads written over "Rhythm Changes":

"Moose the Mooche" – Charlie Parker
"Anthropology" – Charlie Parker
"Red Cross" – Charlie Parker
"Steeple Chase" – Charlie Parker
"Oleo" – Sonny Rollins
"Rhythm-A-Ning" – Thelonious Monk
"Cotton Tail" – Duke Ellington

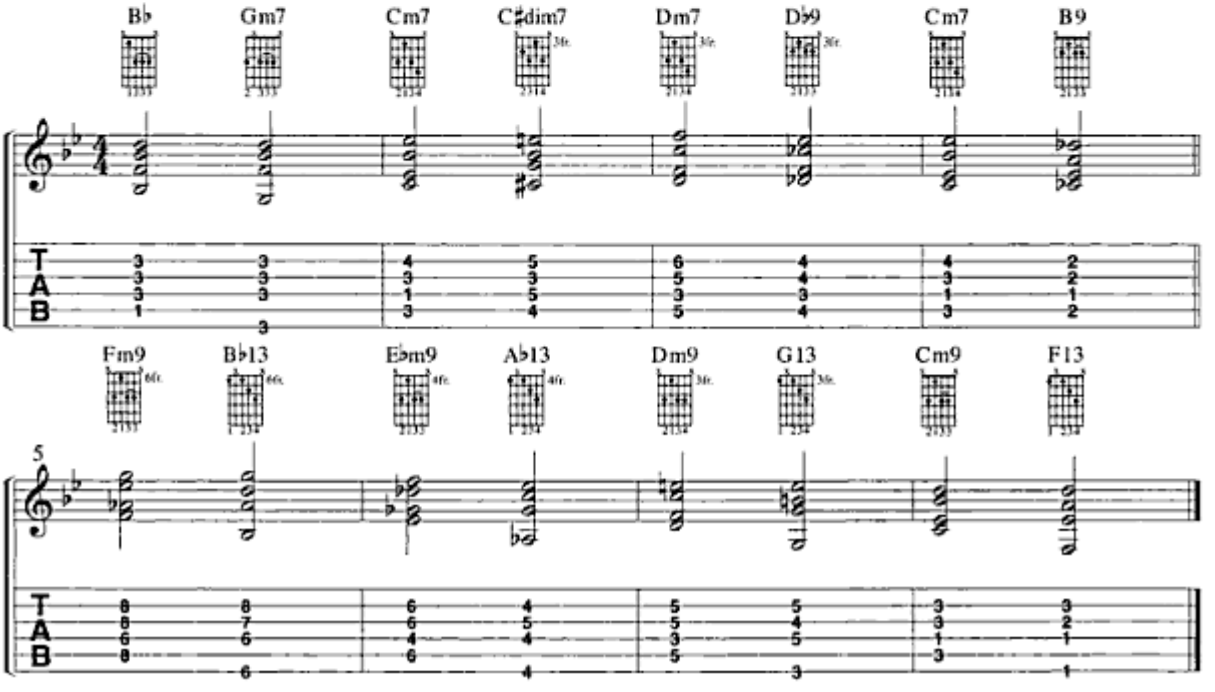
Don't forget to check out the original "I Got Rhythm"!

Listening and transcribing great recordings is where it's at, so get to it.

The Structure of "Rhythm Changes"

"Rhythm Changes" is a 32-bar song form in an AABA sequence, each section being eight bars in length. If you check out various heads written over "Rhythm Changes," you will see that there are many subtle variations to the chords. I am going to use a set of rhythm changes that has a lot of chord movement. We will examine "Rhythm Changes" in the key of B♭. It is not the only key that "Rhythm Changes" is written in, but it is the most common.

Example 40 shows the first **A section** of a rather harmonically rich bebop version of "Rhythm Changes." The most basic way to break down the sound of the first A section is to say that the first four bars sound in B♭ major. Bar 5 sounds in E♭ major, bar 6 sounds in E♭ minor, and bars 7 and 8 cycle back to the tonic key (III-VI-II-V). Notice the ♭V substitution chords in bars 3 and 4 (D♭9 for G7, and B9 for F7).



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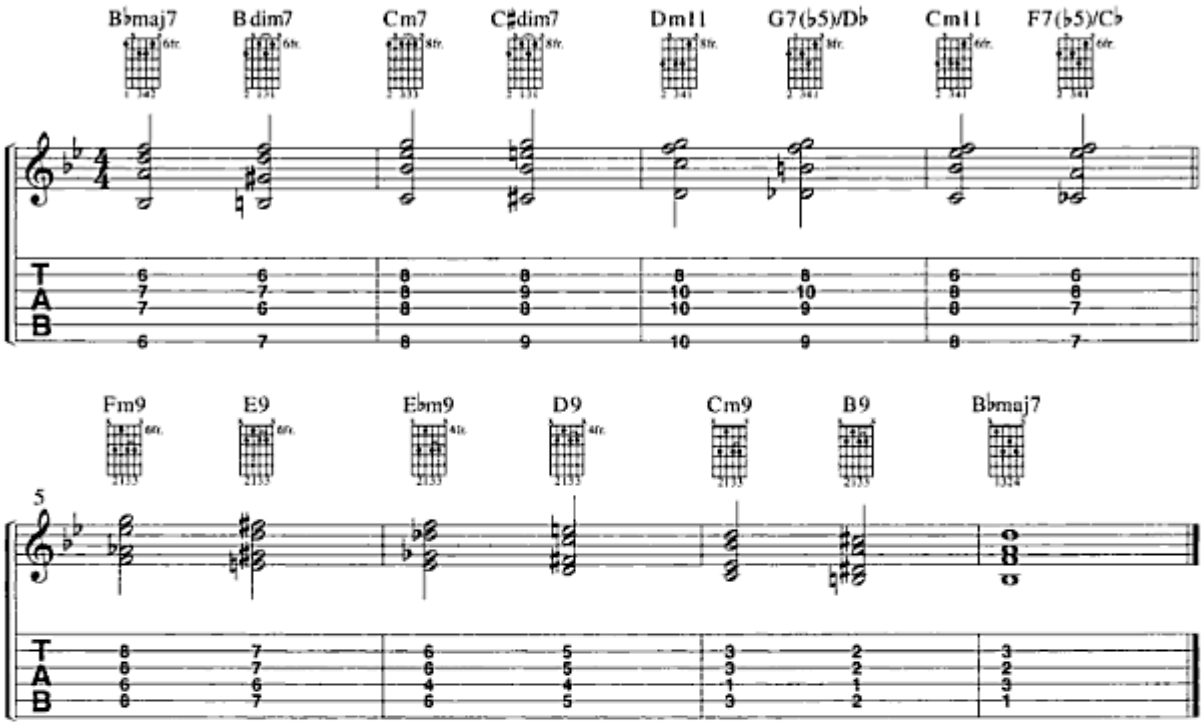
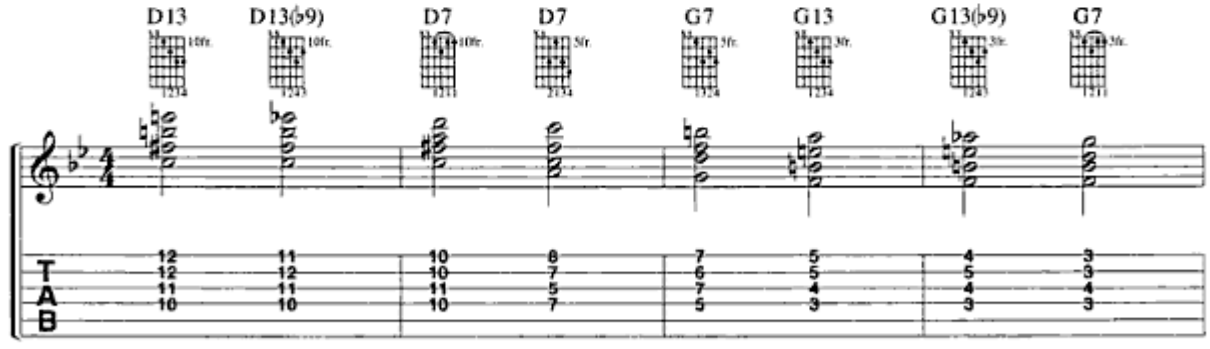
Example 41 is the **second A section**. The major difference between the first and second A sections is the resolution to the tonic (B♭) at the end of this section. The diminished chords in bars 1 and 2 can be thought of as **passing chords,** or V chords of the Cm7 and Dm7. I use ♭V sub chords in bars 5, 6, and 7 (E9 subs for B♭7, D9 subs for A♭7, and B9 subs for F7).



Example 42 shows the **B section**. It is a series of dominant 7 chords moving in a descending cycle of 5ths starting on the III chord (D). I used a descending melodic line on the top of the harmony throughout the first six bars of this section.



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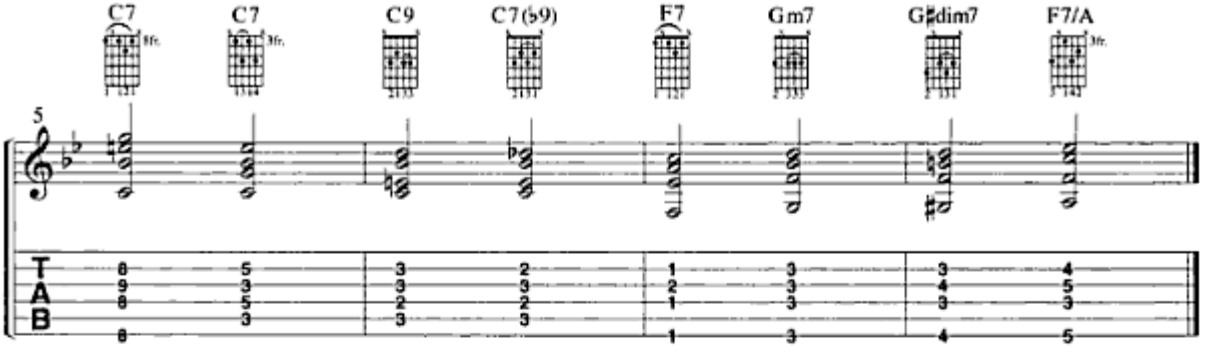
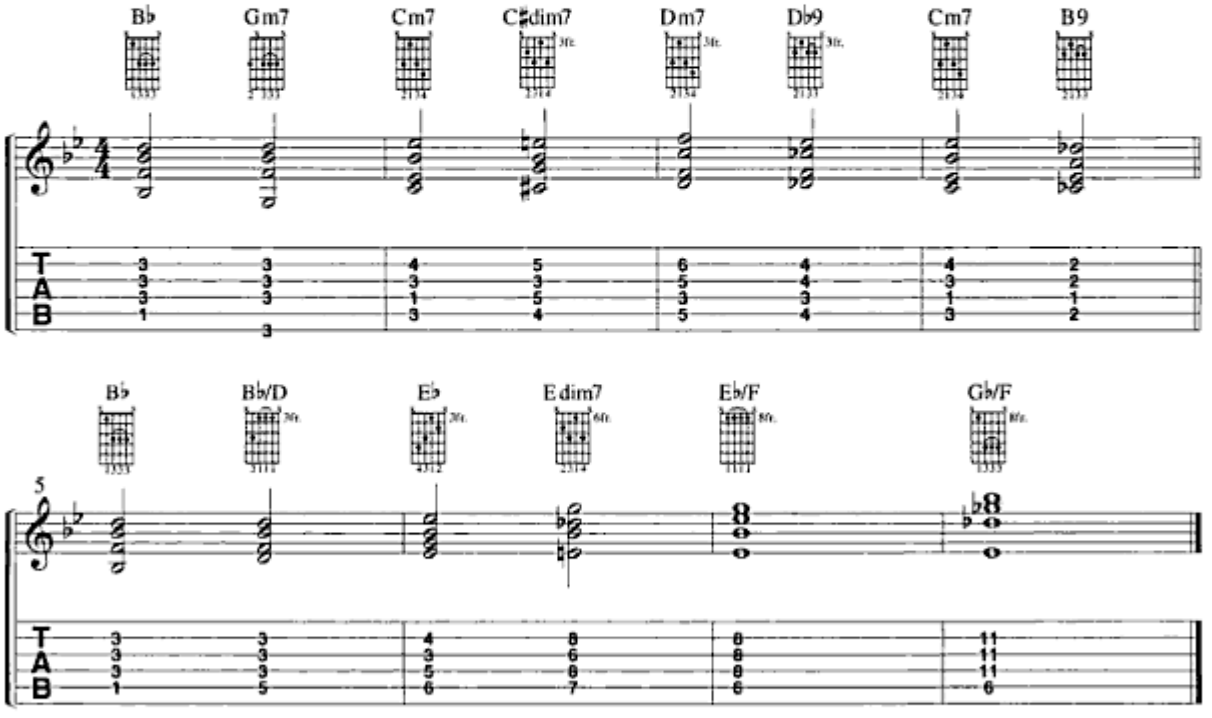


Example 43 is the **final A section.** This section has the strongest cadence feel. The last four bars "push" to the V7 chord (F7). Notice I use two **slash chords** in the last two bars. One is rather tame (E♭/F) and one is rather tense (G♭/F). I saved the tensest harmonic moment for the last chord. This will really propel the next chorus with its resolution (release).



It is very important to get the harmonic sound of "Rhythm Changes" in your ear. By this I mean you need to hear what each section sounds like and what the harmonic intent of each section is.

The two summary solos that follow demonstrate two drastically different chord approaches to "Rhythm Changes" using the bebop scales we've looked at and their related chords and arpeggios.

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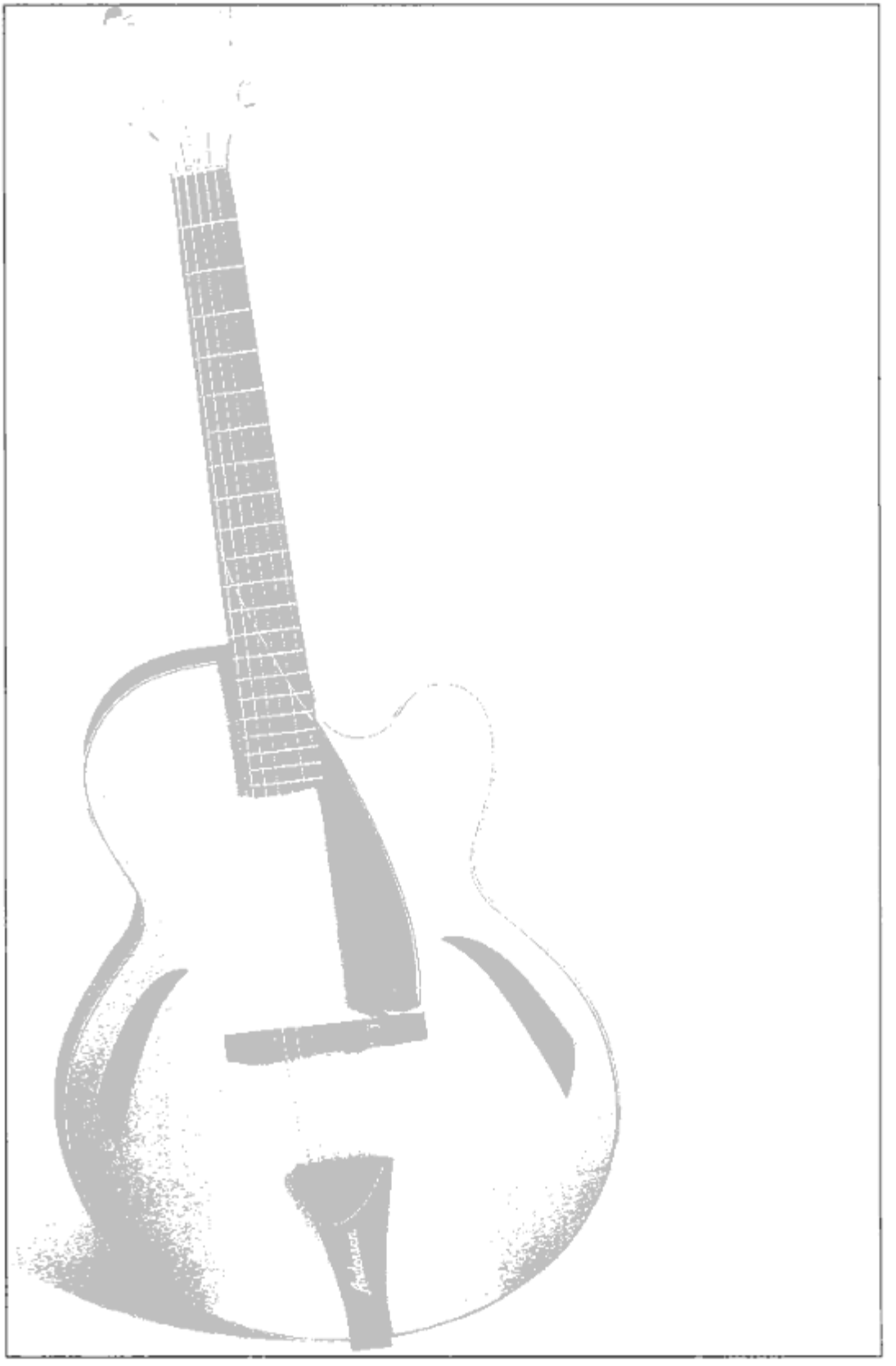

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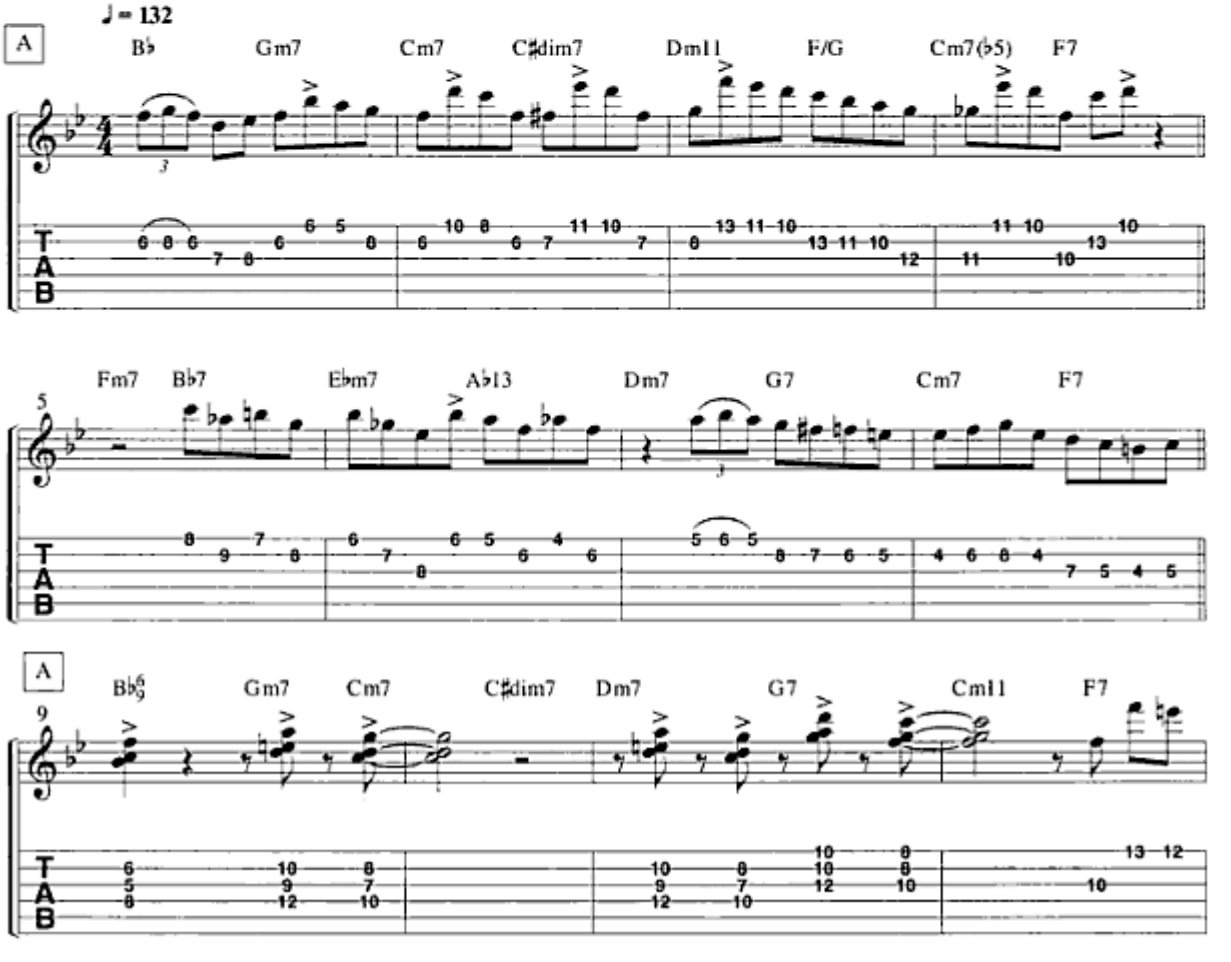
Summary Solo #1

CD 10 **Example 44** is a solo over a fairly standard "Rhythm Changes." I tried to use mostly long bebop lines that emphasized the bebop scales.

Notes:

1. I start the Chorus with a melody quote.
2. I then go into a sequence-like line that emphasizes the B♭ major bebop scale.
3. In bars 5 and 6 I use the bebop minor scale.
4. I cheat a little in bar 8 using the B♮ as a lower neighbor tone on the F7 chord.
5. Bars 9 through 12 are those cool triple stops we went over earlier (Ex. 32) in action.
6. Bars 13 through 16 show an extreme example of exploiting the half steps in the chord related bebop scales.
7. The B section starts with the classic line (Ex. 30) we looked at earlier, but it has a more ornate ending.
8. I end the B section with that tense G♭7/F chord. I'm pretty much just doing an arpeggio over it.
9. The last A section features some cool chord stuff keeping a B♭ on top of each chord.
10. The solo ends with my playing that same F♯7 line but with the standard chords underneath it.

Solo #1



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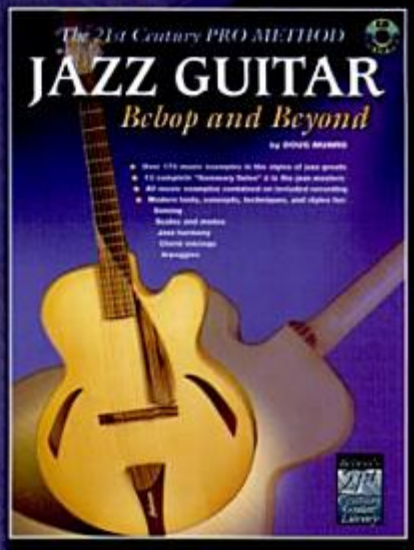

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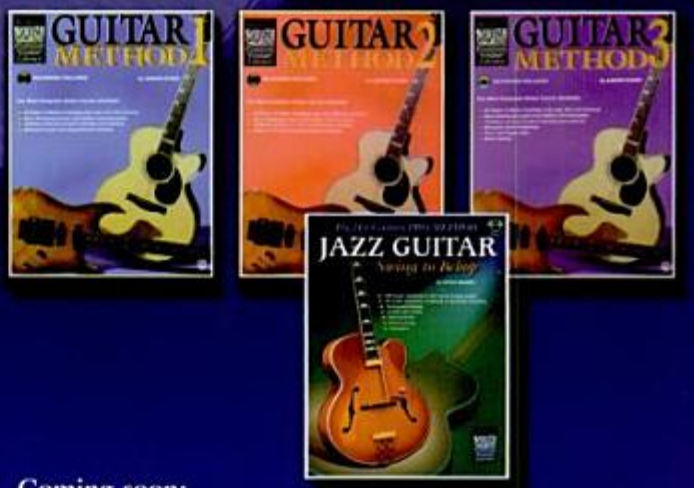

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