LESSON 4:

TRANSPOSING THE BEBOP SCALE

THEORY:

The easiest way to play in many keys is by visualizing the fingering.

Imagine you are playing the mandolin. On the mandolin, there are only certain places you can put your fingers. The same is true on the violin, aside from slides and "blue notes." We therefore create the visual version of the fingering using finger patterns. On the next page are the finger patterns for D7, G7, C7, and F7 dominant bebop scales (C7 is unfinished but more about that later). Notice that the circle that represents each finger is between the lines representing our imaginary frets. Also notice that the circle fills out all the space between the imaginary frets.

● : Represents the finger position of the root (D in the D7 bebop scale).

◍ : Represents chord tones other than the root (F♯, A, and C in the D7 bebop scale).

○ : Represents regular scale notes that are non-chord tones (E, G, and B in D7).

◌ : Represents the extra note we inserted into the mixolydian scale to make it a bebop scale. Going up, this note is usually played with the finger below moving up to this position. Going down, it is usually the finger above that moves down. In D7 it is the C♯ (or D♭) on the A string played either with a 2nd finger ascending or 3rd finger descending. Notice that we always play the C♯ (or D♭) on the G string in this key with the low 4th, always utilizing the open D whether ascending or descending.

(○) : A large parenthesis around certain 4th fingers means use of the 4th on that string is optional.

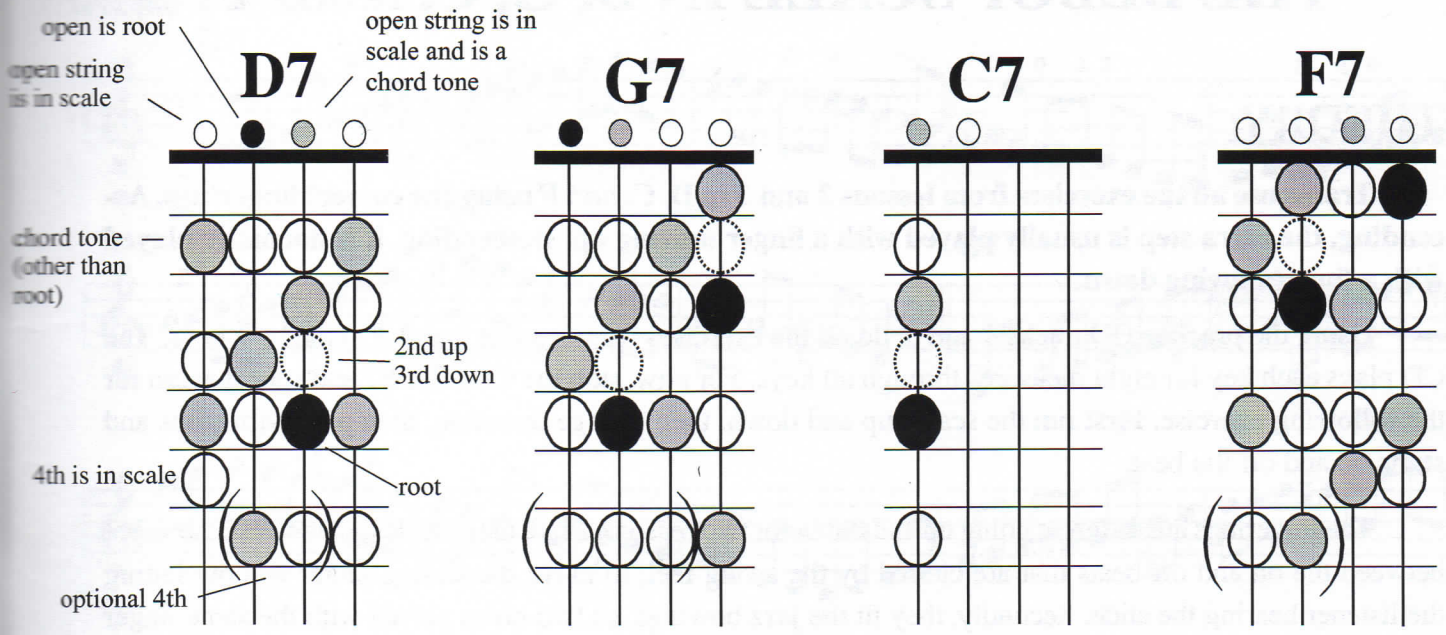
X : Means the open string is not in the scale. This symbol is first used in lesson 10.

EXERCISES:

1.) **Finish the C7 dominant bebop scale finger pattern** using the principles from above. Then check it by playing it and by looking at the notated scale.

2.) **Finish writing out the F7 dominant bebop scale** using regular notation in the provided space. Notice that all the scale exercises are equivalent to exercise 1 from lesson 2. They always start on the root. Then they go to the highest note within the scale in first position then to the lowest note possible then back up to (or past) the root.

THEORY:

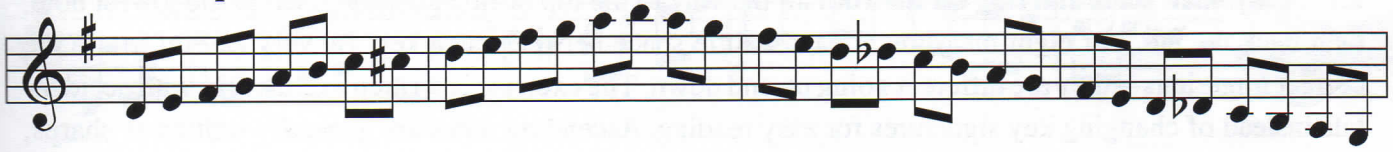


EXERCISES:

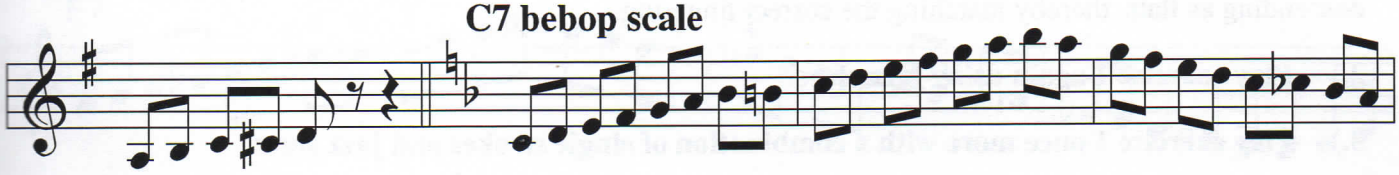
1.) Finish writing the C7 dominant bebop scale finger pattern above.

2.) Finish writing the F7 dominant bebop scale below.

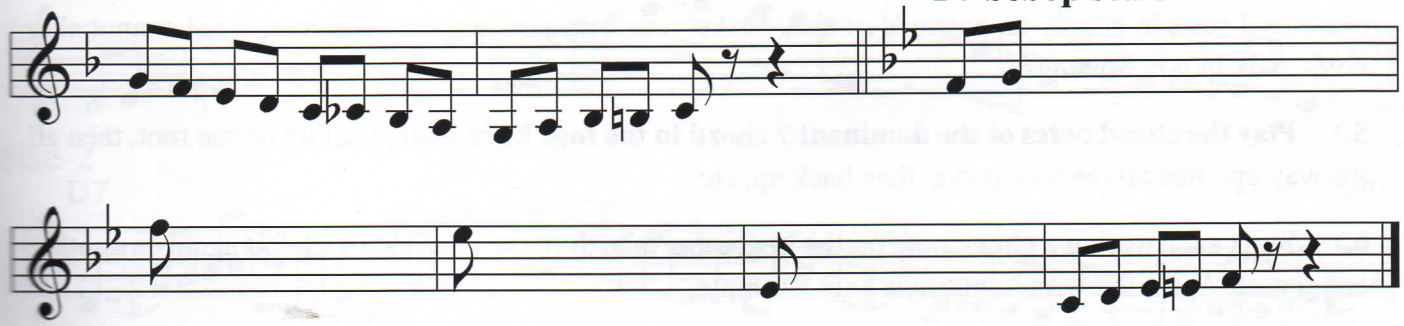
D7 bebop scale



C7 bebop scale



F7 bebop scale



LESSON 5:

THE BEBOP SCALE IN D, G, C, AND F

THEORY:

Transpose all the exercises from lessons 2 and 3 to D, C, and F using the correct fingerings. Ascending, the extra step is usually played with a finger moving up. Descending, it is normally played with a finger moving down.

Using the practice CD tracks 4 and 5, do all the exercises from lessons 2 and 3 in the new keys. The CD plays each key for eight measures through all keys. For now, stop the CD after F7 and start it again for the following exercise. First run the scales up and down, then change direction, then play with stops and starts on and off the beat.

The fingerings are different going up and down for two reasons. First, they are designed to use the space between the on and off beats that are caused by the swing feel, to move the sliding finger without letting the listener hearing the slide. Secondly, they fit the jazz bowings, so two notes played with the same finger are never slurred. To clearly define the chromatics with good intonation, the open strings should be used as much as possible.

EXERCISES (CD tracks 4 and 5, first 4 keys):

1.) **Play each scale starting on the root** all the way to the top of first position, then to the lowest note, then back up, etc., for eight measures. Leave a little space between each key. Be very careful to use the correct fingerings—they are different going up and down. The exercise is written exclusively with accidentals instead of changing key signatures for easy reading. Ascending notes are generally written as sharps, descending as flats, thereby matching the correct fingering.

2.) **Play exercise 1 again using jazz slurs.**

3.) **Play exercise 1 once more with a combination of single strokes and jazz slurs.**

4.) **Change direction**. Play the scales up and down but change direction when you choose. The written exercise 4 sample is only an example of this. Make your own version. Remember, we still cannot skip notes. Mix in jazz bowings.

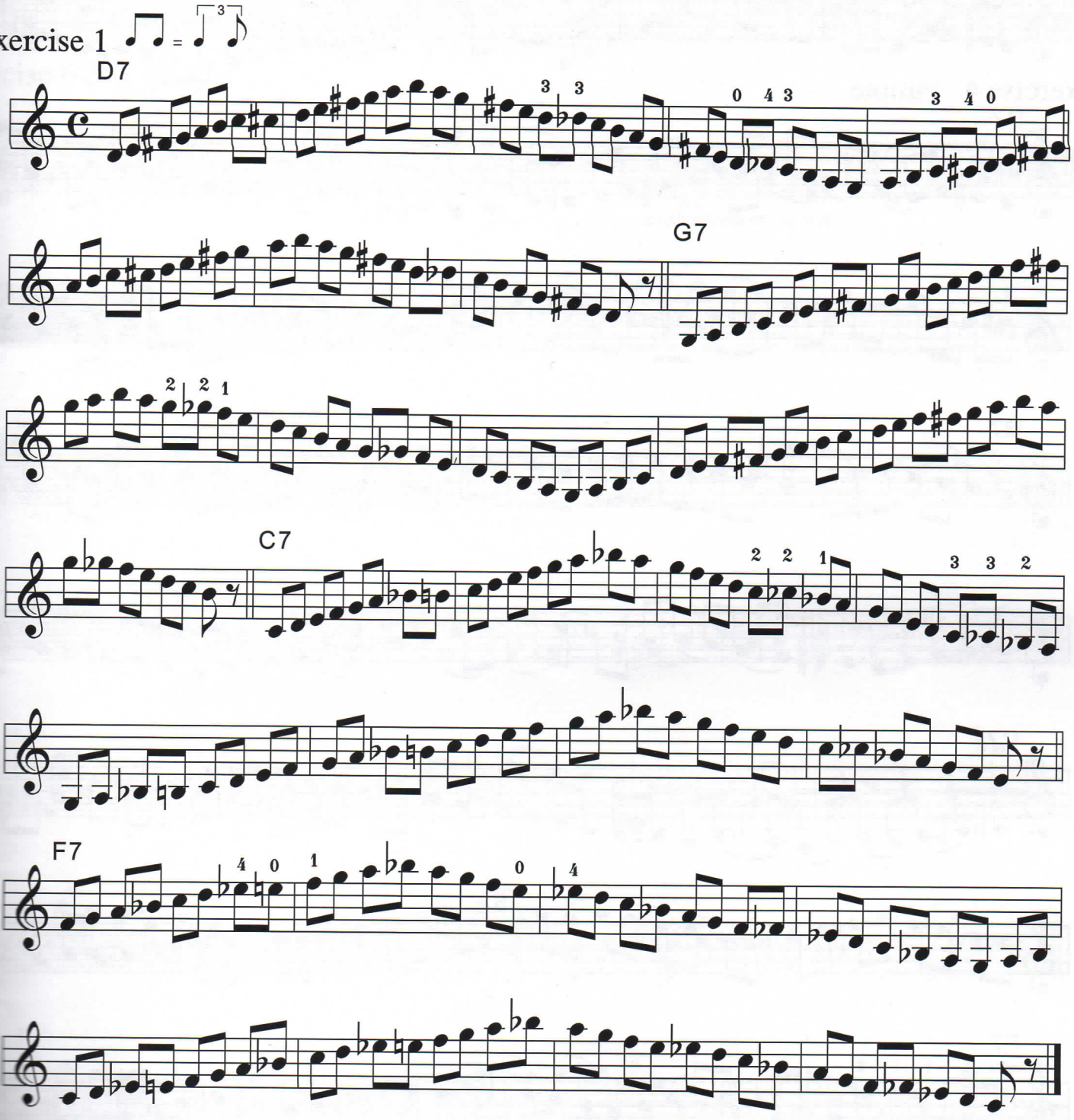
5.) **Play the chord notes of the dominant 7 chord in the four keys** again, starting on the root, then all the way up, then all the way down, then back up, etc.

6.) **Start each key on a chord note on the beat** other than the root. Then stop and start again on another chord note. Again the written music is only a sample.

7.) **Start each key on a non-chord note off the beat**. Then stop and start again. Take long pauses to think. You have eight measures for each key. **IMPROVISE!!!!**

EXERCISES:

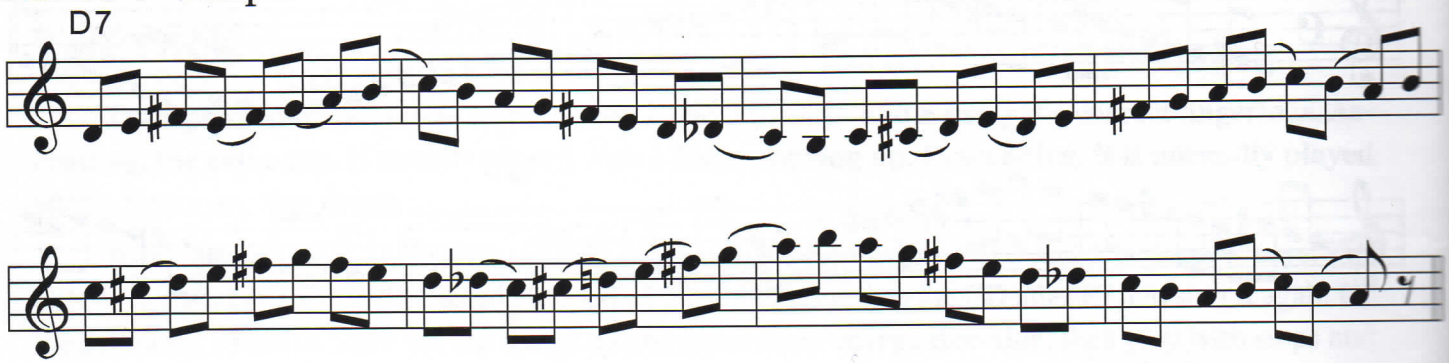
Exercise 1

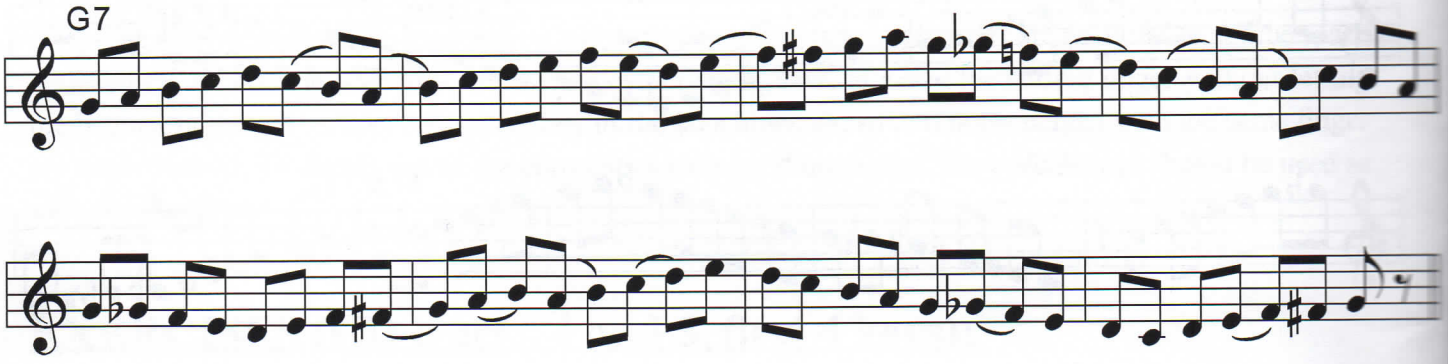


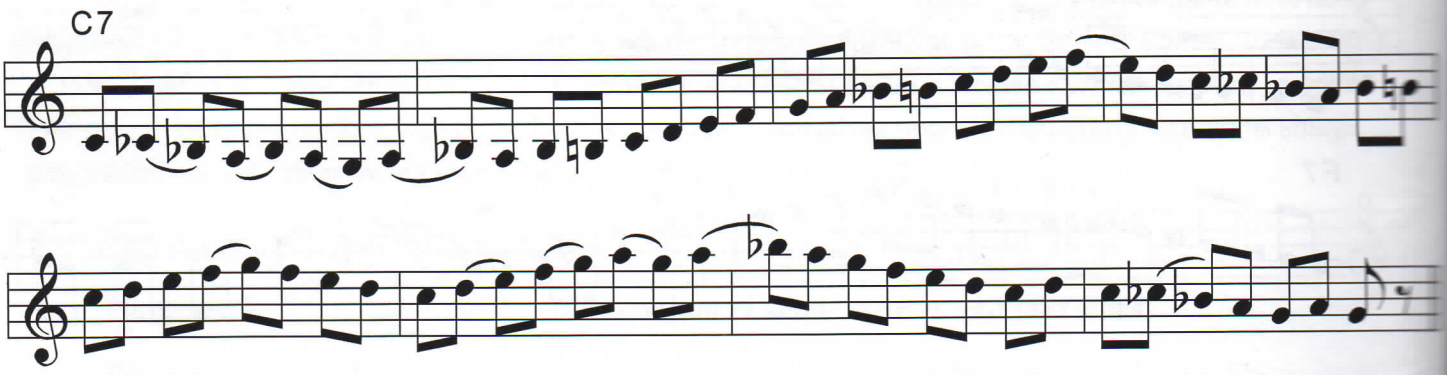
Exercise 2

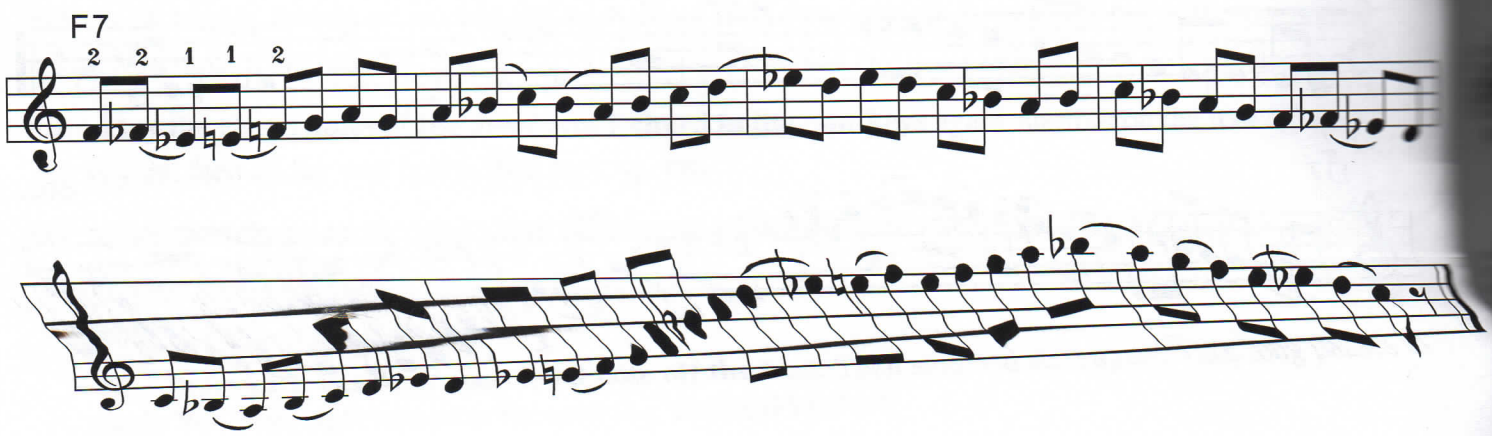
Exercise 3 sample

Exercise 4 sample

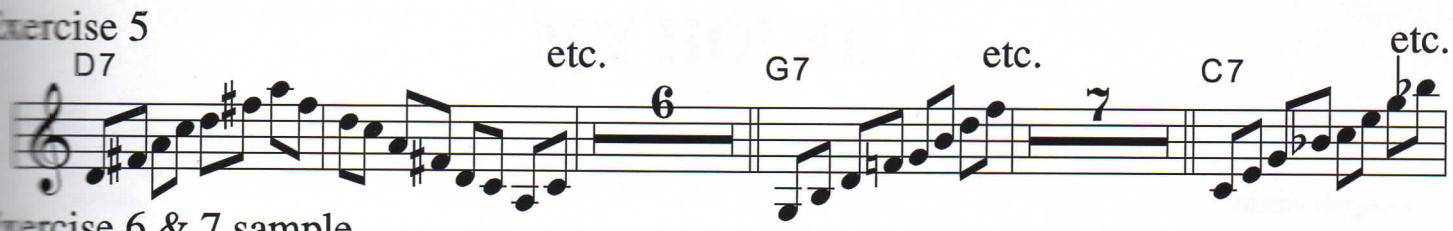
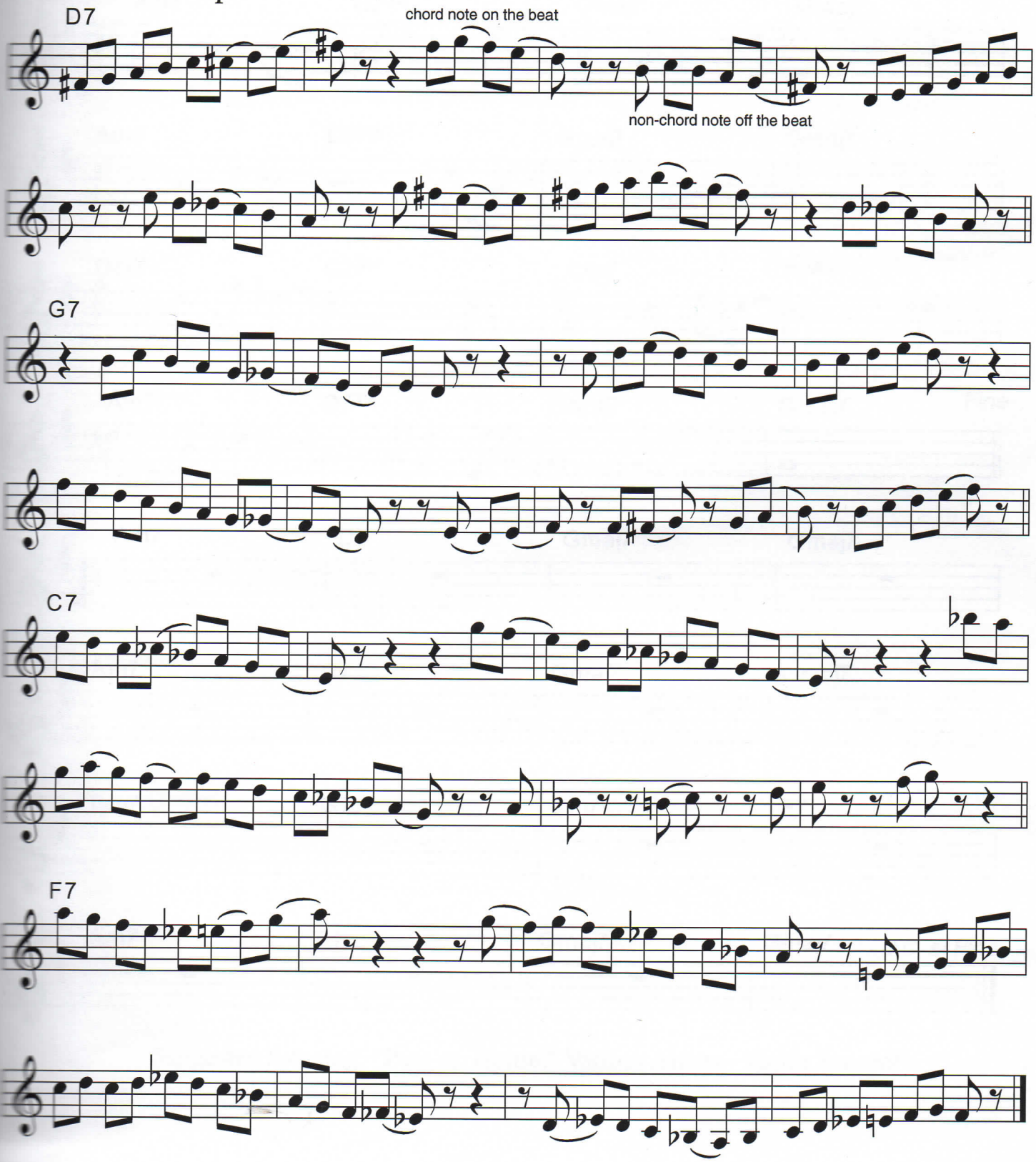








Exercise 5



Exercise 6 & 7 sample