

BE BOP SCALES

BE BOP SCALES, ARE BASED ON REGULAR 7NOTE SCALES (IONIAN, DORIAN, MIXO ETC.), BUT WITH ONE ADDED NOTE. THANKS TO THIS ADDED NOTE, WHEN THESE SCALES ARE PLAYED LINEARLY, USING CONSTANT 8THS AND STARTING THE LINE ON A CHORD TONE, ALL CHORD TONES (AND IN SOME CASES AVAILABLE TENSIONS AS WELL) WILL BE FOUND ON STRONG BEATS, WHILE ALL OTHER TONES WILL SHOW UP ON THE WEAKER BEATS.

BE BOP MAJOR (IONIAN) SCALE, THE ADDED NOTE IS A^b ($b6$)



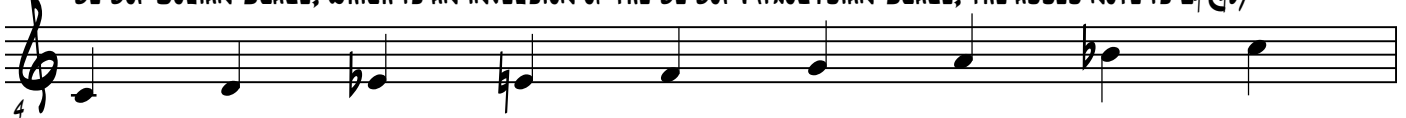
BE BOP MELODIC MINOR SCALE, THE ADDED NOTE IS AGAIN A^b ($b6$)



BE BOP MIXOLYDIAN SCALE, THE ADDED NOTE IS B^{\sharp} ($\sharp 7$)



BE BOP DORIAN SCALE, WHICH IS AN INVERSION OF THE BE BOP MIXOLYDIAN SCALE, THE ADDED NOTE IS E^{\sharp} ($\sharp 3$)



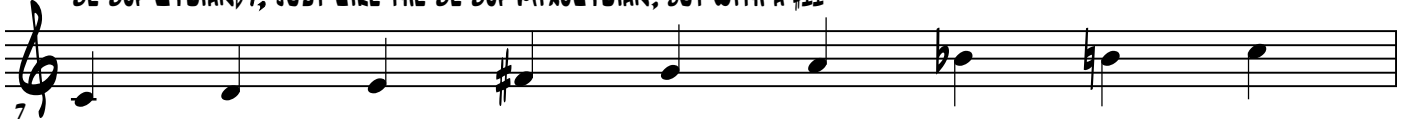
ANOTHER TYPE OF BE BOP DORIAN SCALE IS THE ONE CREATED BY ADDING THE B^{\sharp} ($\sharp 7$)



BE BOP MIXOLYDIAN $b9$ $b13$, THE ADDED NOTE IS B^{\sharp} ($\sharp 7$)



BE BOP LYDIAN $b7$, JUST LIKE THE BE BOP MIXOLYDIAN, BUT WITH A $\sharp 11$



ALL SEVEN NOTE SCALES CAN HAVE A "BE BOP" VERSION, BY ADDING A CHROMATIC PASSING TONE TO THEM. THE PURPOSE OF THESE SCALES IS TO PROJECT ALL THE CHORD TONES (OR ANY OTHER DESIRED TENSIONS) ON THE DOWNBEATS, AND THE NON-CHORD TONES OR "AVOID" NOTES ON THE UPBEAT.

THE BE BOP SCALES ARE OVER-EMPHASIZED IN THE FOLLOWING EXAMPLES IN ORDER TO DEMONSTRATE THEIR EFFECT. THEY SHOULD NORMALLY BE MIXED WITH OTHER MATERIAL (ARPEGGIOS, PENTATONICS ETC.) IN ORDER TO WORK MORE MUSICAL.

8

D MIN7 G7 C MAJ7

12

D MIN7 G7 C MAJ7

16

D MIN7 D b7(#11) C MAJ7

20

C MAJ7 A7(b9) D MIN7 G7 C MAJ7

24

E MIN7 A7 D MIN7 G7 C MAJ7

MORE NOTES CAN BE ADDED, BRINGING ALL THE AVAILABLE TENSIONS INTO THE DOWNBEATS AS WELL AS THE CHORD NOTES. THIS EXAMPLE SHOWS THE MAJOR SCALE WITH ADDED CHROMATIC PASSING NOTES. USE IT CAREFULLY, TOO MUCH CHROMATISM CAN HIDE THE FUNCTION OF THE CHORD SCALE—UNLESS IF THAT IS THE DESIRED EFFECT.

29