A Short List of Bebop Players:

Charlie Parker, alto sax Dizzy Gillespie, trumpet Bud Powell, piano Charlie Mingus, bass Max Roach, drums Thelonius Monk, piano Sonny Stitt, alto/tenor sax Clifford Brown, trumpet Wardell Gray, tenor sax Al Haig, piano Howard McGhee, trumpet Fats Navarro, trumpet Red Rodney, trumpet J.J.Johnson, trombone

Sonny Rollins, tenor sax

Dexter Gordon, tenor sax Mitt Jackson, vibes Wynton Kelly, piano Horace Silver, piano Art Blakey, drums Jimmy Raney, guitar Wes Montgomery, guitar Charles McPherson, alto sax James Moody, tenor/alto sax Phil Woods, alto sax Cannonball Adderley, alto sax Miles Davis, trumpet Lee Konitz, alto sax Gerry Mulligan, bari sax

Ray Brown, bass

BEBOP SCALES

The "BEBOP" scale can be used over any quality ... major, minor, dom.7th or halfdim. 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 eight-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.