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How to Play Bebop Modes Diagonally - Jazz Guitar Lesson  
Bebop Scales Jazz Scales And

The bebop scales are frequently used in jazz improvisation and are derived from the modes of the major scale, the melodic minor scale, and the harmonic minor scale.

According to Corey Christiansen, \"David Baker, one of the world's finest jazz educators, named these scales the 'bebop scales' because they were used so often by jazz artists from the Bebop Era. These artists include Charlie Christian, Charlie Parker, Lester Young, and Dizzy Gillespie, to name a

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few." There are five types of frequent

Bebop scale - Wikipedia

Bebop scales were "created" (or at least "named") by a Jazz composer called David Baker. He called them this because he noticed many Jazz musicians from the Bebop Era (Charlie Parker, Dizzy Gillespie, Charlie Christian, Bud Powell, etc.) inserted an extra chromatic passing note when playing scalar runs.

Bebop Scales - The Jazz Piano Site

Bebop scales almost magically turn scales into jazz lines, adding melodic flow and logical forward motion to your solos. This makes hitting those ""target notes"" much easier and

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facilitates the seamless connection of one chord to another.

Bebop Scales: Jazz Scales And Patterns In All 12 Keys ...

BeBop Scales: 8 note jazz scales What are bebop scales?

Bebop scales are Major, Dorian, Mixolydian and Melodic Minor scales with an added "Chromatic" passing note making them 8 note scales. In the example below you will see how the added chromatic passing tone makes the scale logical.

BeBop Scales: 8 note jazz scales " Making Music Theory and

...

This is a valuable little book, showing how a bebop scale can be constructed using the major, Dorian, Mixolydian, and Locrian modes/scales. basically 1st, 3rd, 5th and 7th. It takes

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you through all the keys for each mode/scale, and the music is displayed in two octaves, good practice for anyone learning to read.

Bebop Scales: Jazz Scales And Patterns In All 12 Keys ...

The chord/scale relationships of the bebop scales are self-explanatory. They're in the names. The tonic of each scale is the same as the tonic of the corresponding chord. The C bebop scale works over a C7 (or C9 or C13) chord; the C major bebop scale works over a Cmaj7 (or Cmaj9 or C or C6) chord.

Jazz Scales: The Bebop Scale - Musika Lessons Blog

The other bebop scale that you need to know is the major

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bebop scale. The b6 is an effective passing tone to add melodic motion to your solos over major or dominant chords. The addition of the b6 creates natural voice leading within the scale that lends a melodic character:

How To Master the Bebop Scale in Jazz Improvisation ...

The bebop scale is a dominant scale and has the same function in a key as the Mixolydian scale. Here is how the bebop scale is usually applied: On dominant chords: the bebop scale is used to play over dominant chords, such as the 5 in a 2-5-1 progression or the dominant 7 chords in a jazz blues progression.

The Bebop Scale - Jazz Guitar Online



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Because it has that extra chromatic passing tone, it is one of the few octatonic (8 tones) scales. There are multiple different kinds of bebop scale, depending on the chords you're playing with. Bebop is a style of jazz that developed in the 1940s, and it has a unique and easily-recognized style.

### The 5 Types Of Bebop Scale | Hello Music Theory

Bebop scales appear to have emerged as a theoretical concept in the first few decades after the emergence of bebop as a distinct jazz style, which occurred around the time of the Second World War in the late 1930s/early 1940s.

How to Use Bebop Scales Like a Pro - Learn Jazz Standards  
If you add an extra chromatic passing tone to a major, Dorian,

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or Mixolydian scale, you get a bebop scale. While bebop musicians technically put the chromatic notes in other places and it sounded just fine in recordings, jazz theorists have codified the bebop scales into something more concrete, placing the chromatic passing tone between 6 and 5 (major bebop scales) and 8 and b7 (dominant and minor bebop scales).

The 16 Most Important Scales in Jazz [UPDATED] - Learn ...  
In this 5 minute masterclass we're going to talk about bebop scales. Bebop scales are scales that derive from the bebop language, adding an extra chromatic note to a basic major, minor or dominant scale. This extra note is very useful as it will help to create logical phrases with 4 or 8 notes.

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Bebop Scales | Improvisation and Theory for Jazz Piano  
Mixolydian Bebop Scale And lastly, let's explore the Mixolydian bebop scale. This scale applies to dominant chords, obviously, and it's usually called just the bebop scales, or an old-school jazz player will tell you "bebop scale" when referring to the Mixolydian model of bebop passing tone. Here's the G7 bebop scale:

4 Effective Bebop Scales Fingerings - JazzGuitarLessons.net  
Be Bop [DOMINANT] Jazz Scale for improvisation April 7, 2020 The [Dominant] bebop scale is the Mixolydian mode with the major 7th added to create an 8 note scale that [to quote David Baker] [Comes out right rhythmically]. In this

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case it is the C  $\square$ Mixolydian $\square$  mode with the B natural [Major 7th] chromatic passing tone.

bebop jazz scales  $\square$  Making Music Theory and Jazz ...

First of all, there isn't just one so-called Bebop Scale, but a large number of them-- in fact, what we call "BeBop Scales" is actually a concept, and not a particular scale. Basically, the idea is that we can insert a extra note into an already existing scale. That extra note will be a passing tone. Let's take a C Major scale as an example:

What is the be bop scale? - BeBop Scales - Be Bop Scales ...

This Jazz Piano Tutorial is about Bebop Scales. They are effectively just regular western scales and modes - such as

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the major, melodic minor, dorian and mixolydian scales and modes - but with an...

### Jazz Scales - Bebop Scales - YouTube

The bebop scales are mostly used in jazz. You will probably notice the close relationship between the Major Bebop Scale and the ordinary Major Scale. The only difference is one extra note, which can be compared with the blue note added to the Pentatonic to get a blues scale. Although we don't call it a blue note in this case, but a passing tone.

### Piano Bebop Scale - overview with pictures

The Dominant Bebop Scale is one of the most commonly used and important scales in the jazz musician's bag of

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tricks. The scale is built by taking the Mixolydian scale, the 5th mode of the major scale, and adding in a passing note between the b7 and R to produce an eight-note scale.

Phrase like a pro By simply adding one chromatic note, you can convert the most commonly used scales into bebop scales. Bebop scales almost magically turn scales into jazz lines, adding melodic flow and logical forward motion to your solos. This makes hitting those target notes much easier and facilitates the seamless connection of one chord to another. The one added note makes all the difference

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A three volume series that includes the scales, chords and modes necessary to play bebop music. A great introduction to a style that is most influential in today's music. The first volume includes scales, chords and modes most commonly used in bebop and other musical styles. The second volume covers the bebop language, patterns, formulas and other

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linking exercises necessary to play bebop music. A great introduction to a style that is most influential in today's music.

Guitarskole for jazzguitar baseret på Charlie Parkers soli

Bebop scale is a term referring to common seven-note scales that have an added chromatic passing note. These are frequently used in jazz improvisation and are derived from the modes of the major scale, the melodic minor scale, and the harmonic minor scale. Looking to improve your jazz improvisation skills and your technique? Master your Bebop scales with these exercises and patterns.

This book will teach guitarists how to construct and play the



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scales and modes used in jazz improvisation. Through the study of these scales, students will expand their musical vocabulary for jazz improvisation. Scales are presented in standard notation, tab, linear diagrams showing the scales intervallic makeup, and fingering patterns. Recordings of the chord progressions and etudes are provided so the student can hear how these scales may be used in real life situations.

The most highly-acclaimed jazz theory book ever published! Over 500 pages of comprehensive, but easy to understand text covering every aspect of how jazz is constructed---chord construction, II-V-I progressions, scale theory, chord/scale relationships, the blues, reharmonization, and much more. A required text in universities world-wide, translated into five

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languages, endorsed by Jamey Aebersold, James Moody, Dave Liebman, etc.

Learn the secret to playing long, flowing musical lines that move from one chord change to the other in a smooth, seamless manner. This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord---usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony). All great jazz players use this technique to create forward motion, tension / release, and play musical solos that sound "right."

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This book will give bassists insight into many of the scales used in jazz. Each scale is presented with standard notation, tablature, and fingering patterns for both one octave and two octaves. The book starts with the basic major scales, then delves into the modes (Lydian, Phrygian, etc.), altered scales, bebop scales, pentatonic scales, blues scales, and symmetric scales (diminished scales, whole-tone scales, and chromatic scales). If you are not familiar with these terms, don't fear; they are explained clearly in the book. Along the way, the authors offer advice and exercises to help you use the scales in improvisation. While not going into great depth or giving numerous examples for each scale, this book will give the bassist a thorough understanding of the wide variety of scales

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available for improvising. Plan to spend some time practicing and working out your own patterns once you have mastered the ones in the book. the scale fingerings presented are applicable to both electric and upright bass. Recordings of the chord progressions and etudes have been provided so the student can hear how these scales may be used in real life situations. Another useful feature of the book is a glossary of chord symbols. Clear enough for a beginner working slowly, there is also plenty of material here to keep an intermediate player busy.

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