Bebop Lines
Developing lines

G7

BREAK THE BEBOP SCALE UP INTO 4 PARTS THAT CONNECT CHORD TONES USING SCALE MOTION

1-5 3-7 5-1 7-3

5-1 7-3 1-5 3-7

AFTER LEARNING THE SCALES MOTION, WE MUST NOW LEARN ARPEGGIO’S BUILT FORM PRIMARY CHORD TONES (7-5-3)

7TH DEGREE = MAJOR 7 5TH DEGREE = MINOR 7 3RD DEGREE = HALF DIMINISHED

SAME CHORDS AS ABOVE, BUT WITH THE 2ND NOTE DISPLACED DOWN AN OCTAVE (THIS ALLOWS US THE USE THE SAME CONCEPT AS ABOVE, BUT IN A DESCENDING FASHION)

NOTICE THAT A CHORD WAS NOT BUILT FROM THE ROOT OF THE CHORD. HERE WE WILL JUST INSERT THE BEBOP PASSING LINK

COPYRIGHT
Here are sample lines using the arpeggio's built from chord tones with the bebop passing link. These line will consist of the ascending and decending versions mixed together. The formula will always move this way 7-5-3-bebop passing. (Mash rinse, repeat) even if we start on another chord tones, it still follows the same cycle (3-bebop passing-7, 5-3-bebop passing-7)
Now all the material must be worked out if there are alterations on the Dominant chord.
We will now focus on applying the same concept to a $G^7(13)$ chord.

Take the same scale shapes and alter the 9 & 13 (2 & 6).

Now the arpeggio's and their chord qualities need to be figured out:

- 7th degree = Minor 7
- 5th degree = Half diminished
- 3rd degree = Diminished

G$^7(19)$
These ideas work great over dominant 7 chords, but what do we do over minor 7 chords?

I use the same ideas on minor, although I don’t use a minor bebop scale. When I see a minor 7 chord, I use the dominant 7 chord that is a 4th away.
(example Dmi7 = G7, Cmi7 = F7, Emi7b5 = A7b9b13, Dmi7b5 = G7b9b13 etc....)

Let’s apply this concept to a tune. We are going to use the changes to **Blue Bossa**

```plaintext
Cmi7    Cmi7    Fmi7    Fmi7
Dmi7(55) G7(5,13) Cmi7    Cmi7
G7(5,13) F7
Ebm7    Ab7    DbMA7    DbMA7
Ab7     Dm7a7   D7
Dmi7(55) G7(5,13) Cmi7    G7(5,13)
G7(5,13) F7    G7(5,13)
```

_Bebop Lines_
Notice how I simplified the chord changes to mostly all dominant 7 chords in the previous example.

Here is a solo using our bebop concept with the simplified changes:

Notice how I simplified the chord changes to mostly all dominant 7 chords in the previous example.

Here is a solo using our bebop concept with the simplified changes:

The solo above sounds a bit boring, why? Every phrase starts on a downbeat, and jazz is a syncopated music.

The best way to solve this issue is starting a phrase on the & of the beat, but our bebop lines will sound odd if they are displaced by an 1/8 note. We can solve this problem by using one of our no primary chord tones (scale degrees 2-4-6) as approach notes. We can also use chromatic approach notes.

We can also anticipate the note on the & of the beat.

Another important tool is editing. Can we remove some notes of the phrase to make it sound better? Yes!!!

Let's take the same solo and do some editing and apply some approach notes:

Let's take the same solo and do some editing and apply some approach notes.
Adding chromatic notes.
Below is the bebop scale with chromatic notes that approach primary chord tones (1-3-5-7)

Below the line is broken down to show the approach to each primary chord tone

These chromatic approaches can now be used in combination with the previous ideas to combine great lines