BEBOP THEORY FOR TROMBONE

BY
BOB DOWELL

FOREWORD

WHY PRACTICE SCALES AND MODES?

The scales and modes within these pages are a useful reference while learning and practicing tunes. However, to develop as a musician, each exercise should be practiced so as to become part of your muscle memory and effortless musical vocabulary.

Memorizing scales, their modes and chords will give you more options while improvising over chord changes.

For Example: Take the chord Dm7 (D minor seventh)...

Dm7 = Chord II of C major
Chord III of Bb major
Chord VI of F major
Chord IV of G minor harmonic
Chord II of C minor melodic
Chord III of C major harmonic

The written chord symbol tells only half of the story - We need to know which scale sounds good.

LEARN TO SING!

The easiest way to memorize a scale, (or any other melody for that matter) is to sing it. Singing is the quickest way to train the ear and really internalize the music.

GOALS

* learn all scales in every key until automatic and effortless.
* memorize the seven chords that belong to each scale.
* practice each scale in all its modes. (see page 5)
* apply these scales patterns & licks to your favorite tunes.

SOME OF MY FAVORITE RECORDS . . . . . IN NO PARTICULAR ORDE!

A KIND OF BLUE - MILES DAVIS
MOANIN' - ART BLAKEY AND HIS JAZZ MESSENGERS
ART BLAKEY & CLIFFORD BROWN - A NIGHT AT BIRDLAND
SOMETHIN' ELSE - CANNONBALL ADDERLY
THE AMAZING BUD POWELL - BUD POWELL
THE BLUES AND THE ABSTRACT TRUTH - OLIVER NELSON
QUIET MOMENTS - KENNY DORHAM
CLIFFORD BROWN WITH STRINGS
DEXTER GORDON - GO
DEXTER GORDON & SLIDE HAMPTON - A DAY IN COPENHAGEN
MILES DAVIS - 1964 CONCERT
FREDDIE HUBBARD - THE BODY & THE SOUL
CONCERT BY THE SEA - ERROL GARNER
JOHN COLTRANE - A LOVE SUPREME
JOHN COLTRANE - BLUE TRANE
JOHN COLTRANE - GIANT STEPS
J.J. JOHNSON - BLUE TROMBONE
FREDDIE HUBBARD - HUB TONES
J.J. JOHNSON - THE SAVOY SESSIONS
J.J. JOHNSON - THE EMINENT J.J. JOHNSON
J.J. JOHNSON - TROMBONR MASTER
ORNETTE COLEMAN - THE SHAPE OF JAZZ TO COME
CHARLES MINGUS - AH UM
OSCAR PETERSON - NIGHT TRAIN
THE ATOMIC MR BASIE - COUNT BASIE
HERBIE HANCOCK - MAIDEN VOYAGE
WAYNE SHORTER - SPEAK NO EVIL
JOE HENDERSON - IN 'N OUT
ART FARMER - THE JAZZTET (W/CURTIS FULLER)
McCOY TYNER - THE REAL McCOY
HORACE SILVER - SONG FOR MY FATHER
LEE MORGAN - THE SIDEWINDER
THE QUINTET - JAZZ AT MASSEY HALL (CHARLIE PARKER / DIZZY GILLESPIE)
CHET BAKER - CHET BAKER SINGS

CONTENTS

UNDERSTANDING CHORD SYMBOLS . . . . . Page 5

COMMON CHORD-TYPES . . . . . Page 6

CHORD SCALES . . . . . Page 7

MODES OF THE MAJOR SCALE . . . . . Page 9

MODES OF THE HARMONIC MINOR SCALE . . . . . Page 10

MODES OF THE MELODIC MINOR SCALE . . . . . Page 11

MODES OF THE HARMONIC MAJOR SCALE . . . . . Page 12

THE DOMINANT 7TH BEBOP SCALE & LICKS . . . . . Page 13

THE DIMINISHED SCALE & PATTERNS . . . . . Page 18

THE AUGMENTED SCALE & PATTERNS . . . . . Page 31

THE ALTERED SCALE & PATTERNS . . . . . Page 34

THE MAJOR II V I PROGRESSION . . . . . Page 37

THE MINOR II V I PROGRESSION . . . . . Page 39

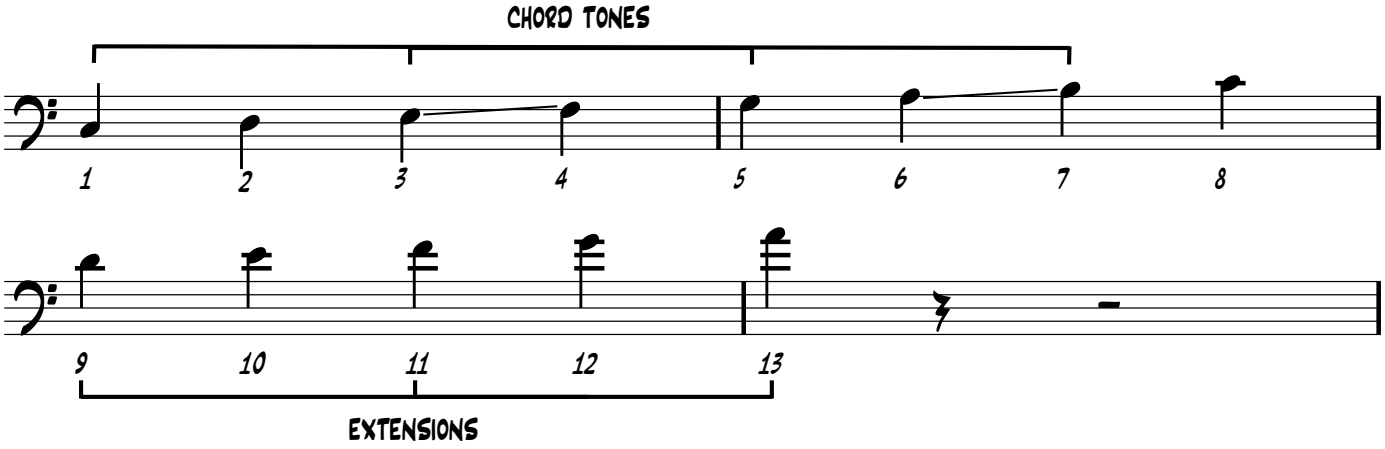
THE HARMONIC-MAJOR II V I PROGRESSION . . . . . Page 41

THE WHOLE-TONE SCALE & PATTERNS . . . . . Page 42

Understanding Chord Symbols

Below is a C major Scale,. Each note is numbered from 1 to 13.

1 = Root (this is the bootom note of the chord, known as the ROOT of the chord)
2 and 9 are the same note an octave apart.
4 and 11 are the same note an octave apart.
6 and 13 are the same note an octave apart.
3 and 4 are interchangeable but not used simultaneously.
6 and 7 are interchangeable but not used simultaneously.
8, 10 and 12 are not used.



The Root, 3rd, 5th, 7th (The Chord-Tones) give a chord its characteristic sound.

The 9th, 11th, & 13th (The Extensions) are often added for extra color.

A suspended (sus) chord uses the 4th instead of the 3rd.

Things to remember:

m = minor 3rd (sometimes written as a minus sign -)

7 = flattened 7th

maj7, M, or $\triangle$ = Major (Raised) 7th

sus = play the 4th instead of the 3rd

^{o} = diminished (A diminished chord has a minor 3rd & flattened 5th)

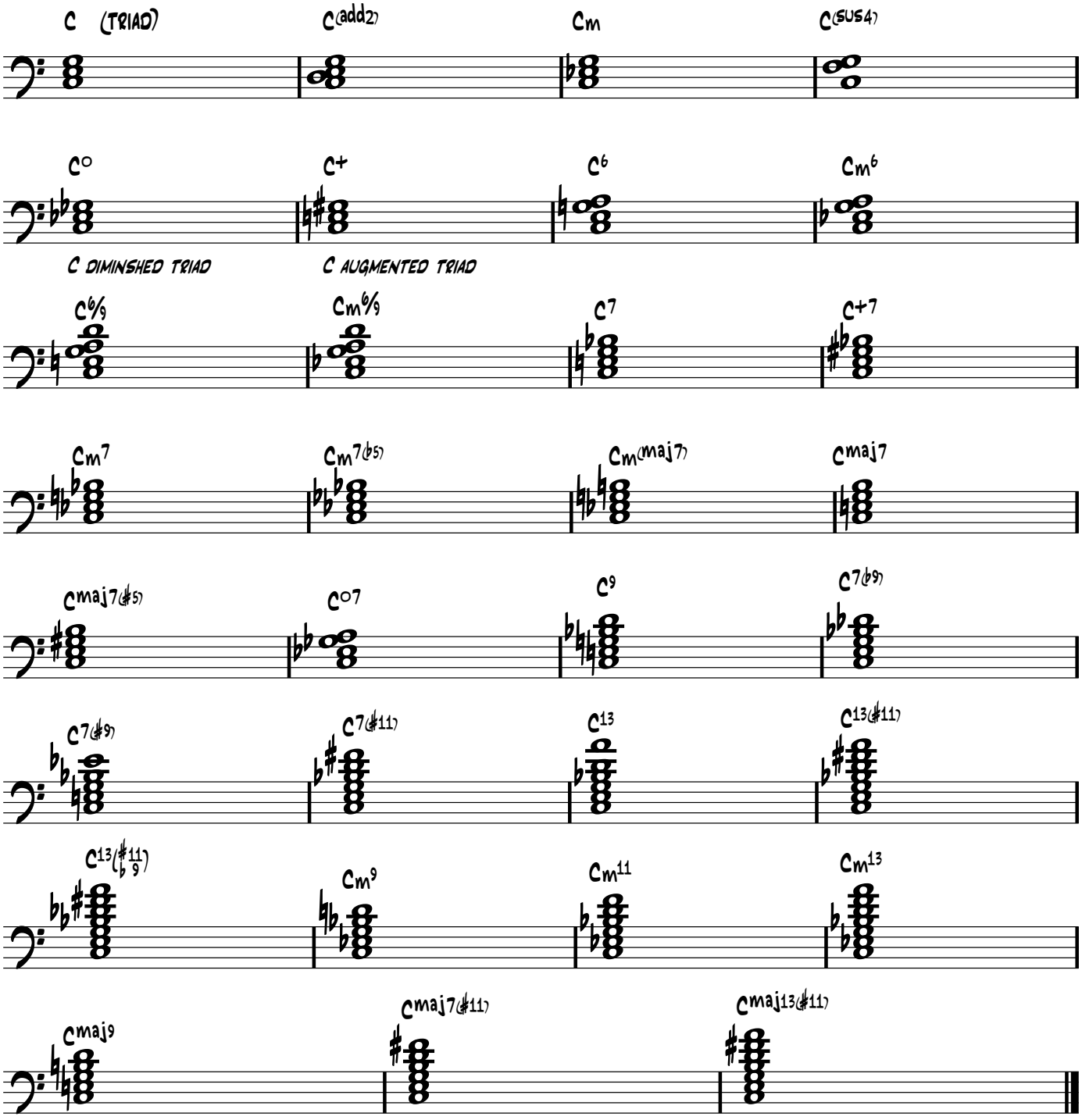
$^{o}7$ = diminished 7th (minor 3rd, flattened 5th, twice flattened 7th)

+ = augmented or rasied 5th

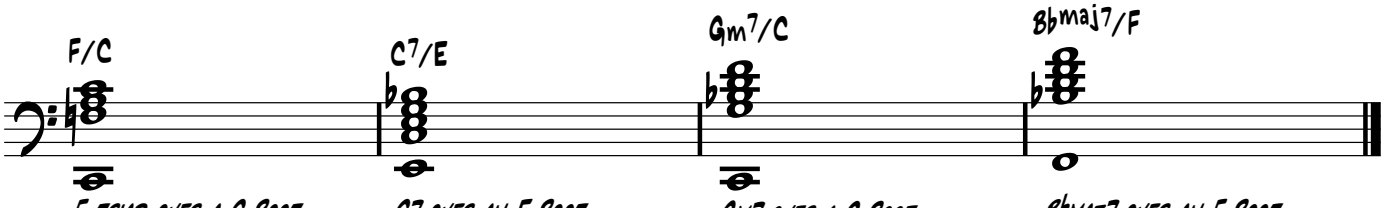
ø = m7♭5 or 'half-diminished'.

COMMON CHORD TYPES

PRACTICE PLAYING EACH OF THESE CHORDS ON THE PIANO.

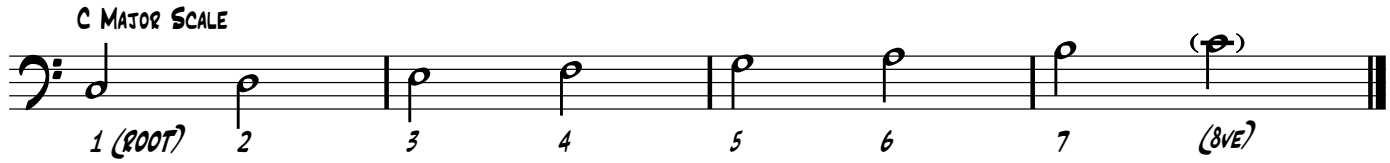


SLASH CHORD EXAMPLES

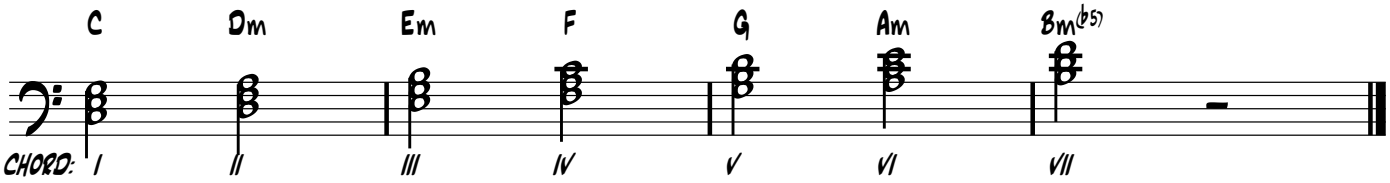


Chord Scales

The key of C Major contains 7 notes. (C D E F G A B)



The C Major chord-scale comprises 7 triads:
C major
D minor
E minor
F major
G major
A minor
B diminished (because it has a minor 3rd and a flat/diminished 5th)

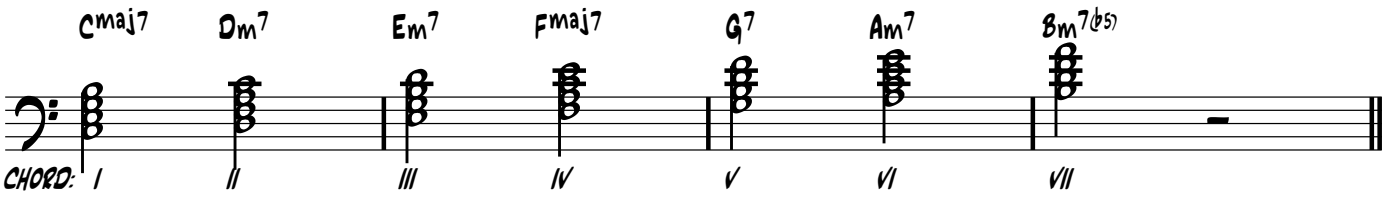


N.B: Roman-Numerals are used instead of letters when there is no key specified. For instance:

In the key of C major II V I = Dm7 G7 Cmaj7
In the key of F major II V I = Fm7 B♭7 Fmaj7

MAJOR & MINOR CHORD-SCALES

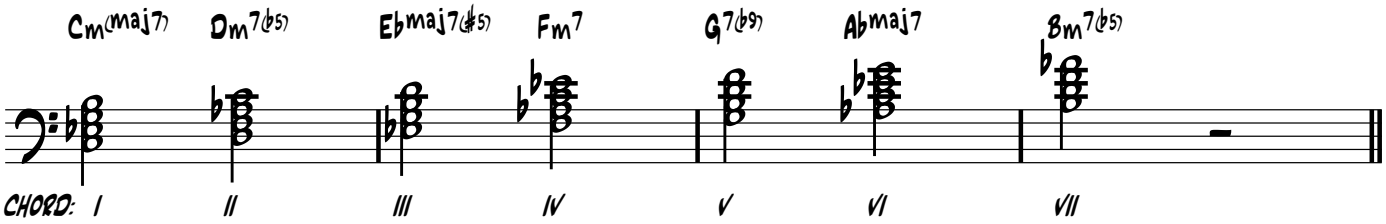
C MAJOR CHORD-SCALE



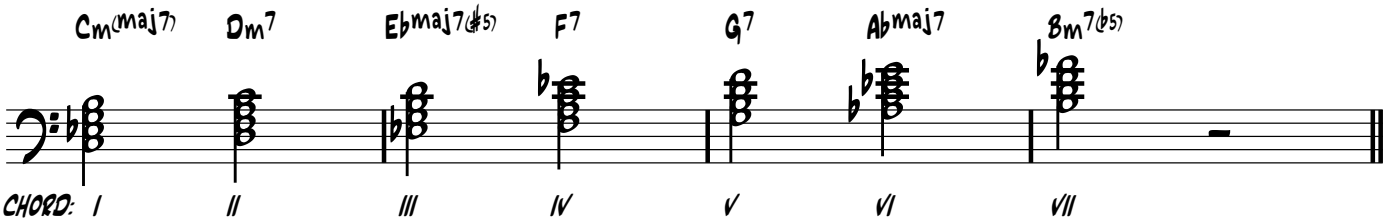
IMPORTANT: AS YOU LEARN THESE CHORD-SCALES, TEST YOURSELF REGULARLY BY SAYING:

CHORD IV OF C MAJOR IS . . . . . ,
CHORD VII OF B MAJOR IS . . . . . ,
CHORD V OF F HARMONIC-MINOR IS . . . . . , ETC . . . .

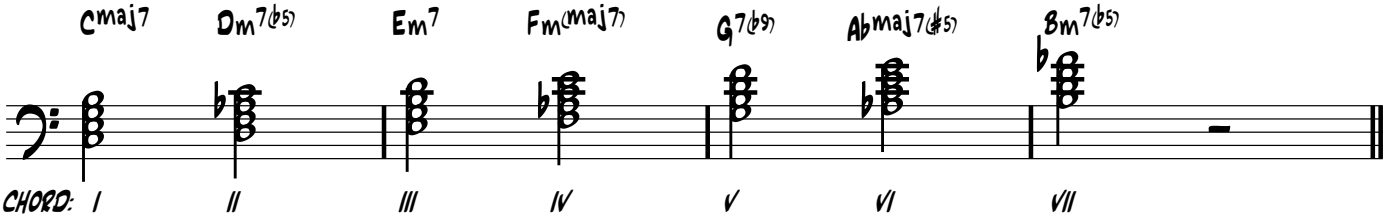
C HARMONIC-MINOR CHORD-SCALE



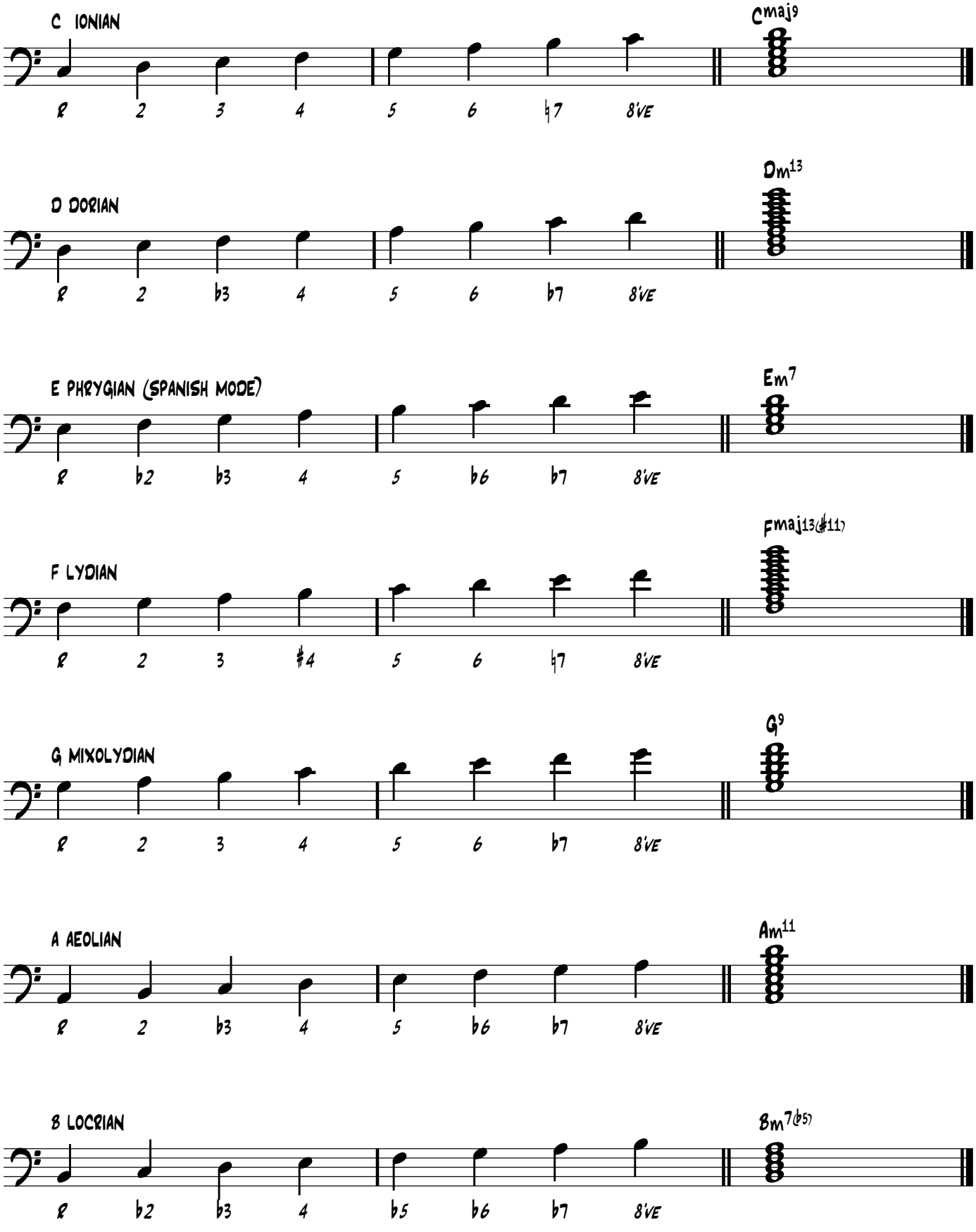
C MELODIC-MINOR CHORD-SCALE



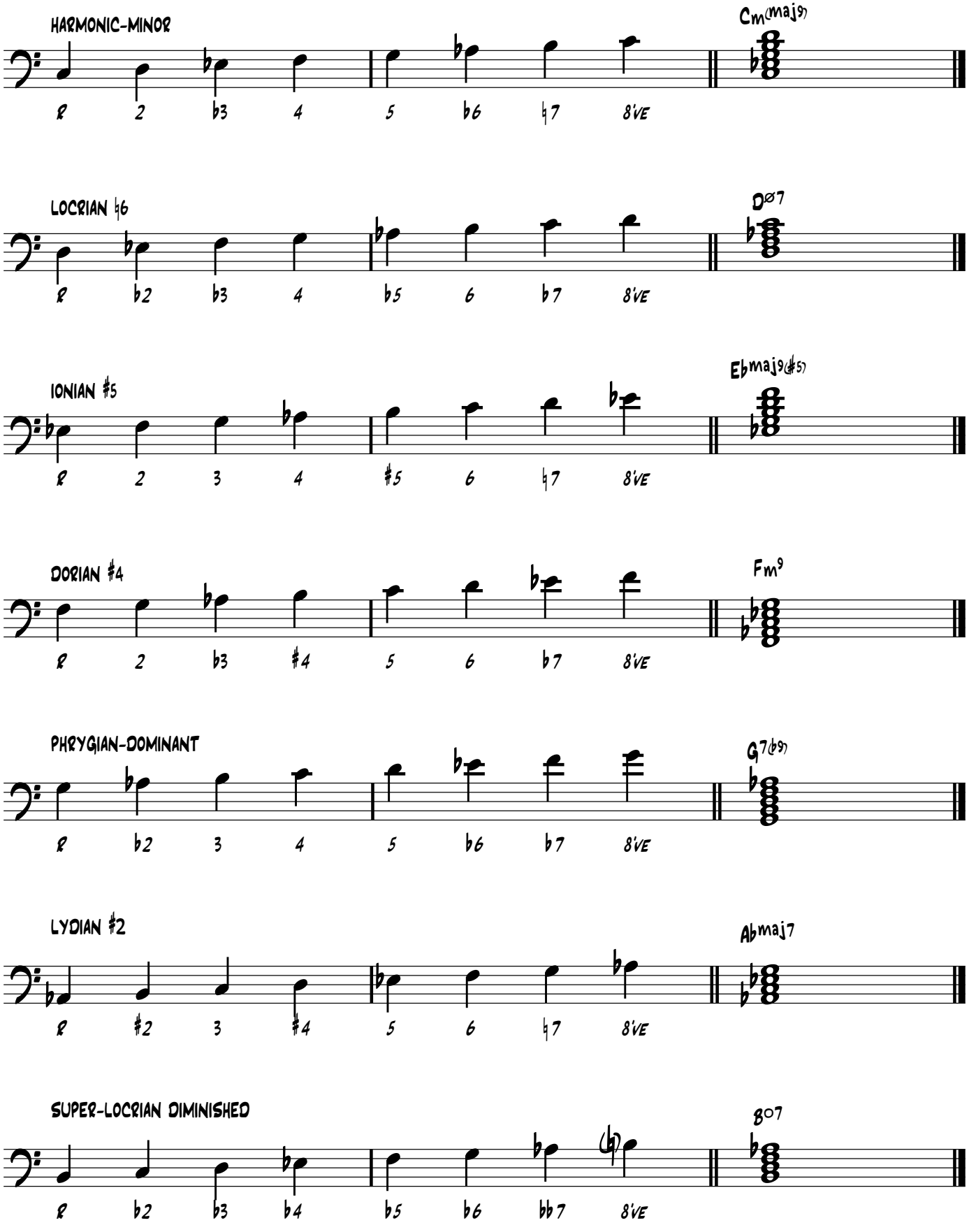
C HARMONIC-MAJOR CHORD-SCALE



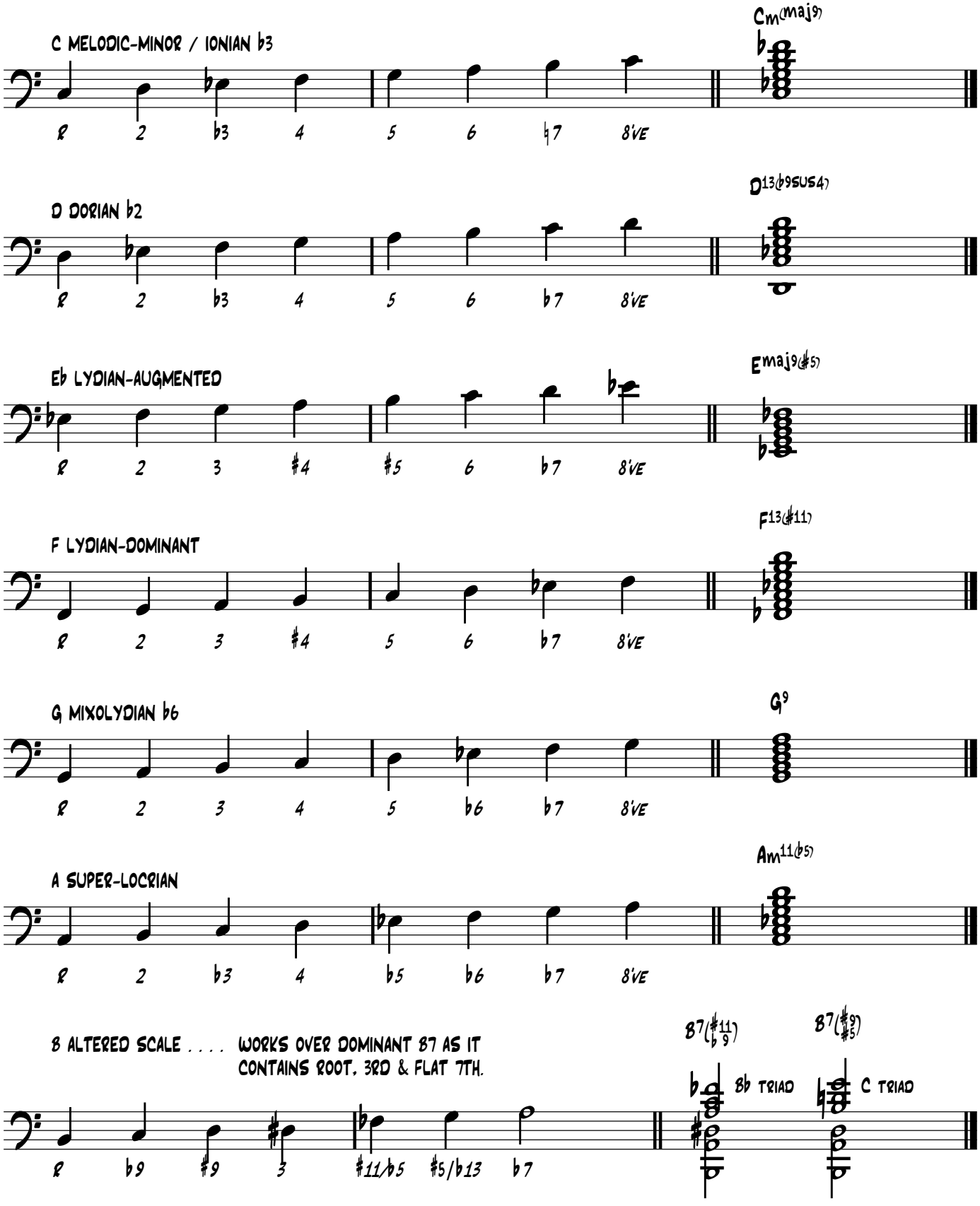
MODES OF THE MAJOR SCALE



MODES OF THE HARMONIC MINOR SCALE

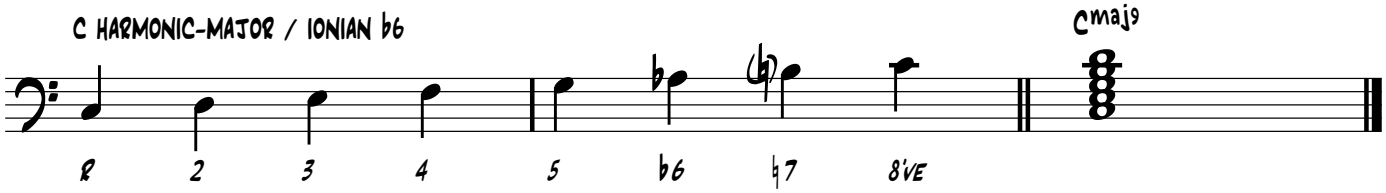


MODES OF THE MELODIC-MINOR SCALE

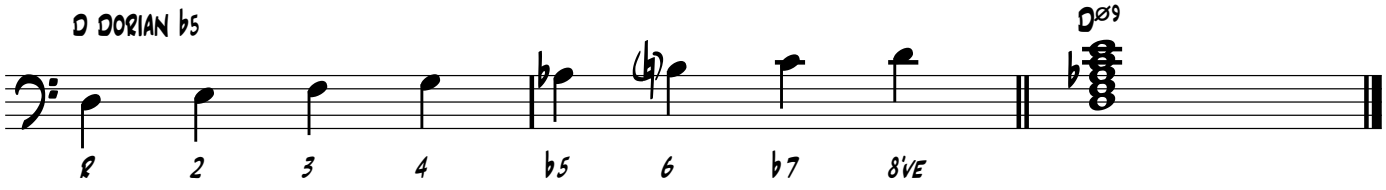


MODES OF THE HARMONIC-MAJOR SCALE

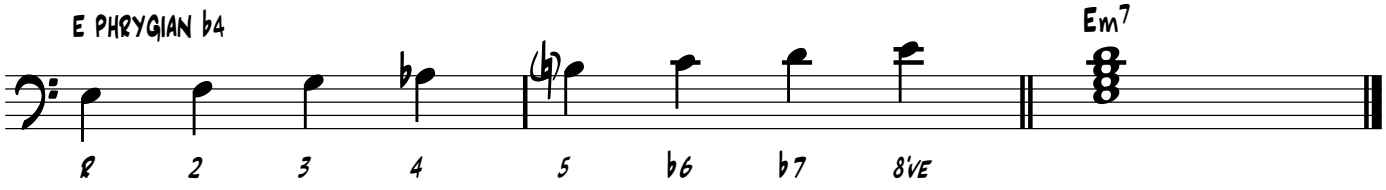
C HARMONIC-MAJOR / IONIAN b6



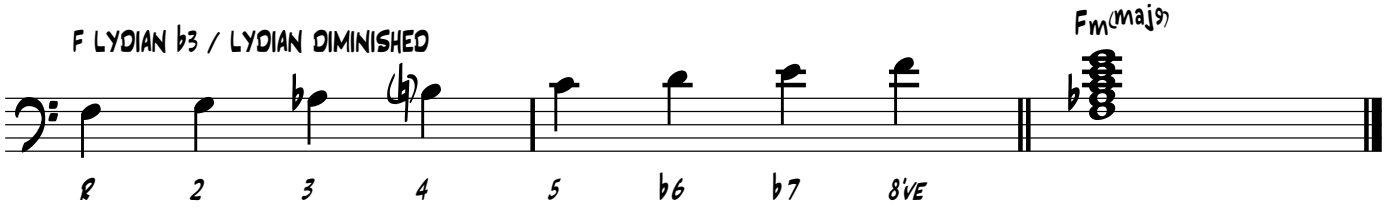
D DORIAN b5



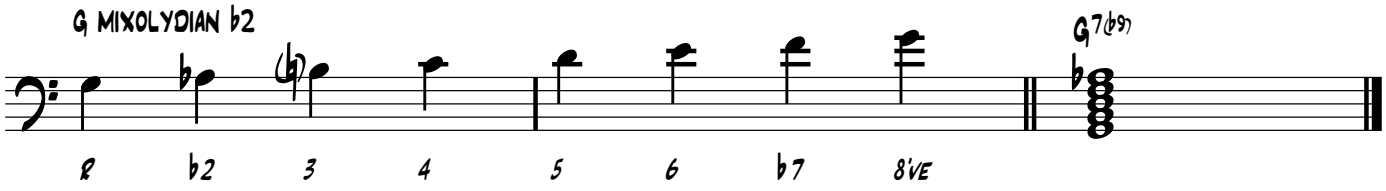
E PHRYGIAN b4



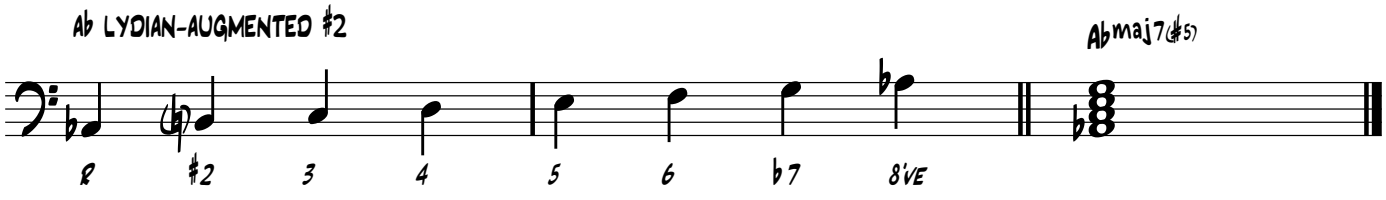
F LYDIAN b3 / LYDIAN DIMINISHED



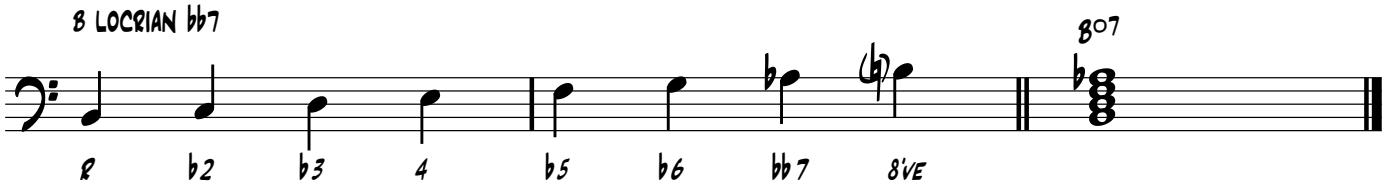
G MIXOLYDIAN b2



Ab LYDIAN-AUGMENTED #2

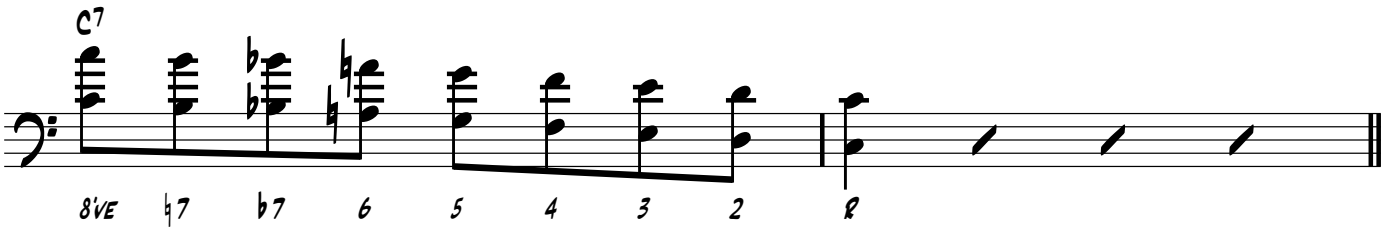


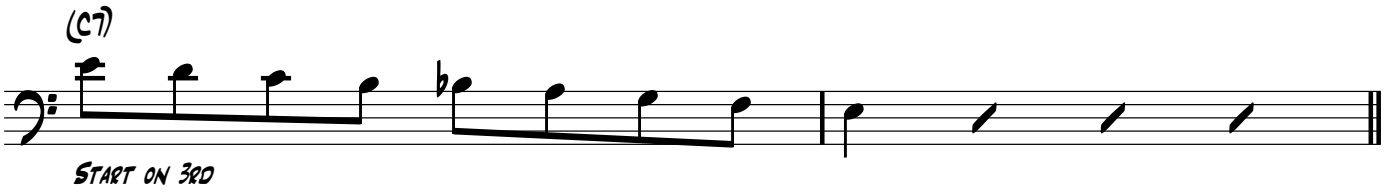
B LOCRIAN bb7

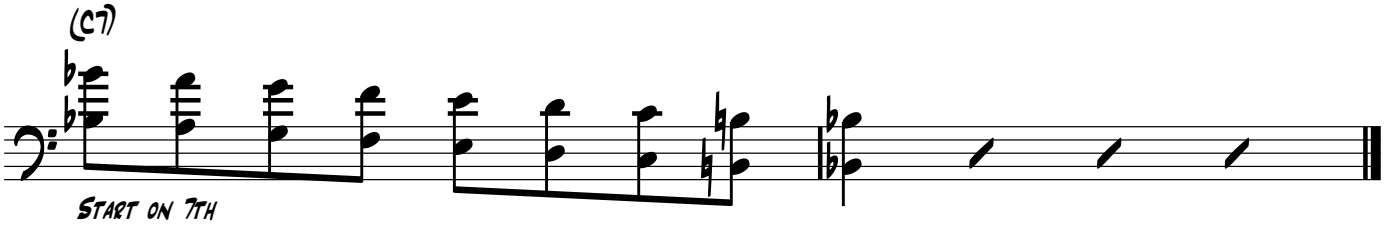


THE DOMINANT 7TH BEBOP SCALE

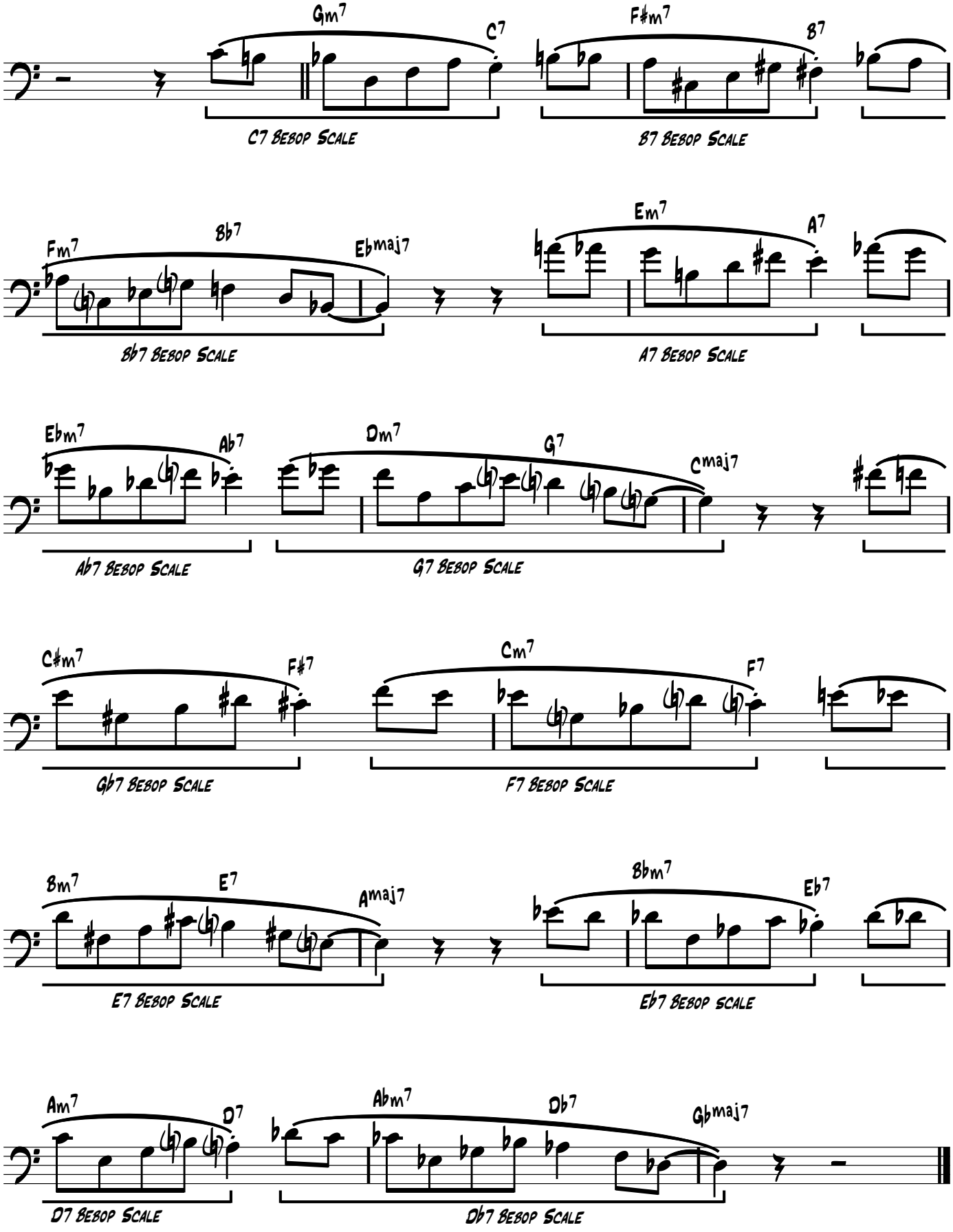
Practice descending from each Chord-Tone of the Dominant 7th chord. (Root, 3rd, 5th, 7th)



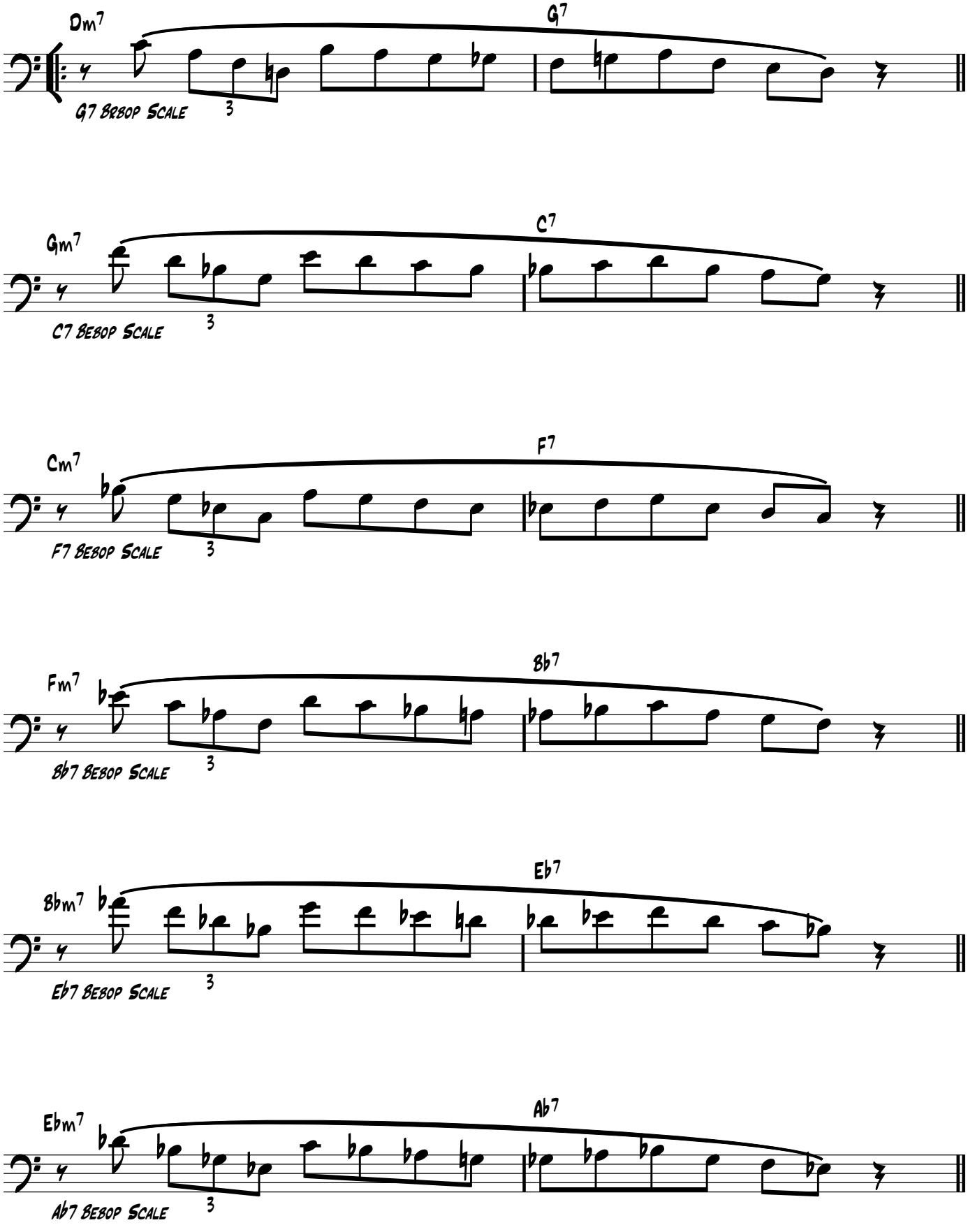




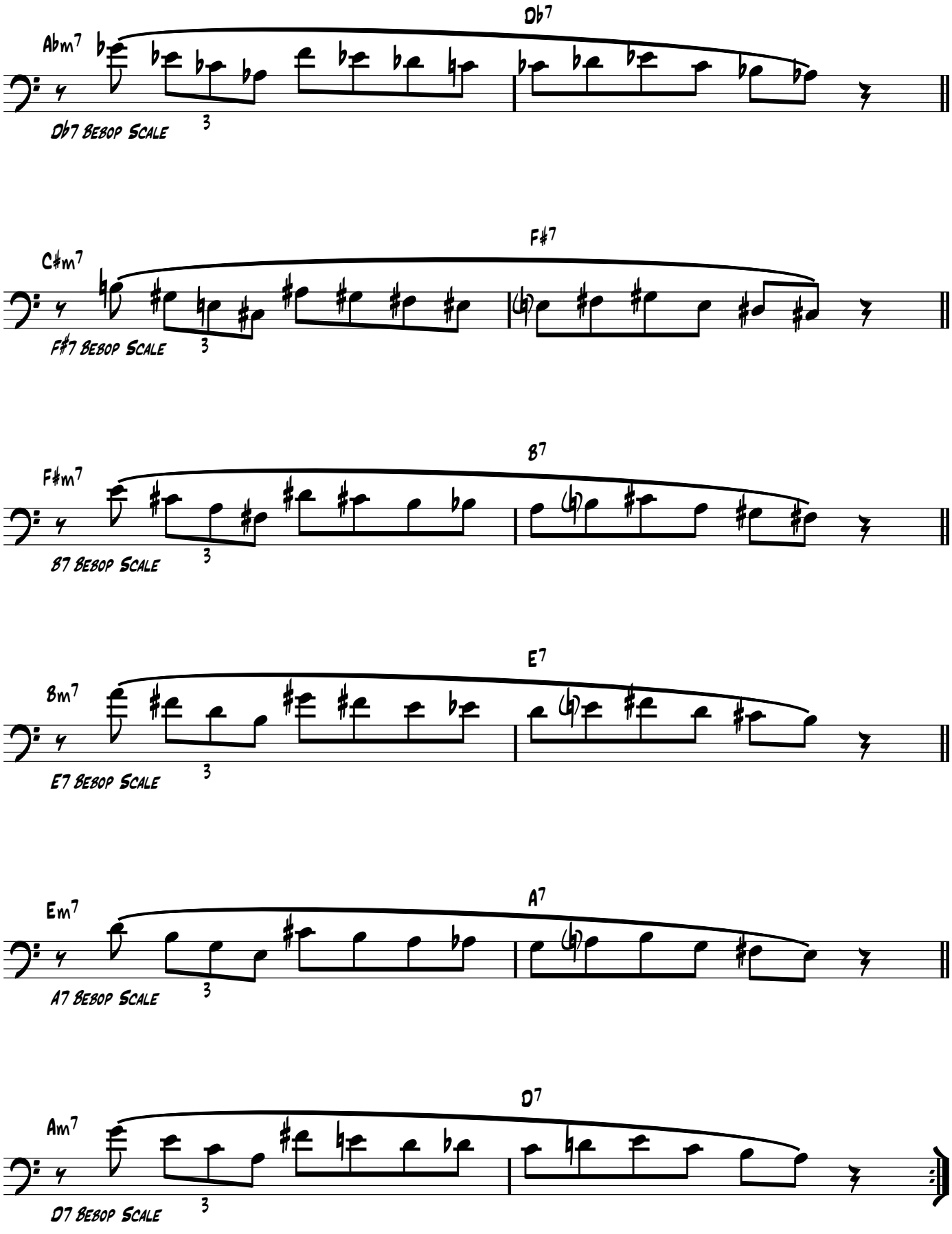
BEBOP DOMINANT SCALE - II V PROGRESSION NO.1

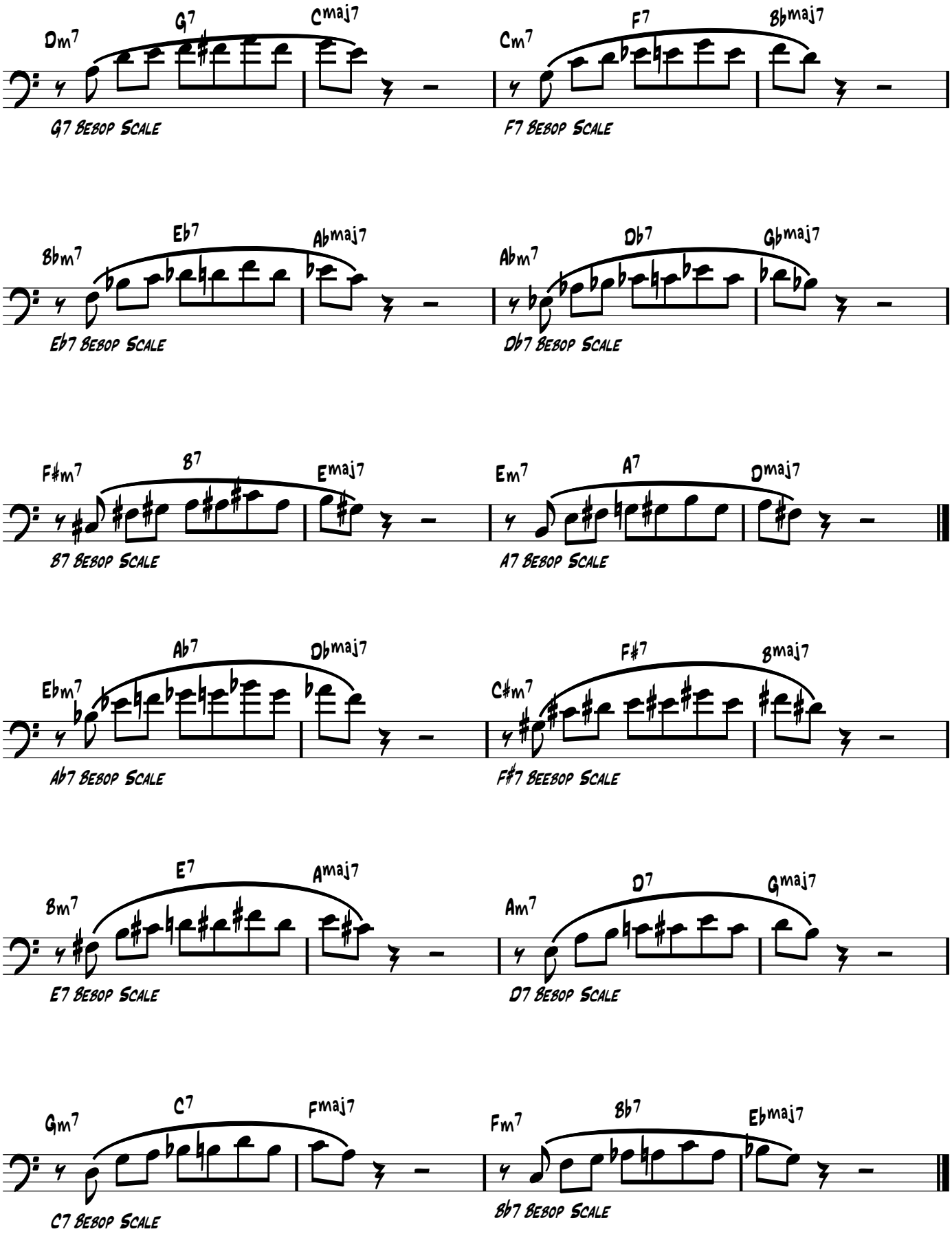


BEBOP DOMINANT SCALE - II V PROGRESSION NO.2



V.S.


Abm7
Db7
Db7 Bebop Scale
C#m7
F#7
F#7 Bebop Scale
F#m7
B7
B7 Bebop Scale
Bm7
E7
E7 Bebop Scale
Em7
A7
A7 Bebop Scale
Am7
D7
D7 Bebop Scale

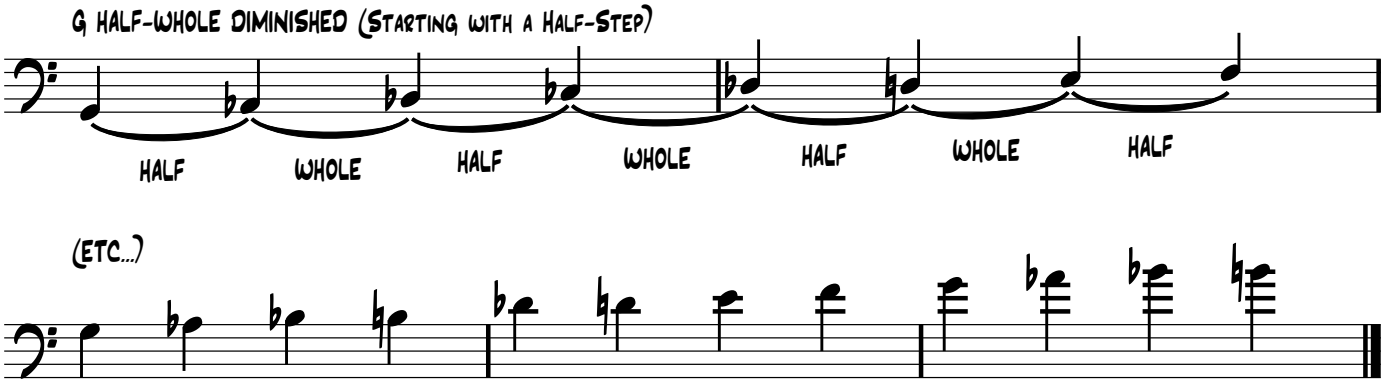

Dm7
G7
Cmaj7
G7 Bebop Scale
Cm7
F7
Bbmaj7
F7 Bebop Scale
Bbm7
Eb7
Abmaj7
Eb7 Bebop Scale
Abm7
Db7
Gbmaj7
Db7 Bebop Scale
F#m7
B7
Emaj7
B7 Bebop Scale
Em7
A7
Dmaj7
A7 Bebop Scale
Ebm7
Ab7
Dbmaj7
Ab7 Bebop Scale
C#m7
F#7
Bmaj7
F#7 Beebop Scale
Bm7
E7
Amaj7
E7 Bebop Scale
Am7
D7
Gmaj7
D7 Bebop Scale
Gm7
C7
Fmaj7
C7 Bebop Scale
Fm7
Bb7
Ebmaj7
Bb7 Bebop Scale

THE DIMISHED SCALE & PATTERNS

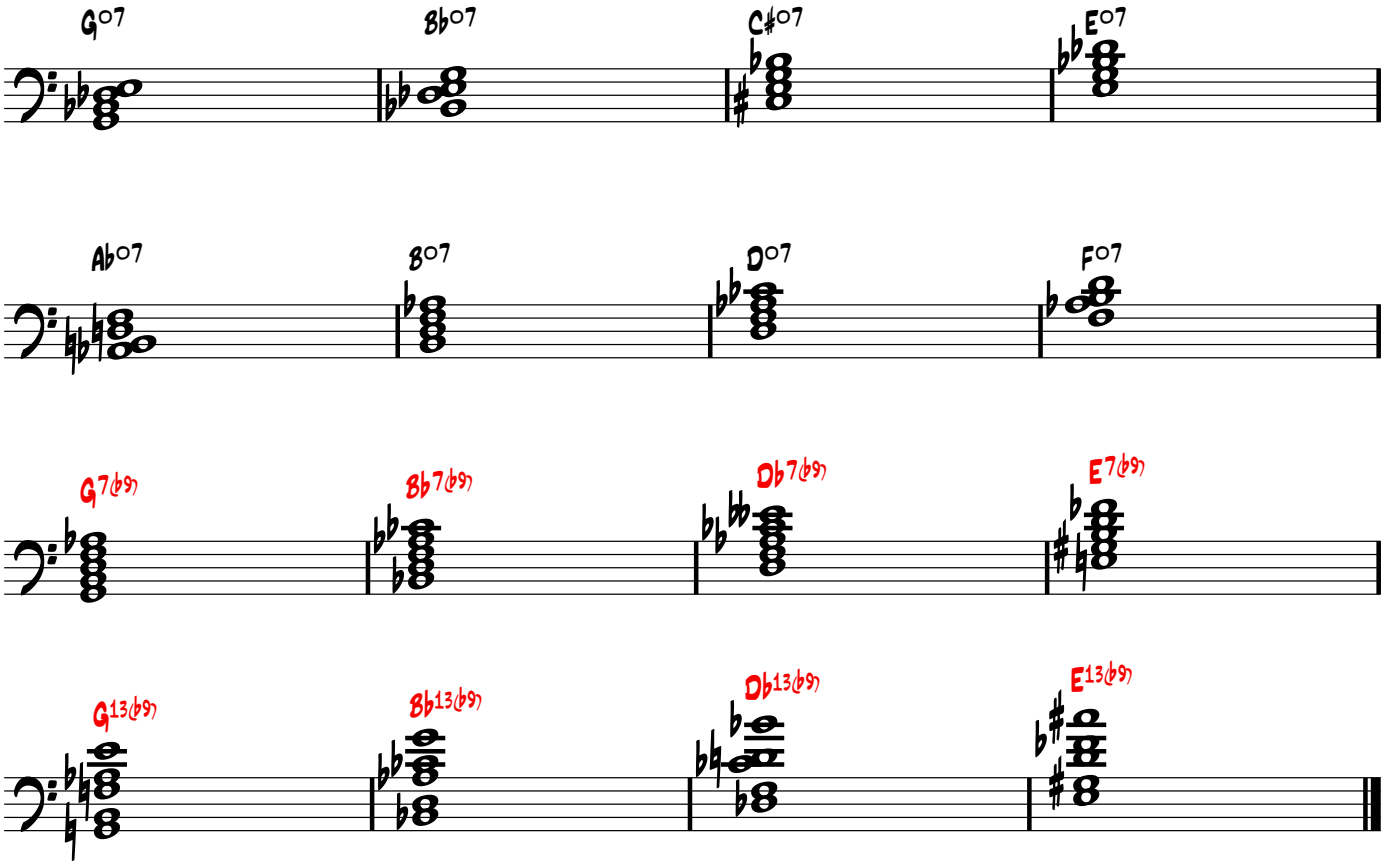
THE DIMINISHED SCALE COMPRISES ALTERNATING HALF-WHOLE INTERVALS, AS SHOWN BELOW.

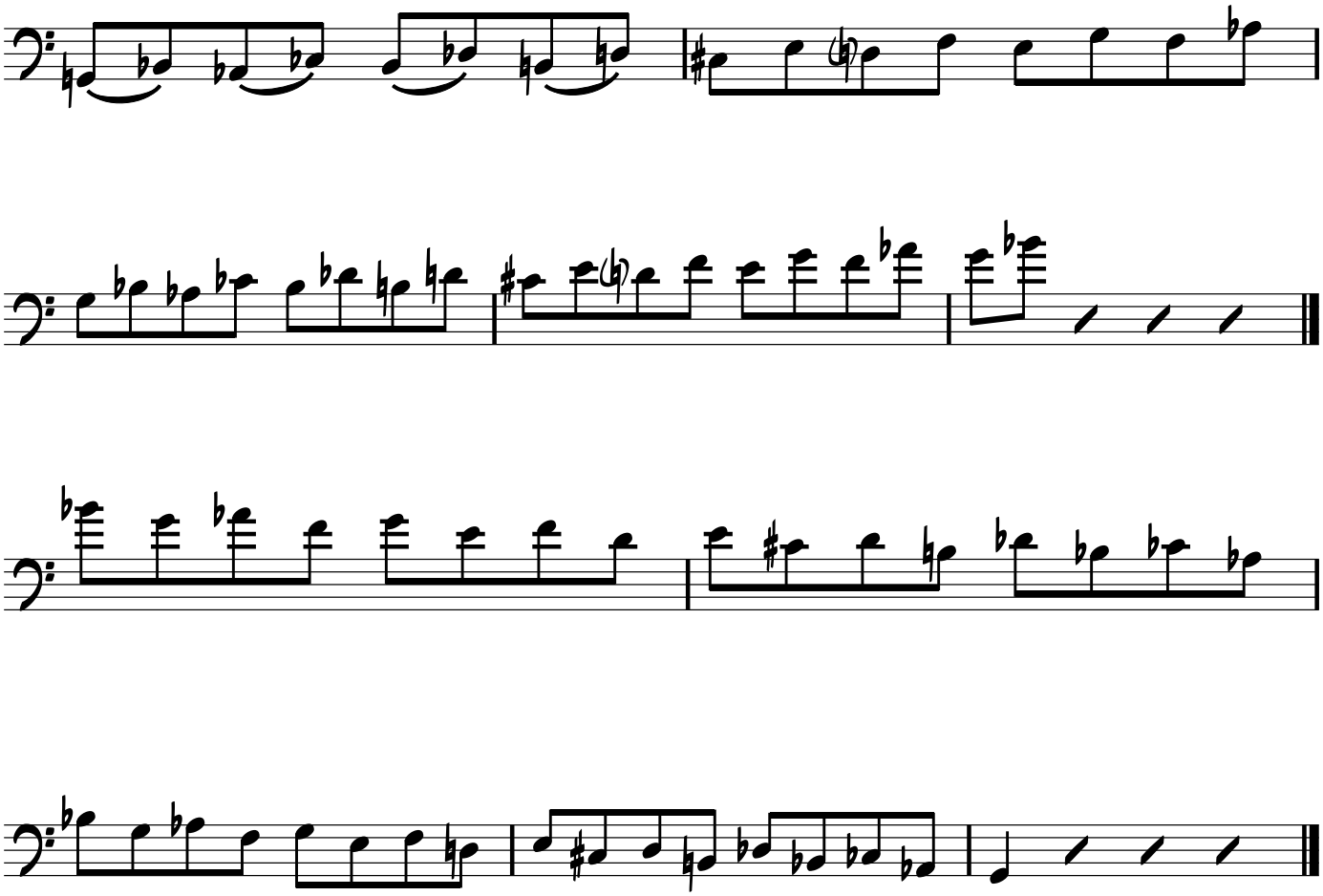
THERE ARE ONLY 3 POSSIBLE DIMISHED SCALES, EACH STARTING ONE HALF-STEP APART FROM EACH OTHER.

ALL THE FOLLOWING DIMINISHED PATTERNS USE THE G HALF-WHOLE DIMINISHED SCALE BELOW.

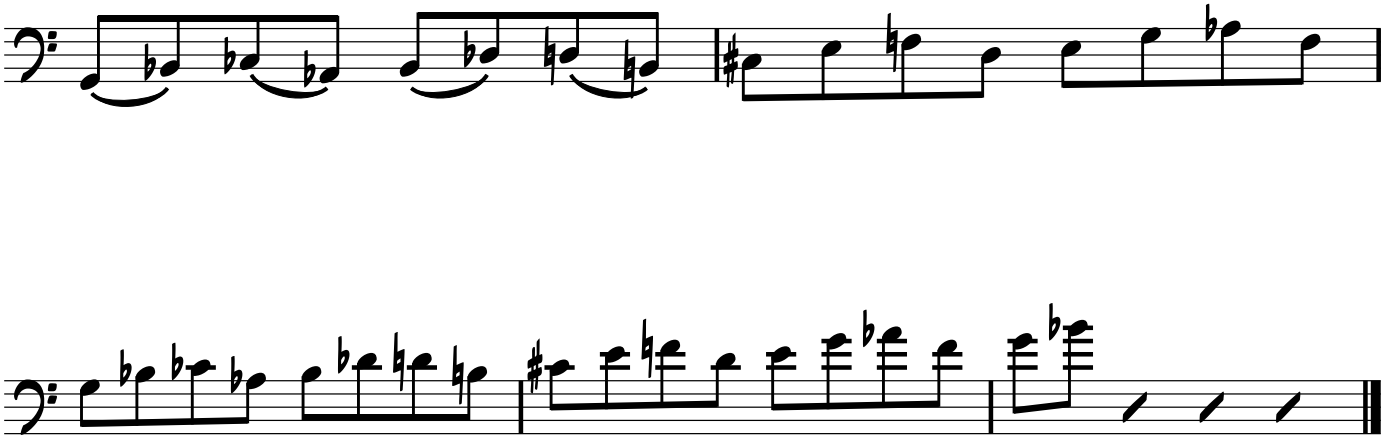


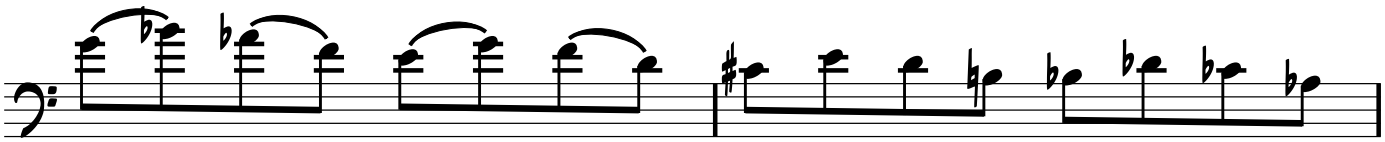
CHORDS OF THE G (HALF-WHOLE) DIMINISHED SCALE

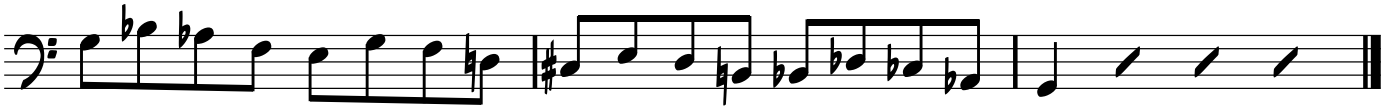




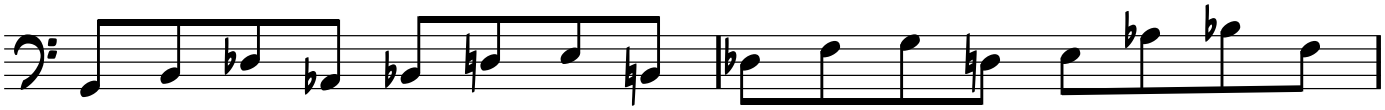
DIMINISHED SCALE IN THIRDS UP & DOWN

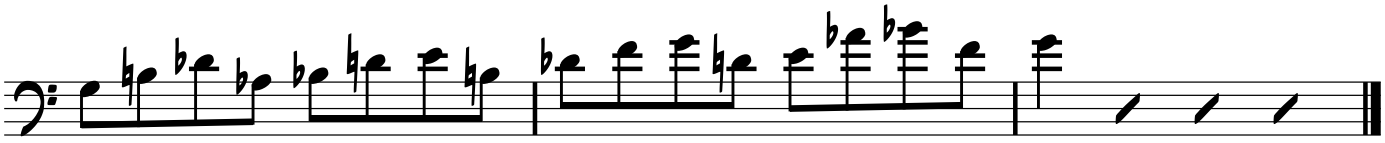


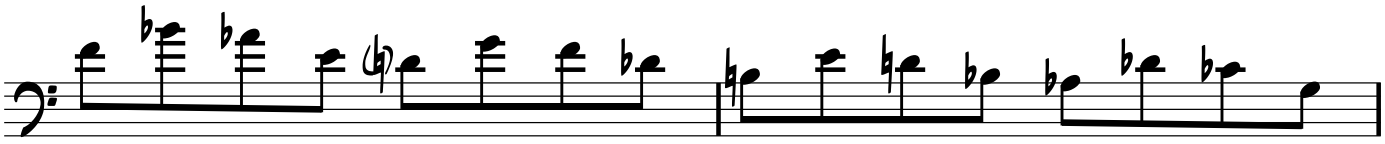


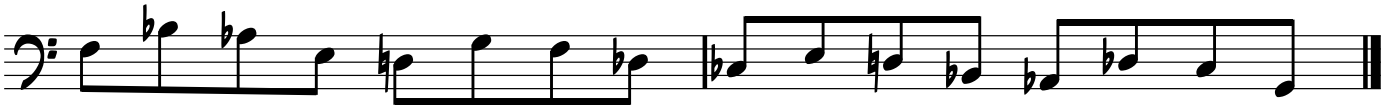


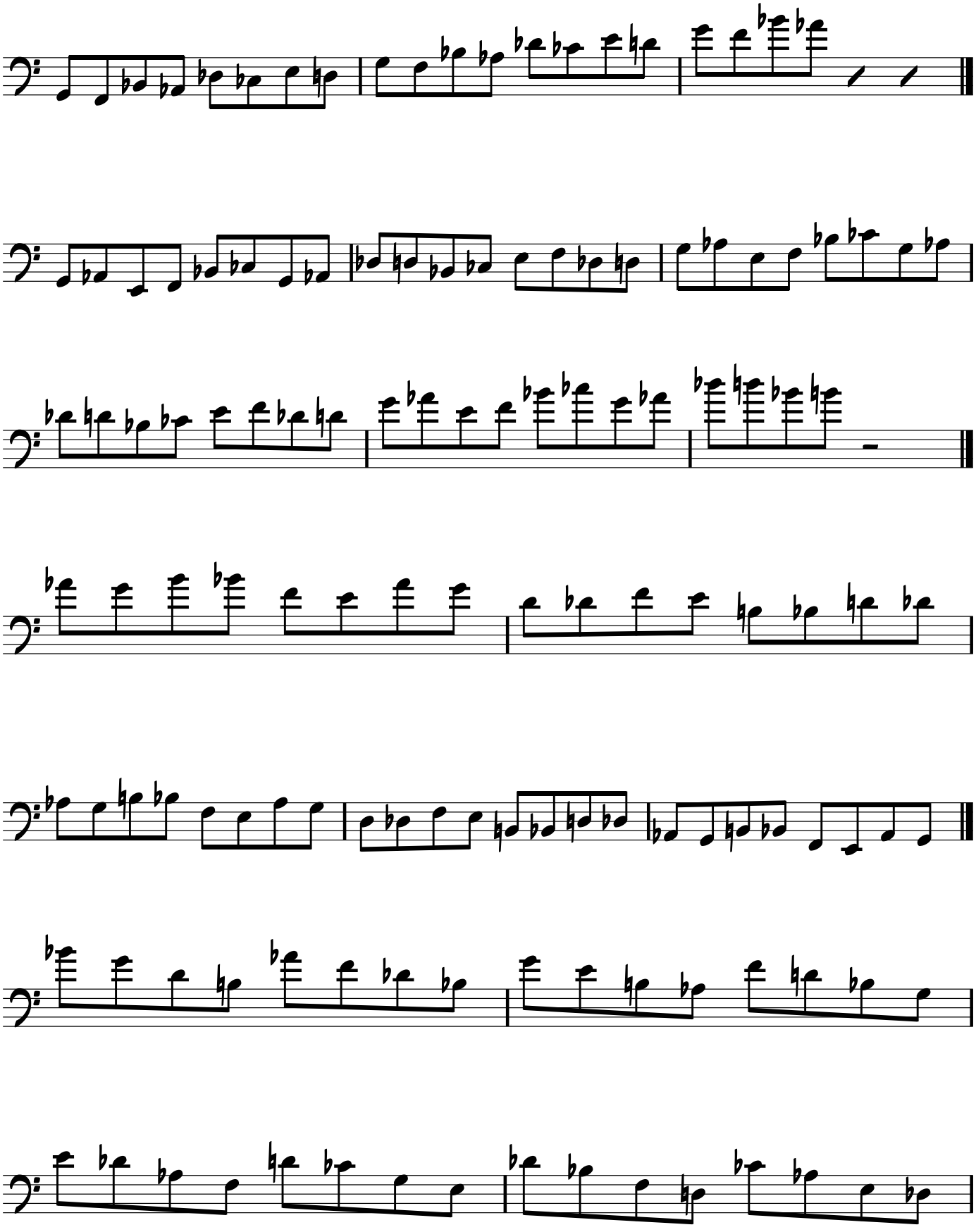
DIMINISHED SCALE IN FOURTHS UP & DOWN

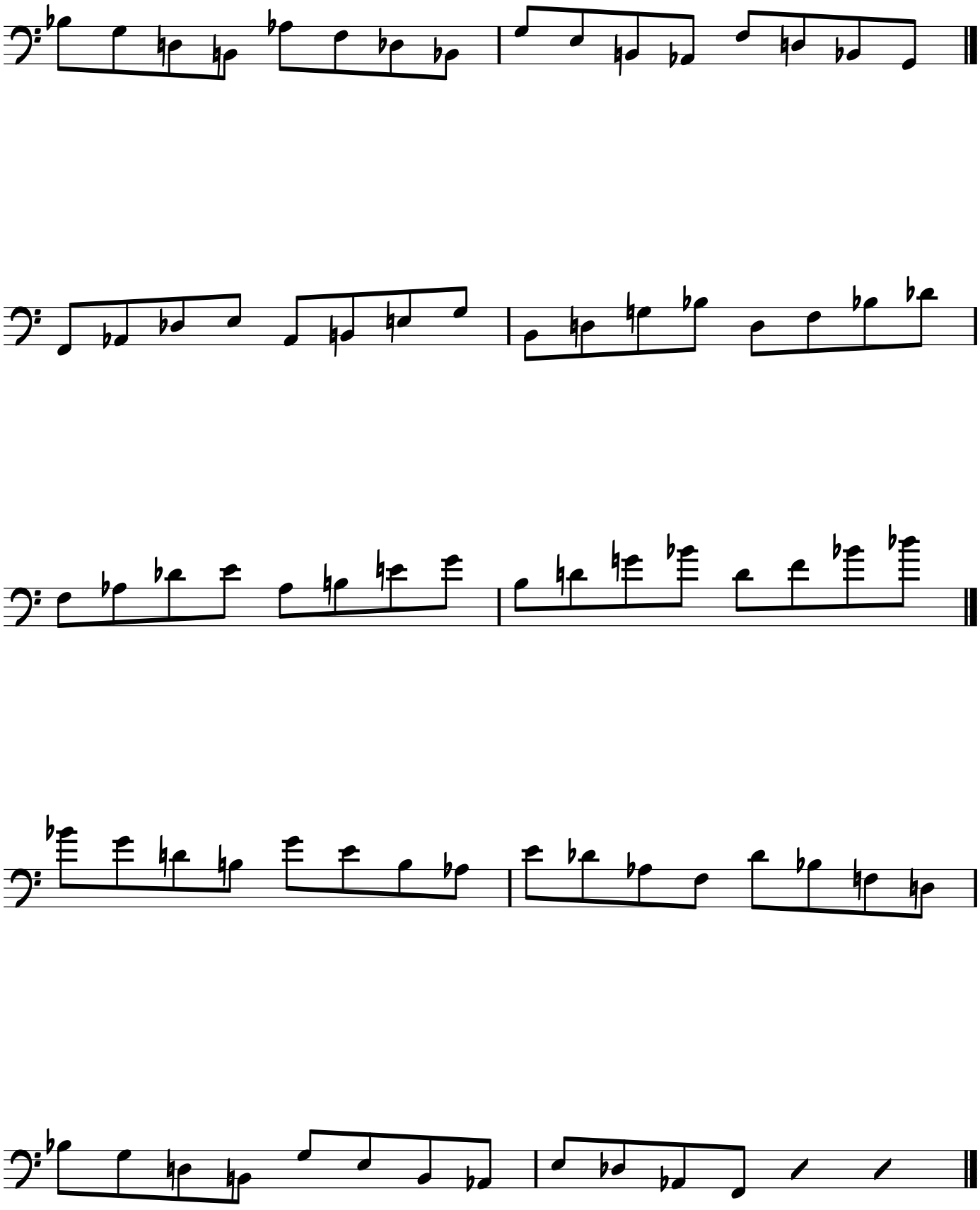


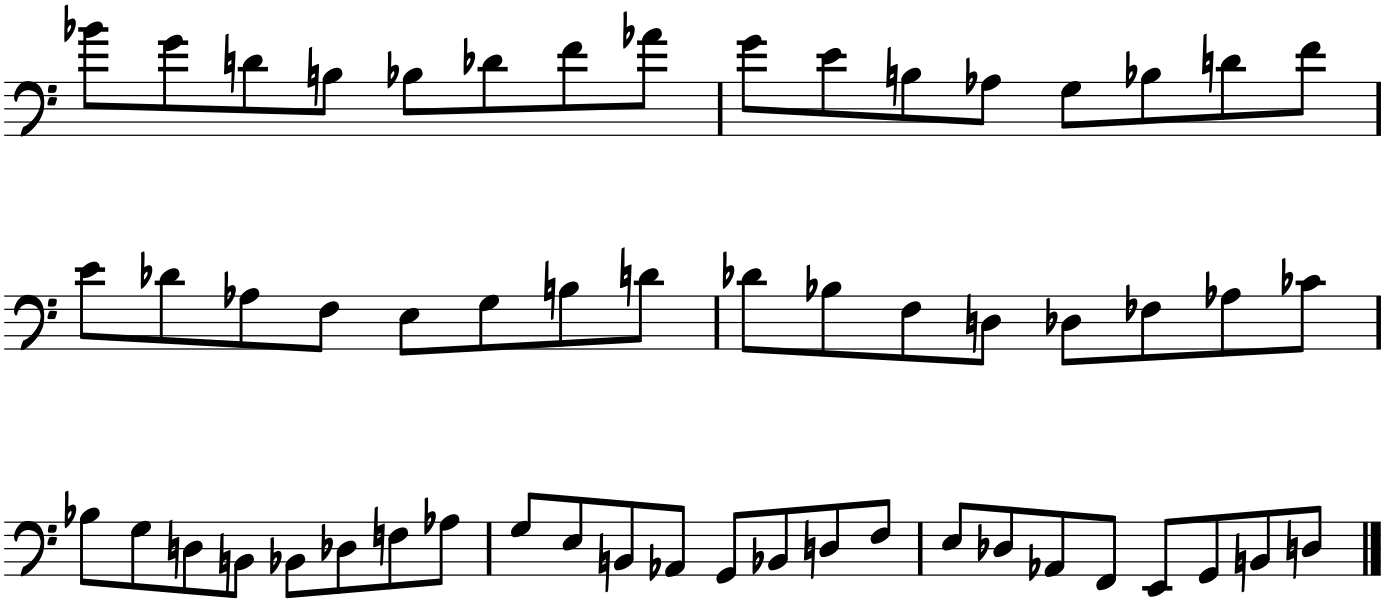




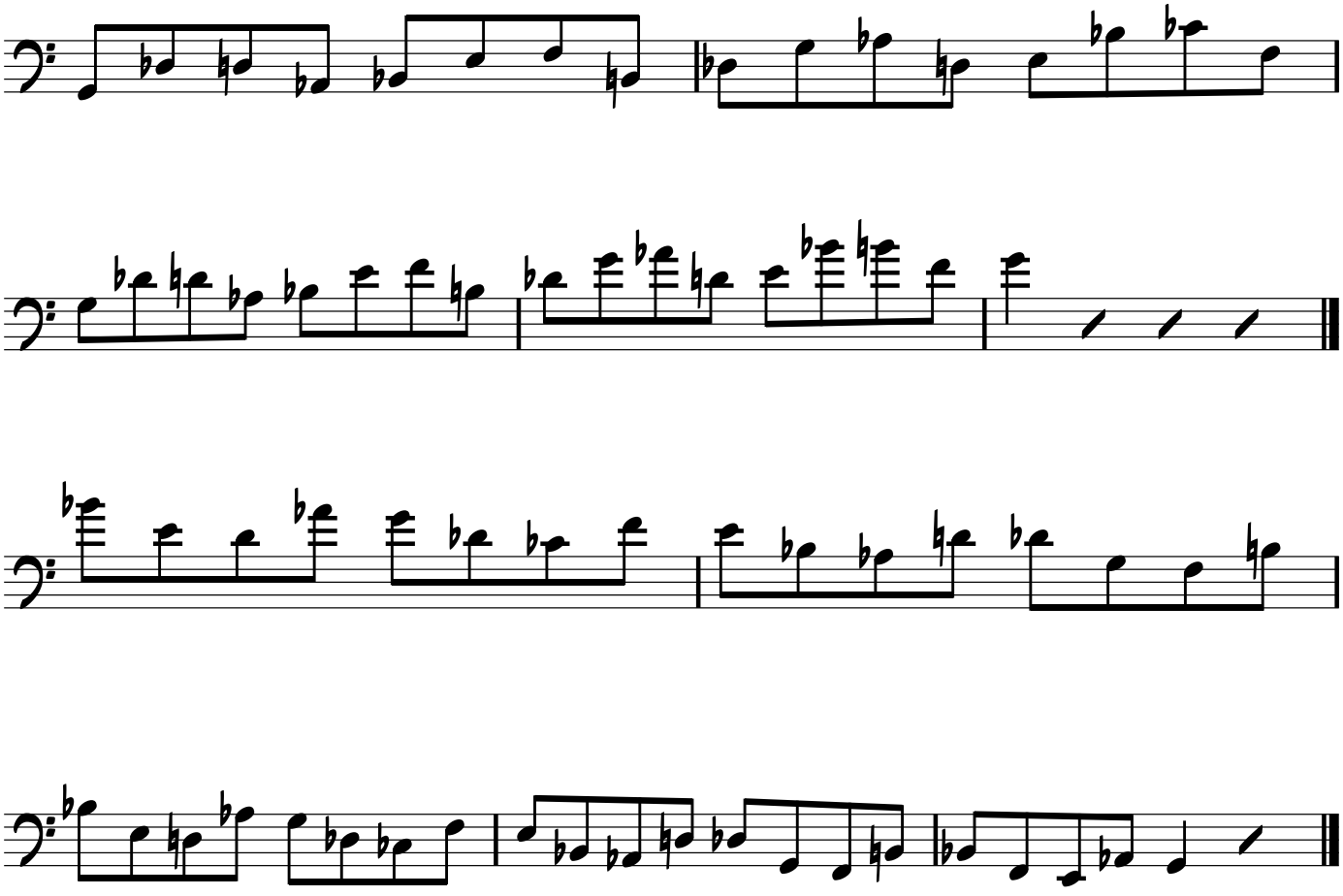




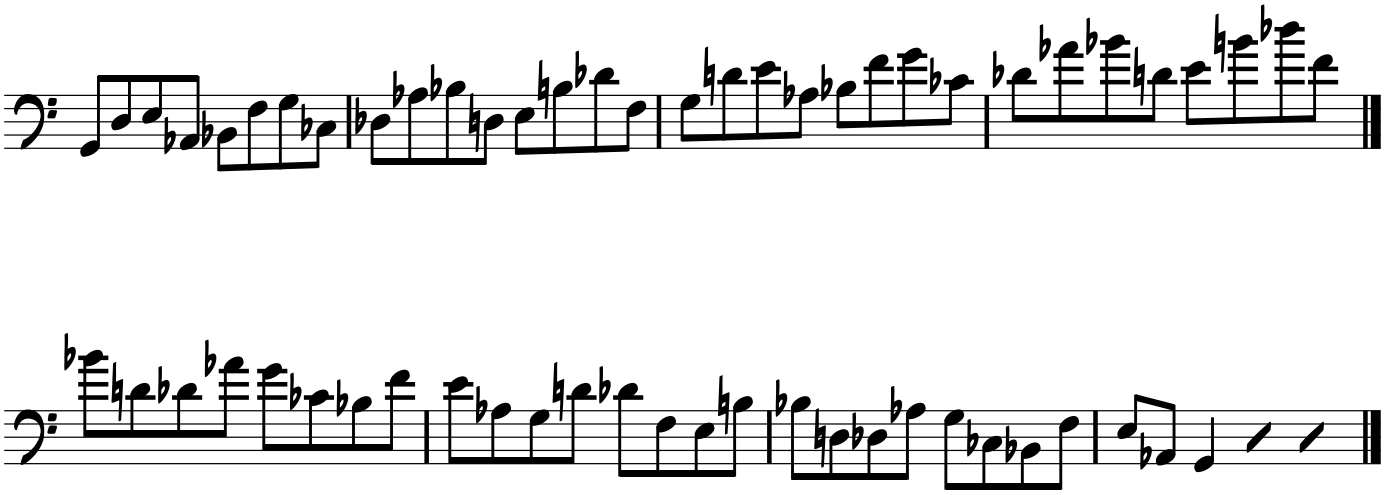




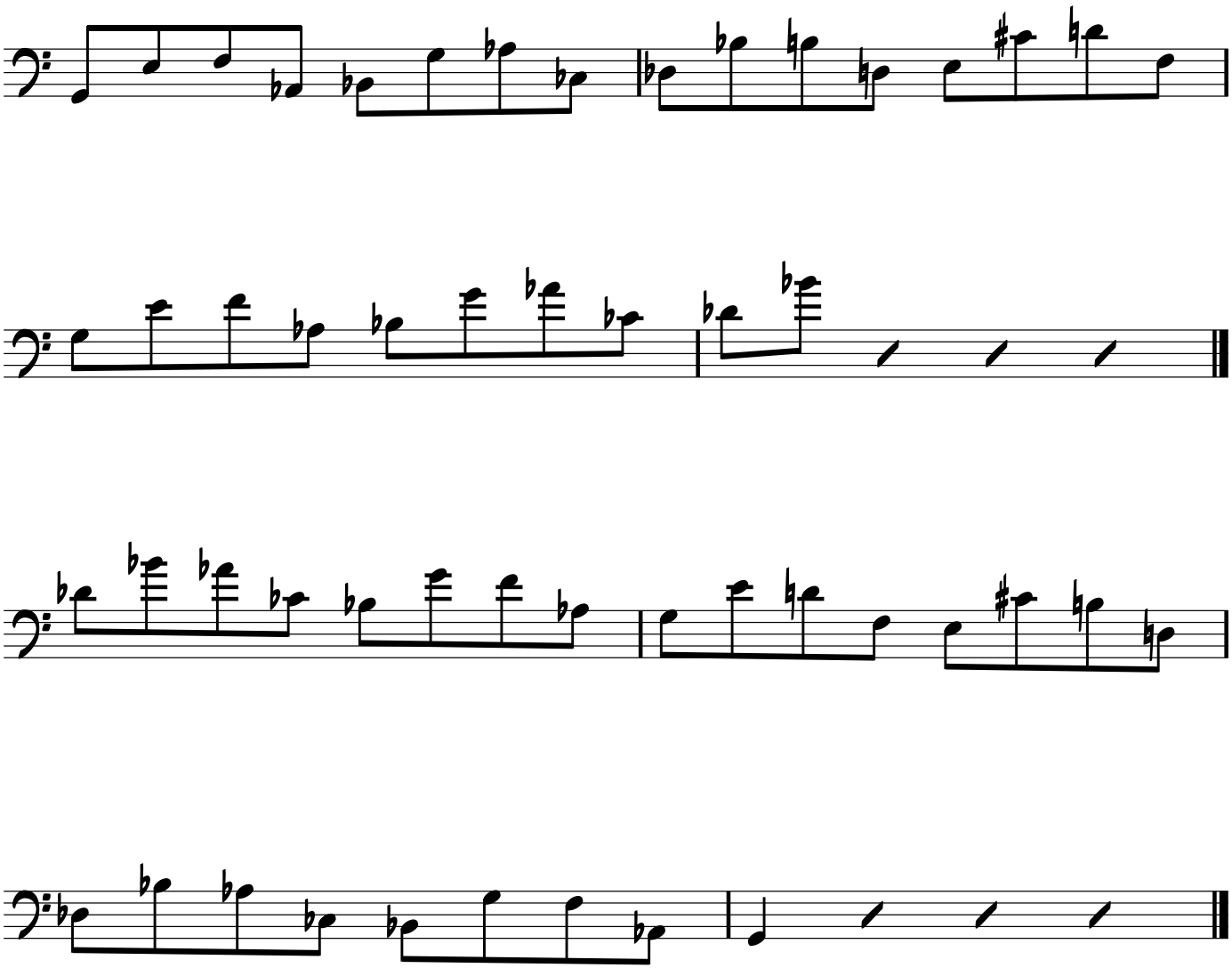
DIMINISHED SCALE IN FIFTHS

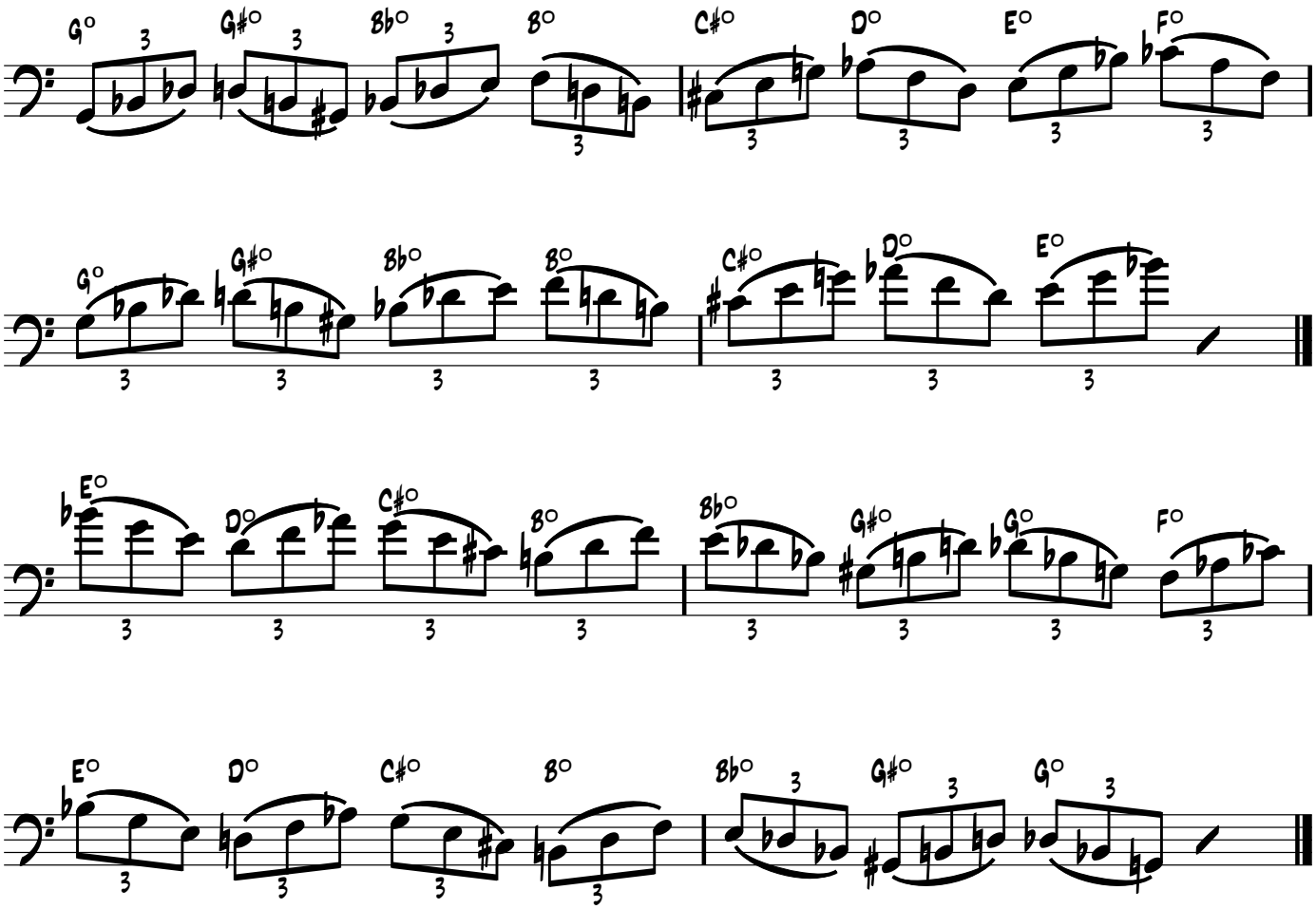


DIMINSHED SCALE IN SIXTHS

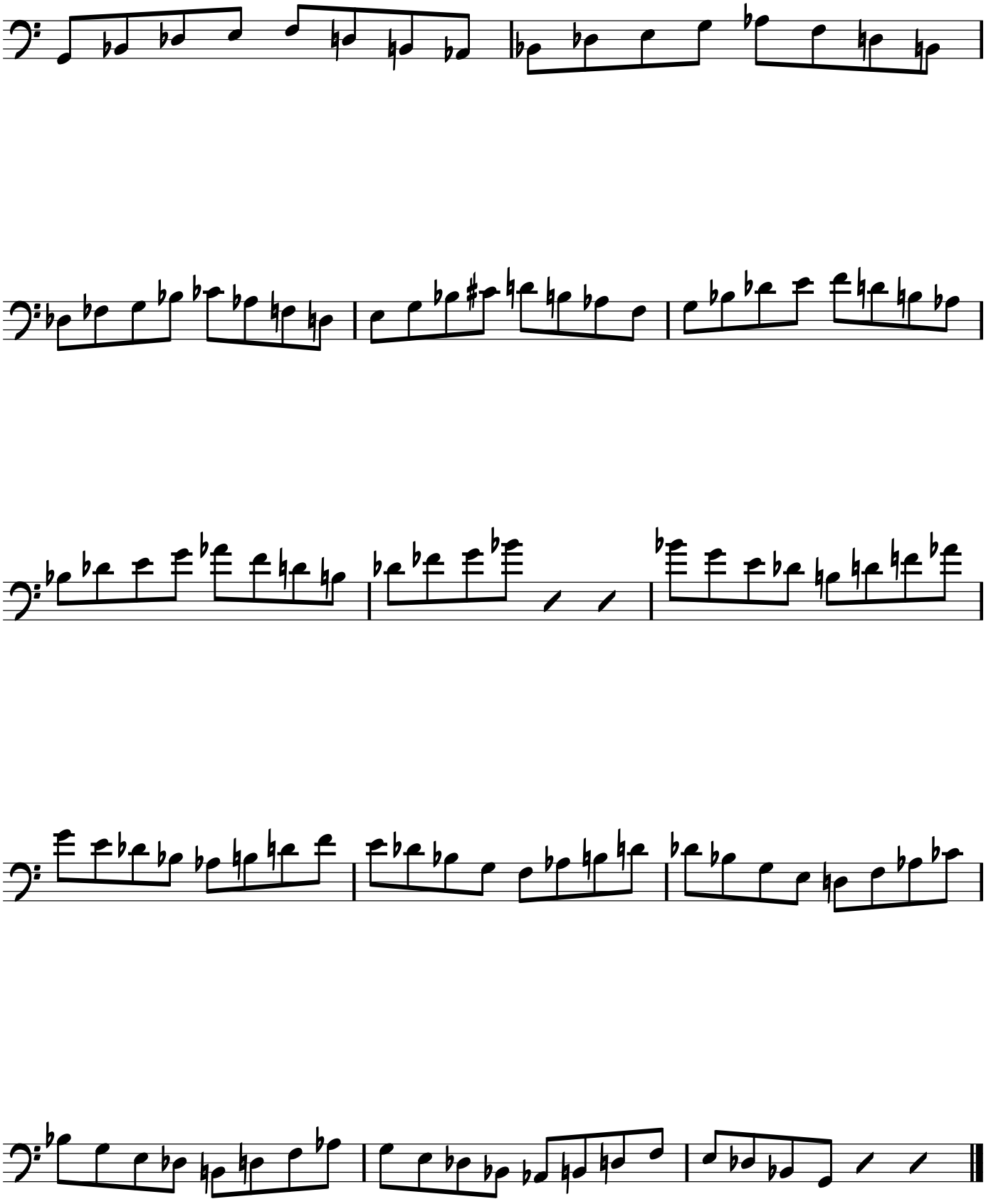


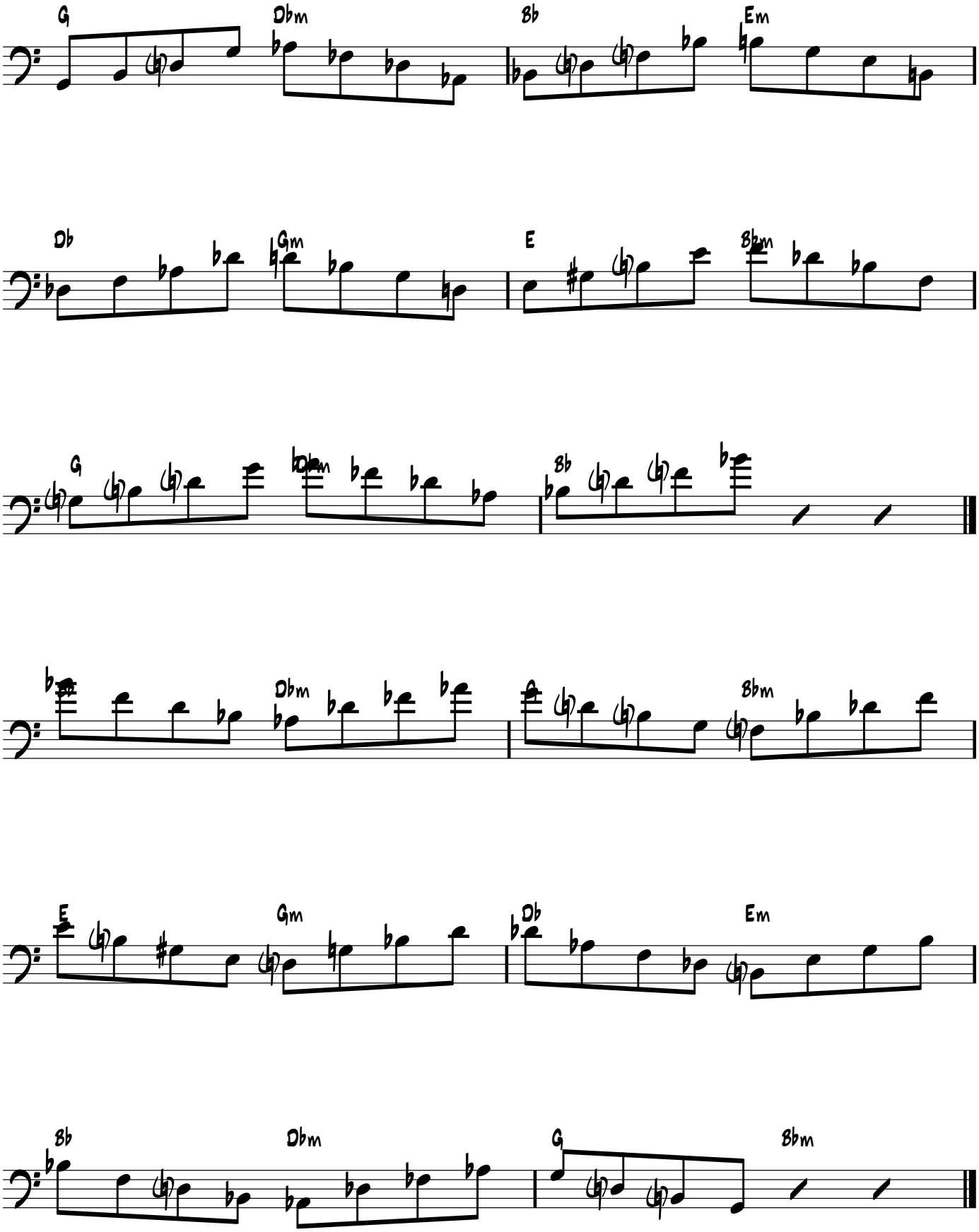
DIMINISHED SCALE IN SEVENTHS

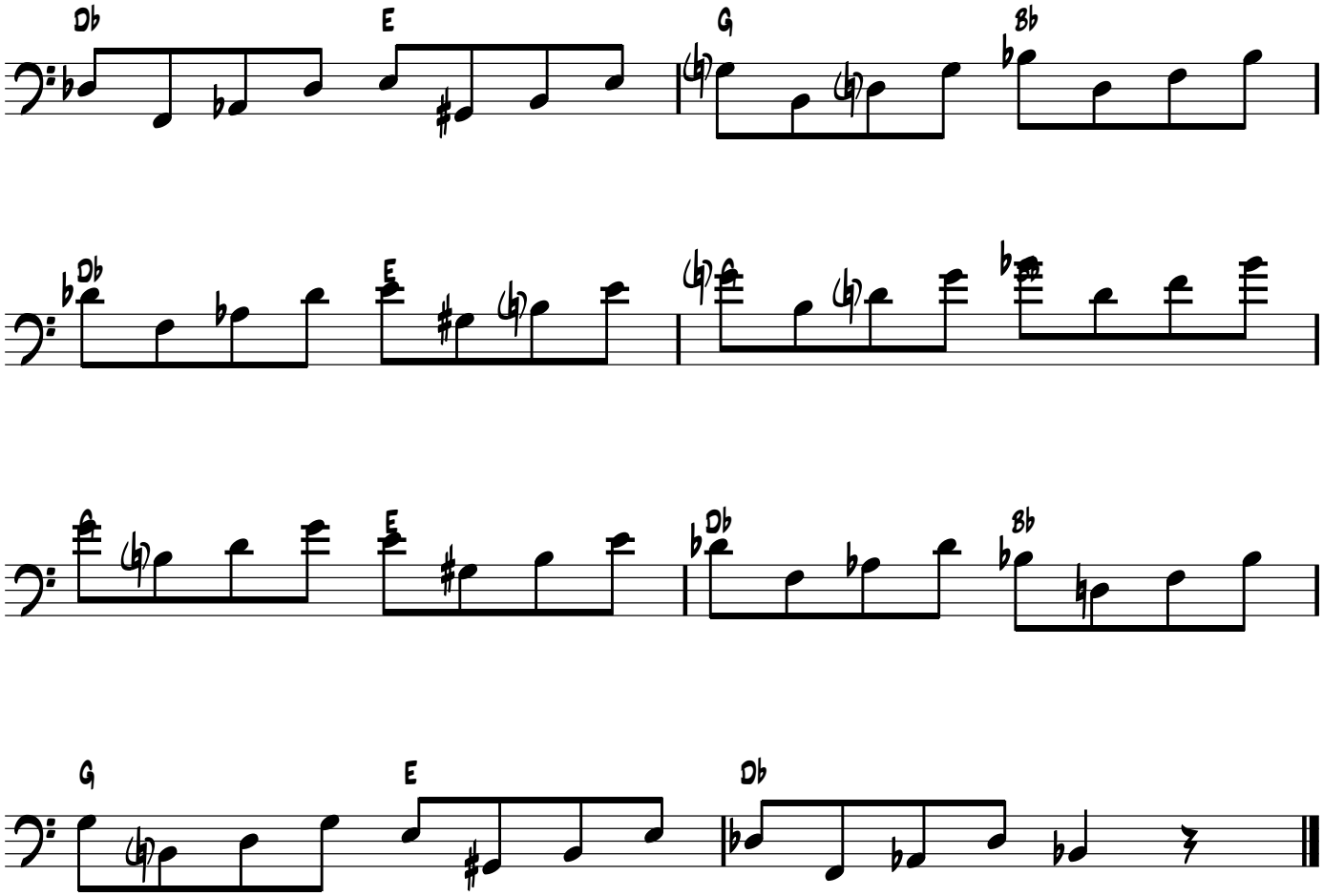


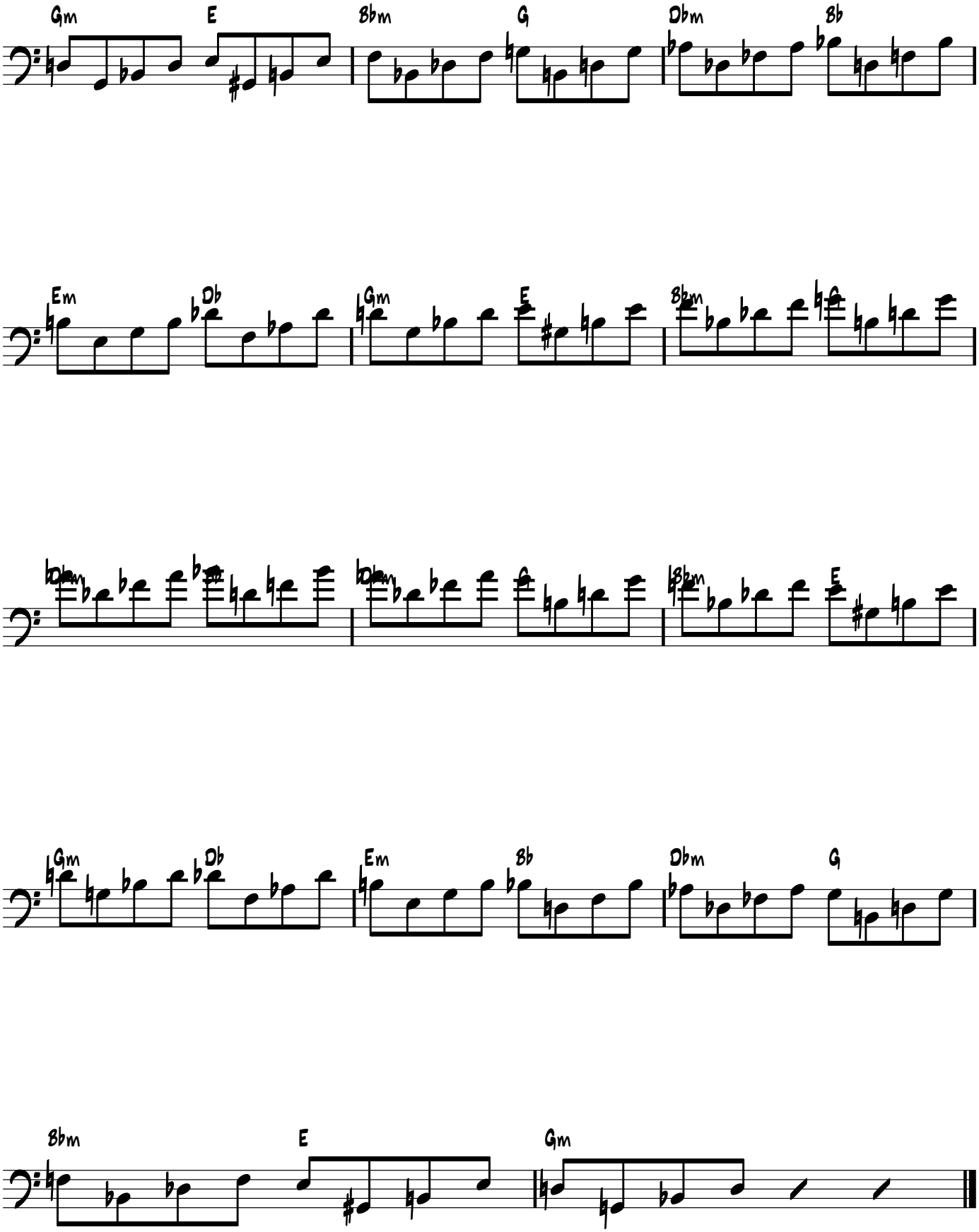

G° G#° Bb° B° C#° D° E° F°
G° G#° Bb° B° C#° D° E°
E° D° C#° B° Bb° G#° G° F°
E° D° C#° B° Bb° G#° G°

DIMINSHED SEVENTH CHORDS

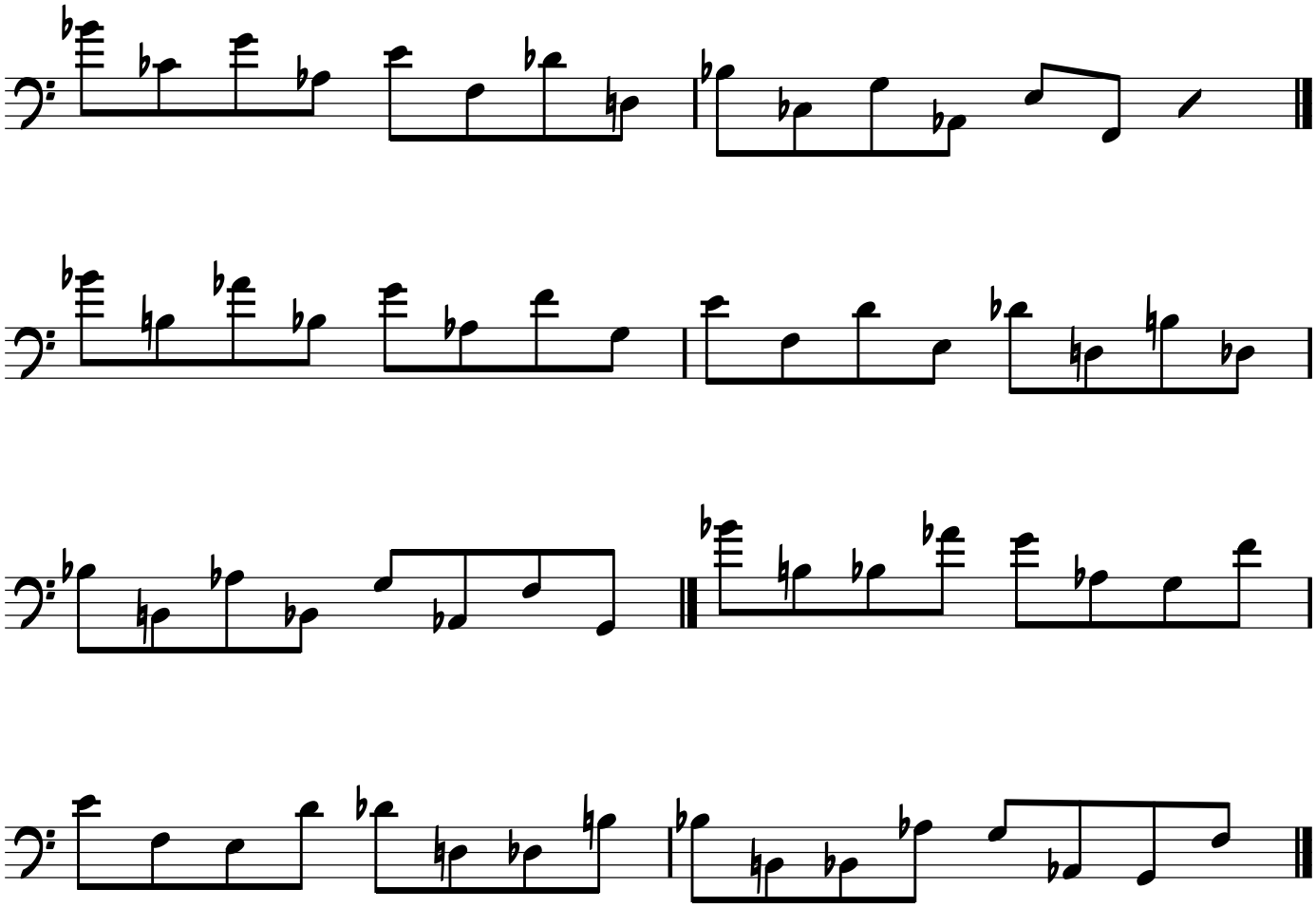



G
Dbm
Bb
Em
Db
Gm
E
Bbm
G
Dbm
Bb
Dbm
Bbm
E
Gm
Db
Em
Bb
Dbm
G
Bbm


Db
E
G
Bb
Db
E
G
E
Db
Bb
G
E
Db

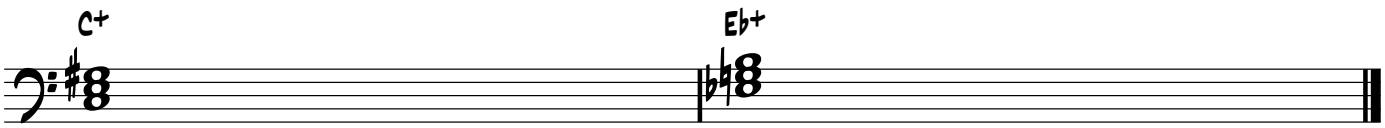

Gm
E
Bbm
G
Dbm
Bb
Em
Db
Gm
E
Bbm
G
Dbm
Bbm
E
Gm
Db
Em
Bb
Dbm
G
Bbm
E
Gm

DIMINISHED EIGHTHS



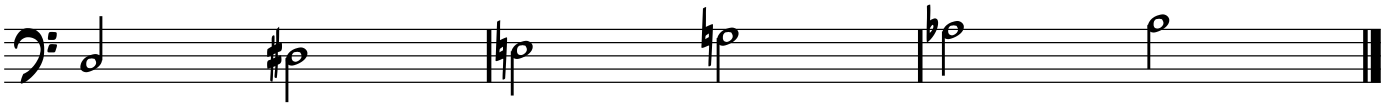
THE AUGMENTED SCALE & PATTERNS

An augmented triad has raised or sharp fifth as follows:

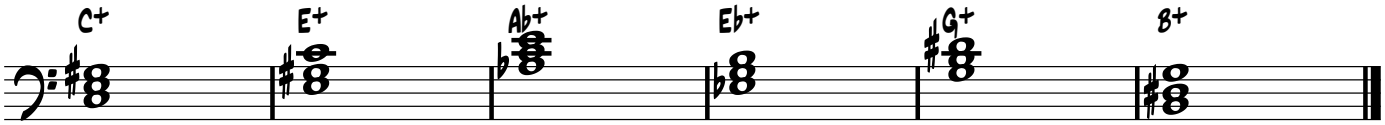


By combining the above augmented triads, we can derive the C augmented scale.

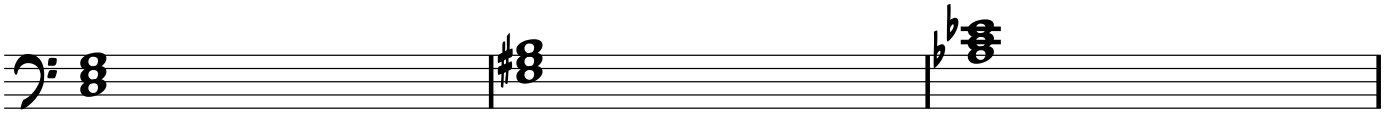
Practise this scale starting from each of the notes and as high and low as is possible.



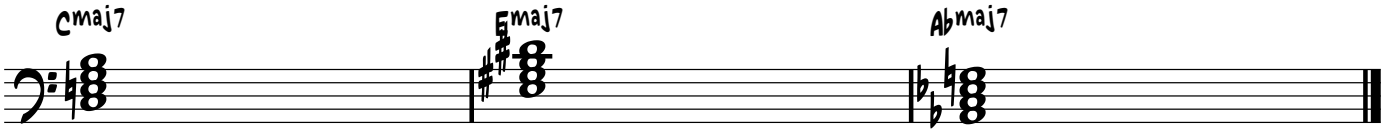
Notice that C+ E+ and Ab+ share the same 3 notes.

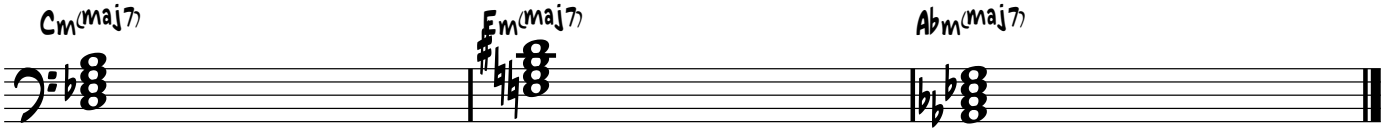


The augmented scale also contains three major triads.



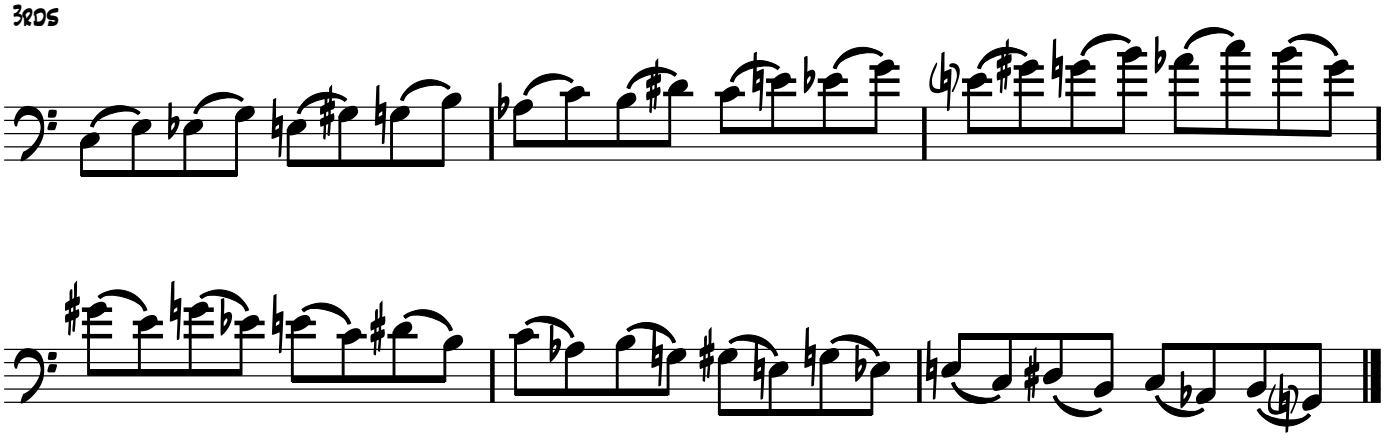
The following chords also belong to C/E/Ab augmented:





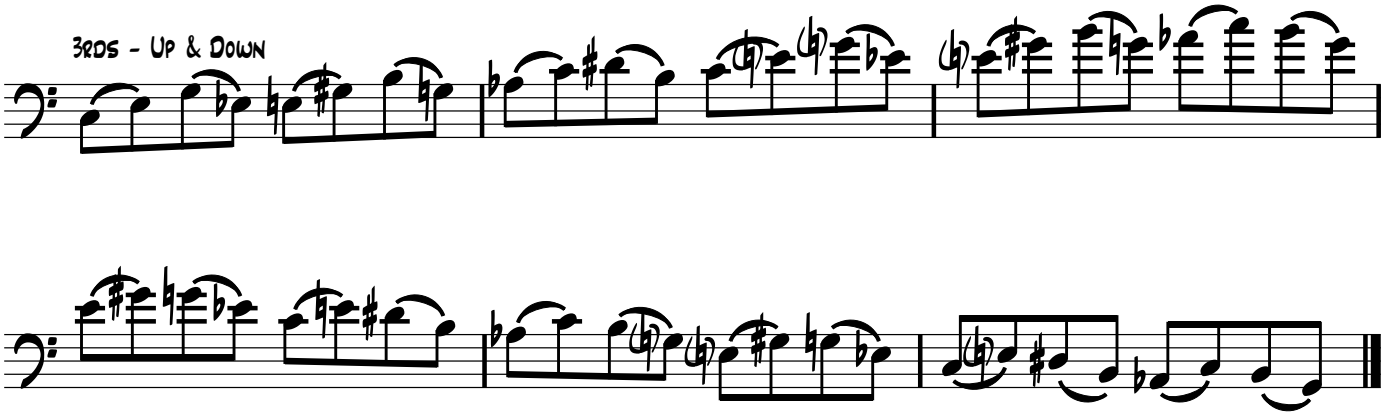
Augmented Scale in Thirds

3rds

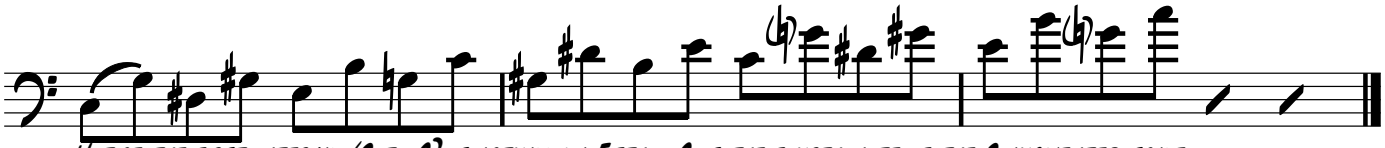


Augmented Scale in Thirds Up & Down

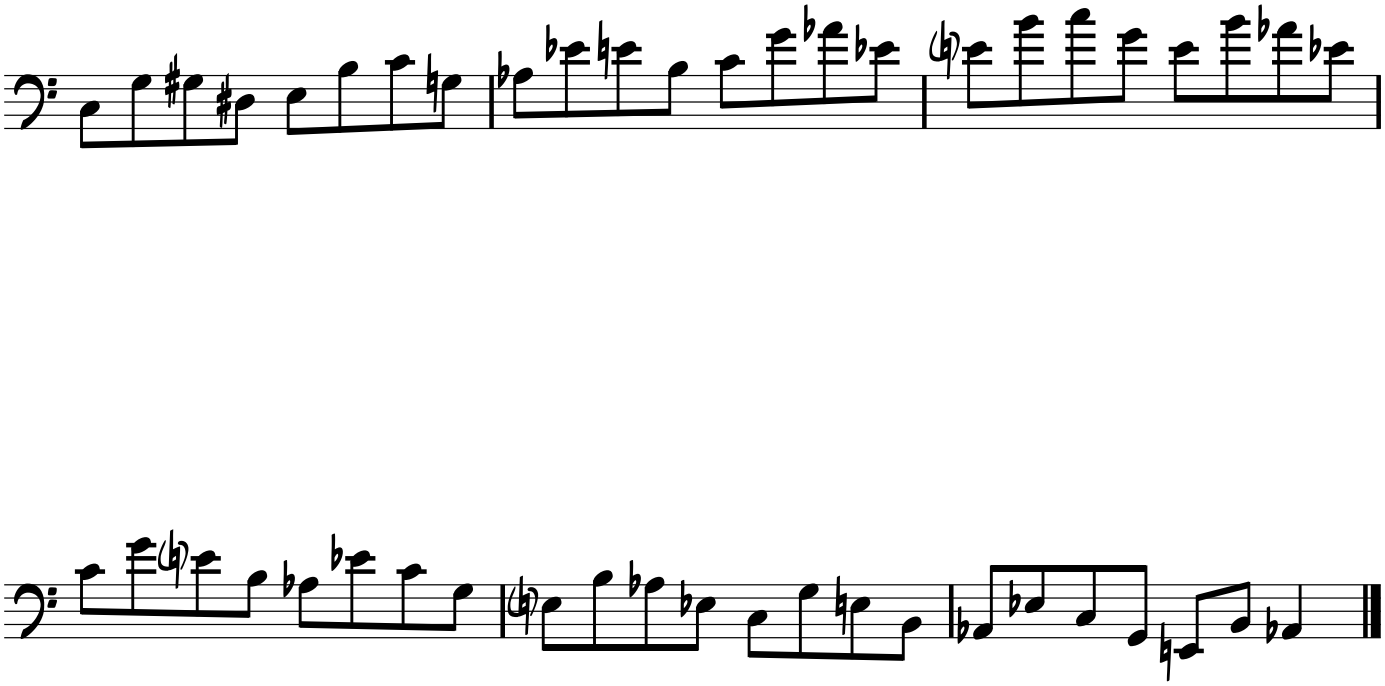
3rds - Up & Down



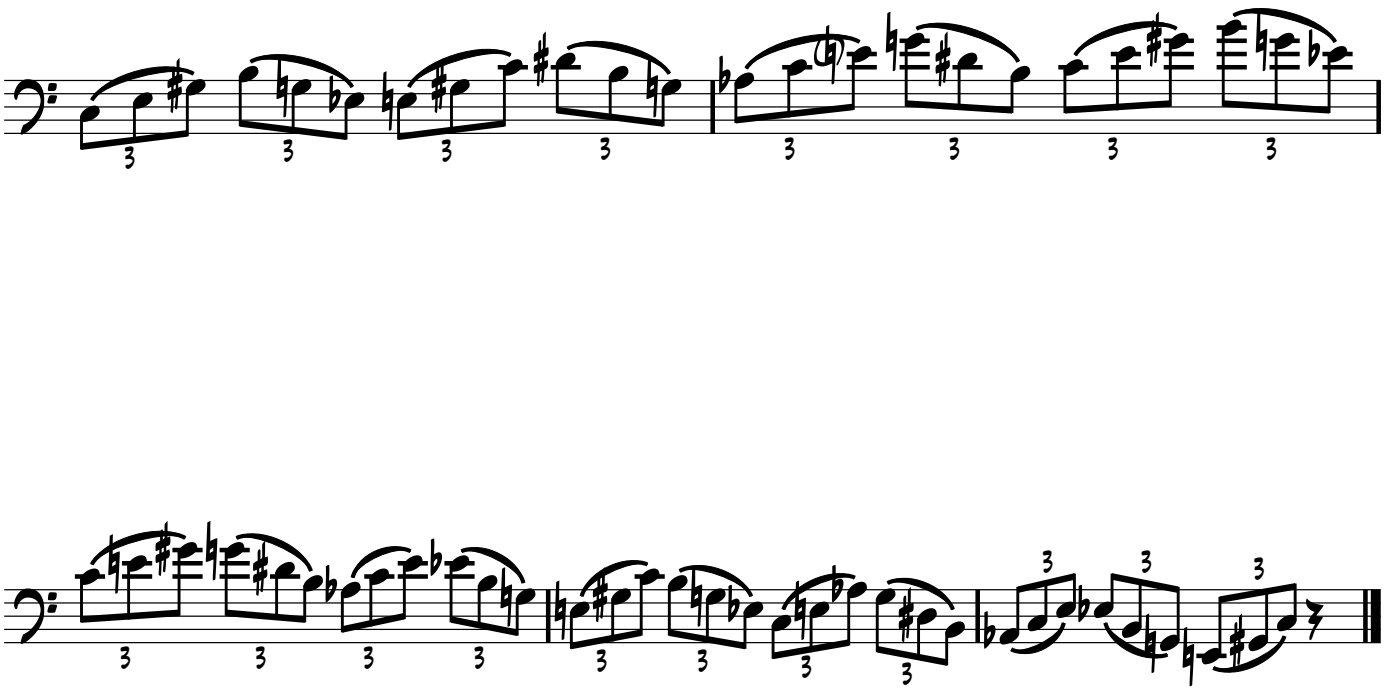
Augmented Scale in Fourths



Notice the first interval (C to G) is actually a Fifth - G is the fourth note of the C augmented scale.

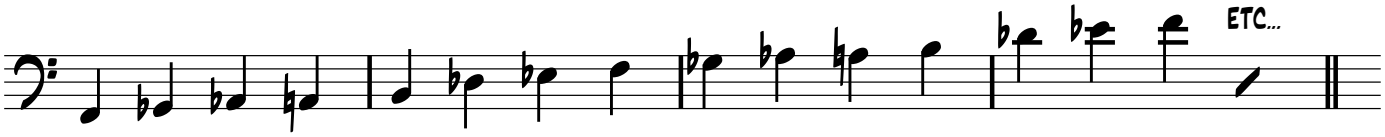


AUGMENTED TRIADS

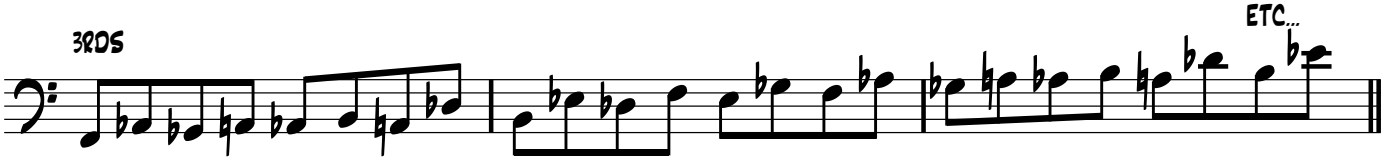


THE ALTERED SCALE

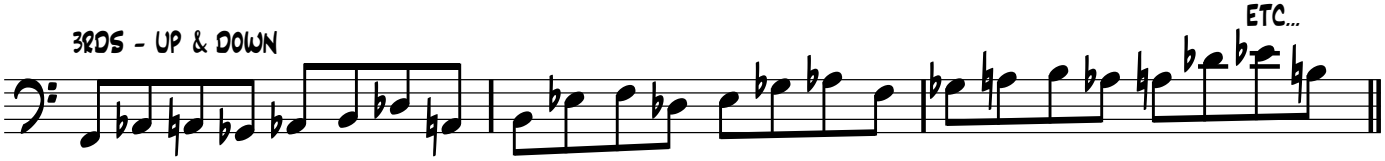
F ALTERED (SEVENTH MODE OF Gb MELODIC MINOR)



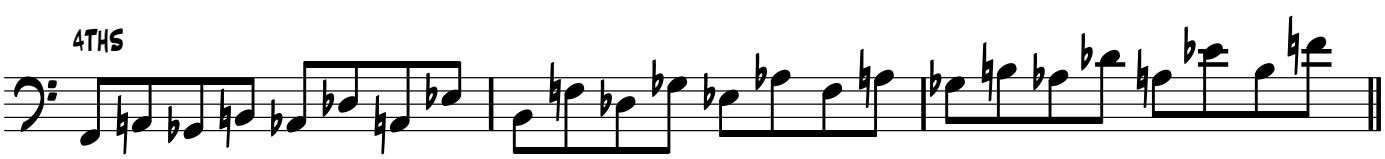
3RDS



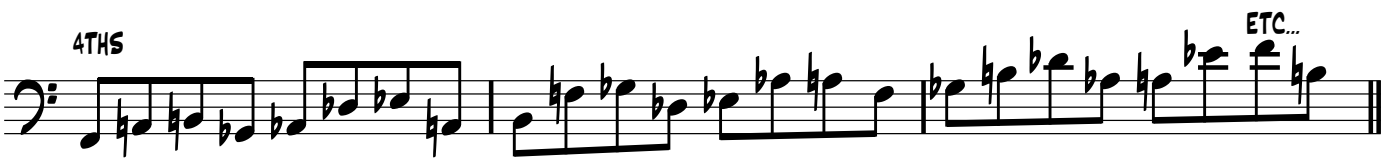
3RDS - UP & DOWN

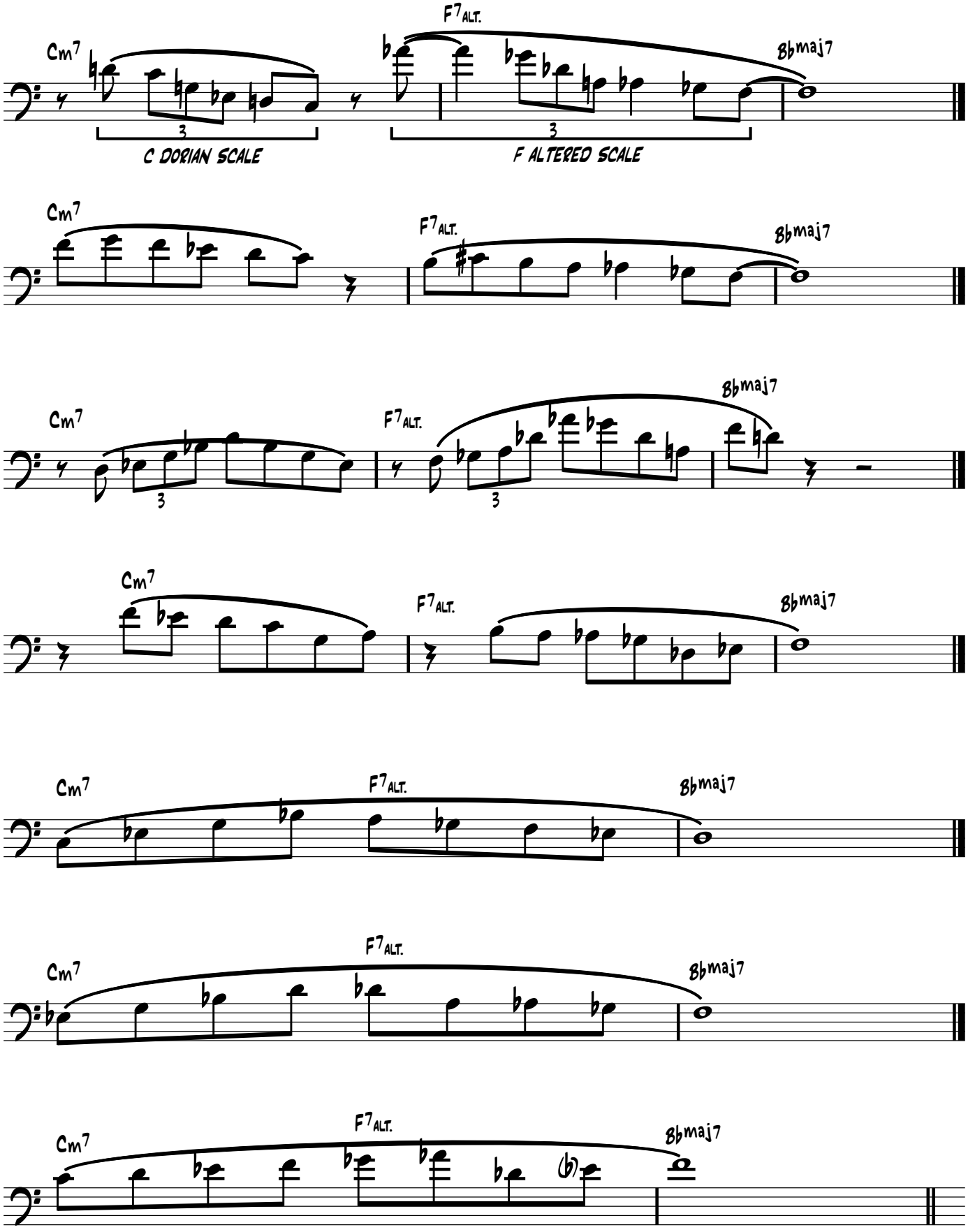


4THS

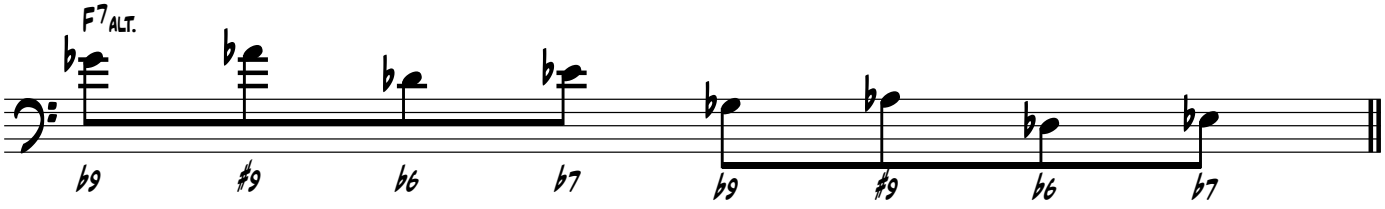


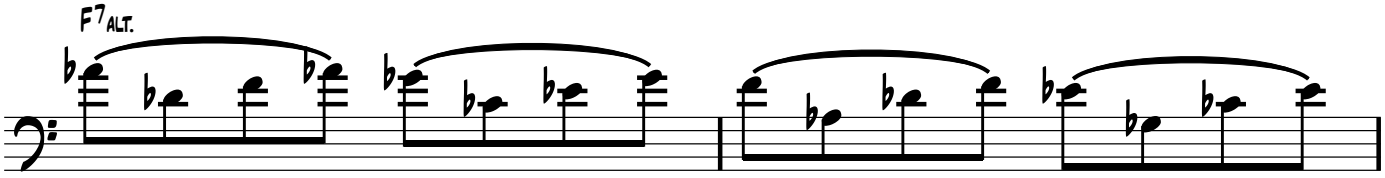
4THS



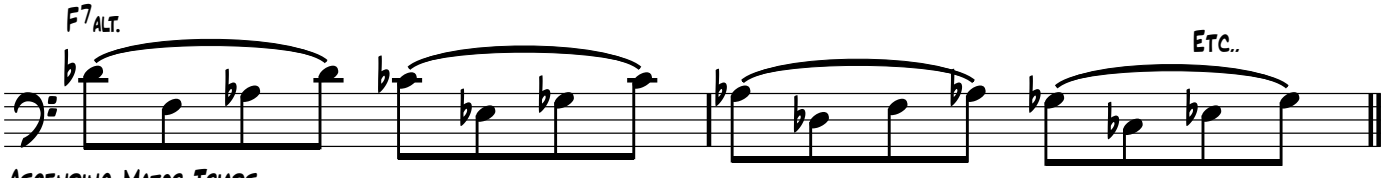

Cm7
F7ALT.
Bbmaj7
C DORIAN SCALE
F ALTERED SCALE

MORE DOMINANT ALTERED PATTERNS

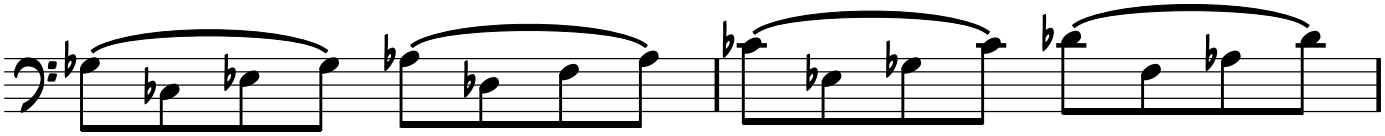


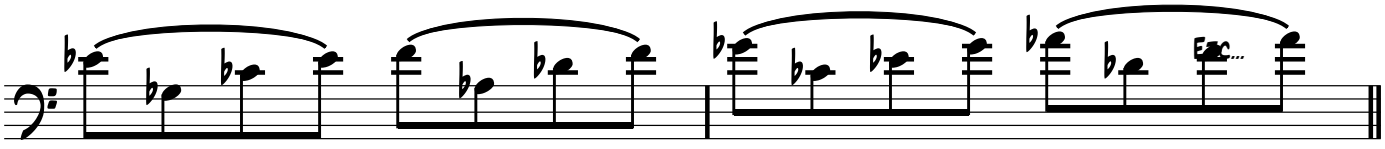


This pattern uses two alternating major triads - Db (the flat 6th) & Cb/B (The flat 5th)

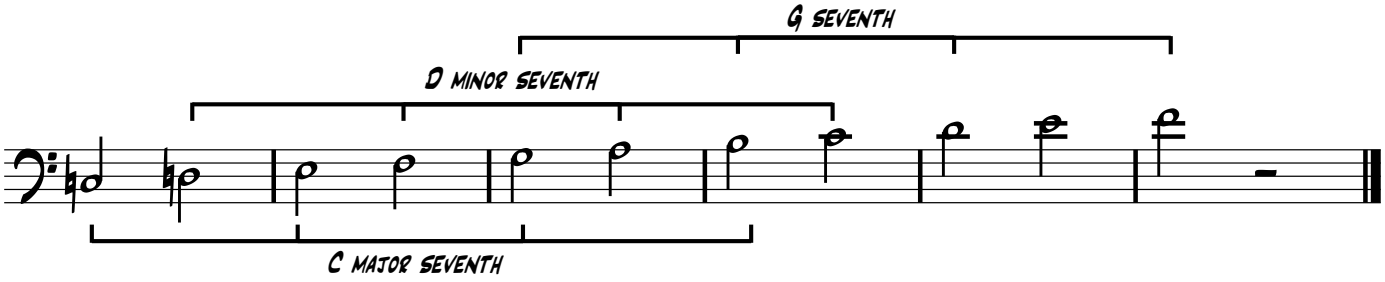


Ascending Major Triads

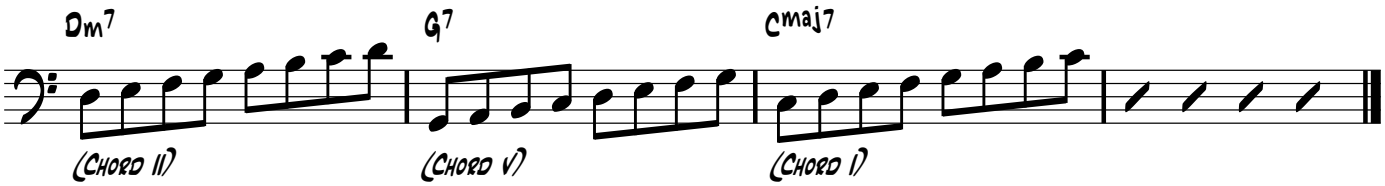




THE MAJOR II V I PROGRESSION

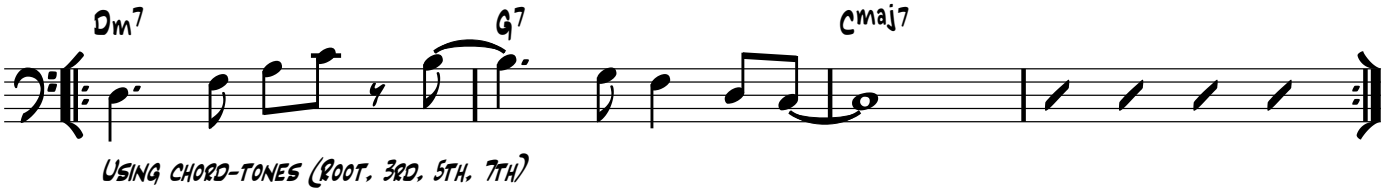


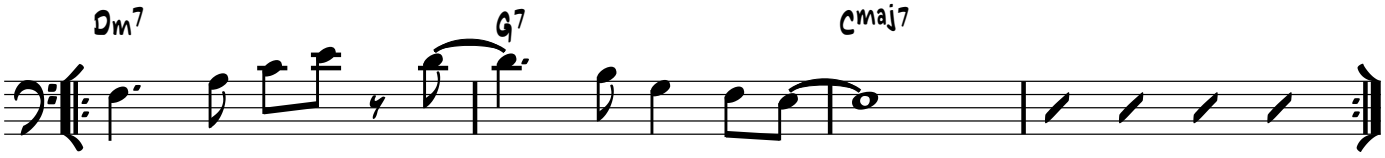
THESE 3 CHORDS FORM THE II V I PROGESSION FOUND IN COUNTLESS JAZZ STANDARDS AND COMPOSITIONS.

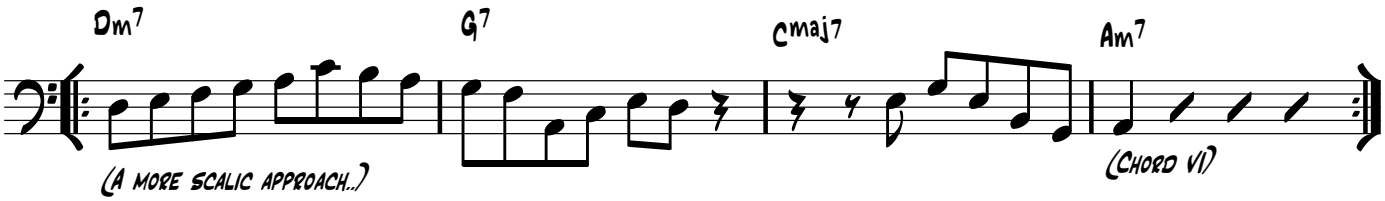


A 'DIATONIC' PHRASE USES NOTES THAT BELONG TO THE KEY - IN THIS CASE, C MAJOR.

NOTICE THERE ARE NO ACCIDENTALS OR ALTERED NOTES.

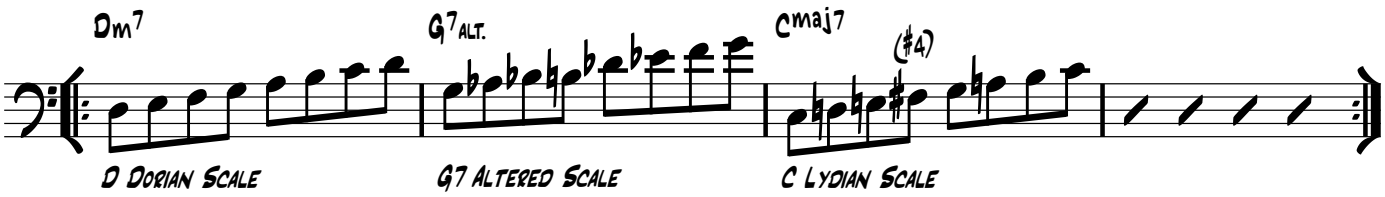




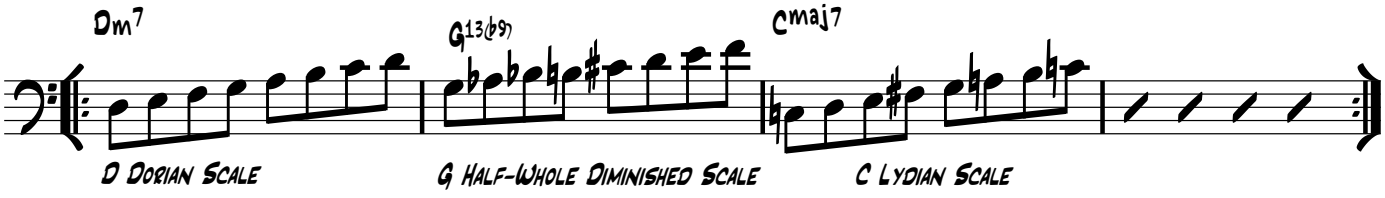


MAJOR II V I - MORE SCALE OPTIONS

(N.B: Cmaj7 is also chord IV of G major.. Giving us an F♯ to avoid F♮ clashing with the major 3rd.)

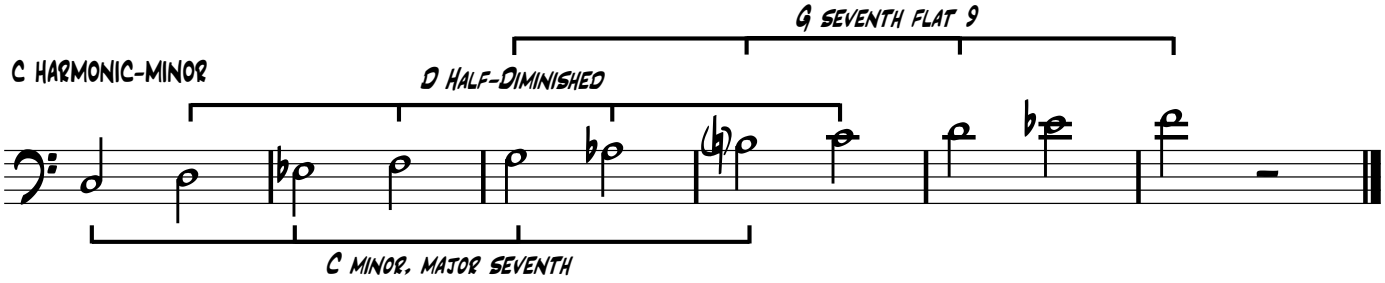


D Dorian Scale | G7 Altered Scale | C Lydian Scale



D Dorian Scale | G Half-Whole Diminished Scale | C Lydian Scale

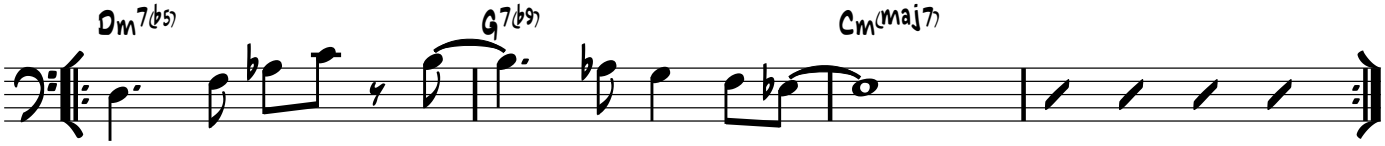
THE MINOR II V I PROGRESSION



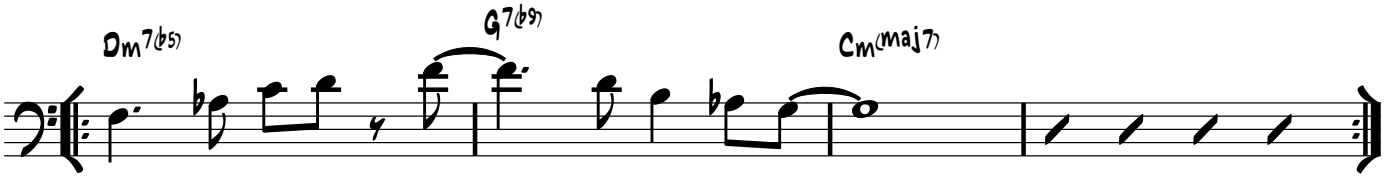
THE MINOR II V I PROGRESSION IS DERIVED FROM THE HARMONIC MINOR SCALE AS SHOWN ABOVE.

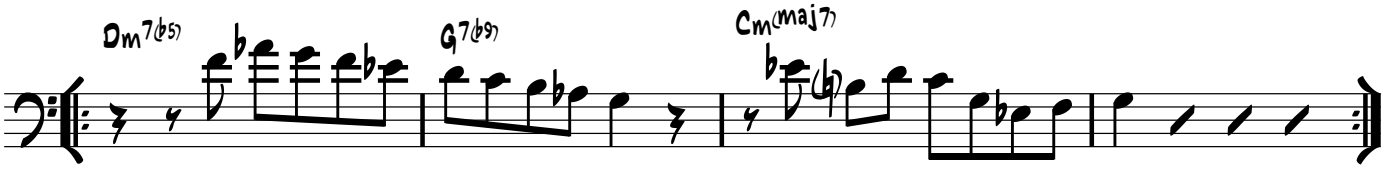
A 'DIATONIC' PHRASE USES ONLY NOTES BELONGING TO THE SCALE OR KEY - IN THIS CASE - C MAJOR.

NOTICE THERE ARE NO ACCIDENTALS OR ALTERED NOTES.



USING CHORD-TONES (ROOT, 3RD, 5TH, 7TH)



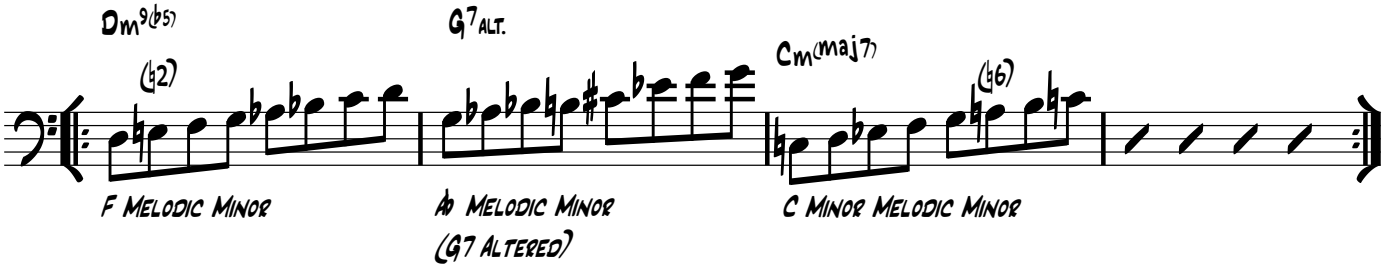


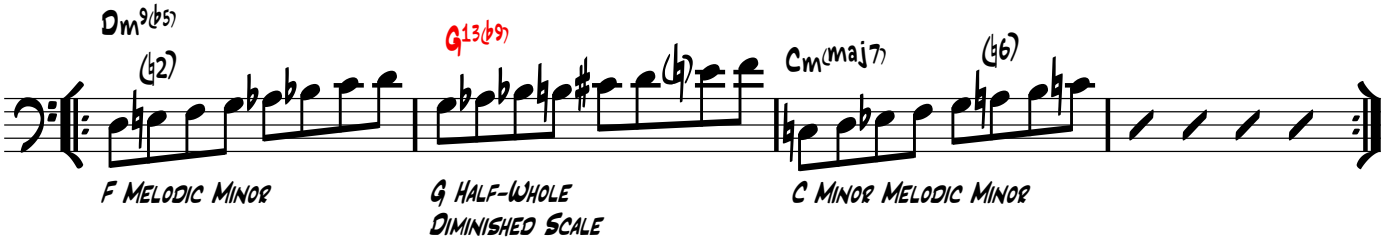
(A MORE SCALIC APPROACH..)

Minor II V I - More Scale Options

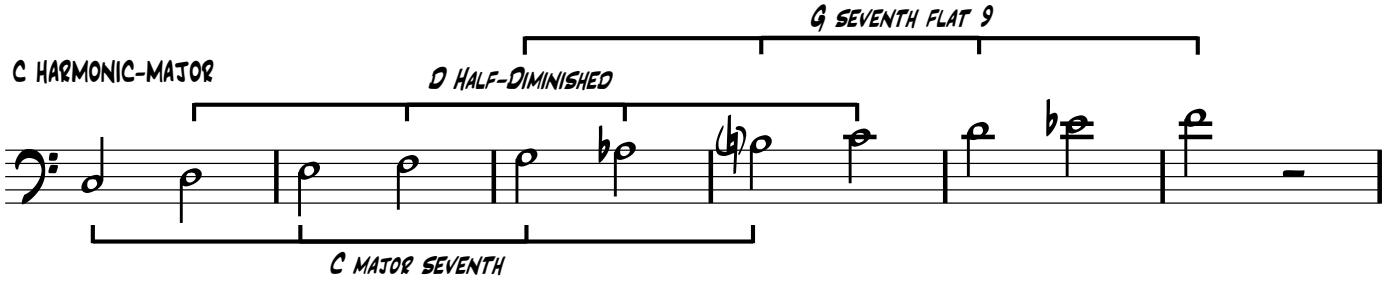
Rather than using one Harmonic-Minor scale, this example uses 3 different Melodic-Minor Scales.

This method works because:
(i) Dø7 is Chord VI of F Melodic-Minor,
(ii) G7alt is Chord VII of A Melodic-Minor
(iii) Cm(maj7) is Chord I of C Melodic-Minor

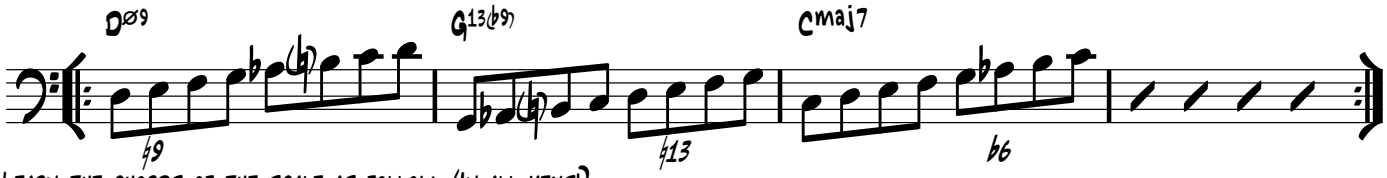




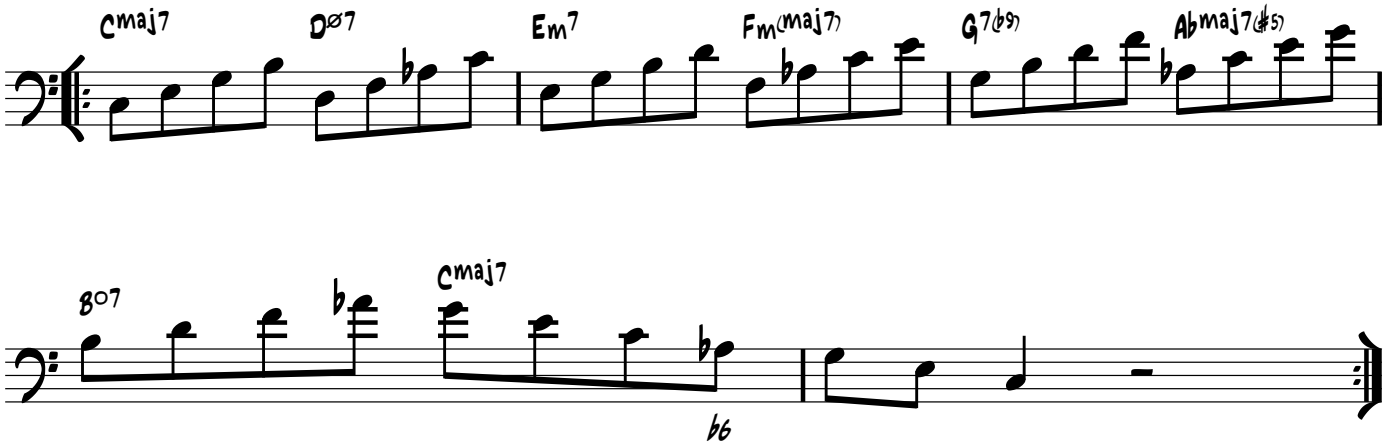
THE HARMONIC MAJOR II V I PROGRESSION



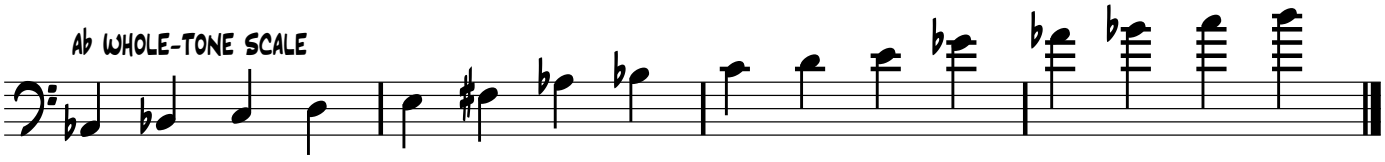
TRY USING THE HARMONIC MAJOR SCALE OVER MEASURES 5-8 OF 'WHAT IS THIS THING CALLED LOVE?'
OR MEASURES 6-8 OF 'ALL THE THINGS YOU ARE.' LOOK OUT FOR OTHER MINOR II V I PROGRESSIONS THAT END WITH A MAJ7 CHORD.



LEARN THE CHORDS OF THE SCALE AS FOLLOW. (IN ALL KEYS!)

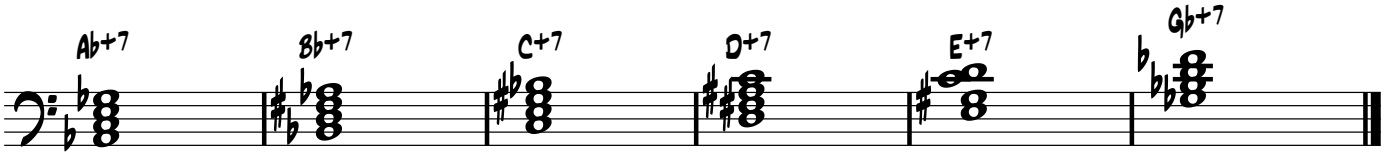


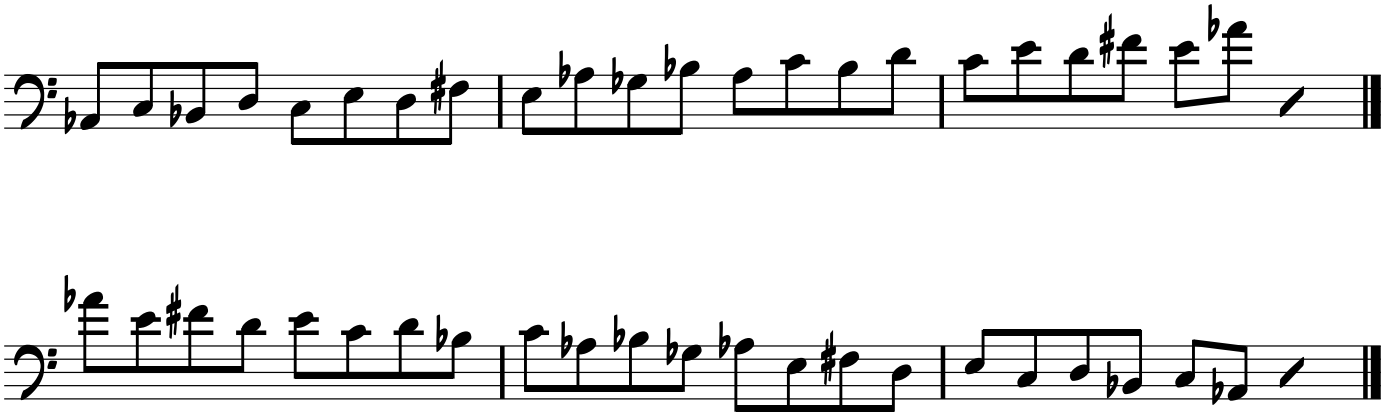
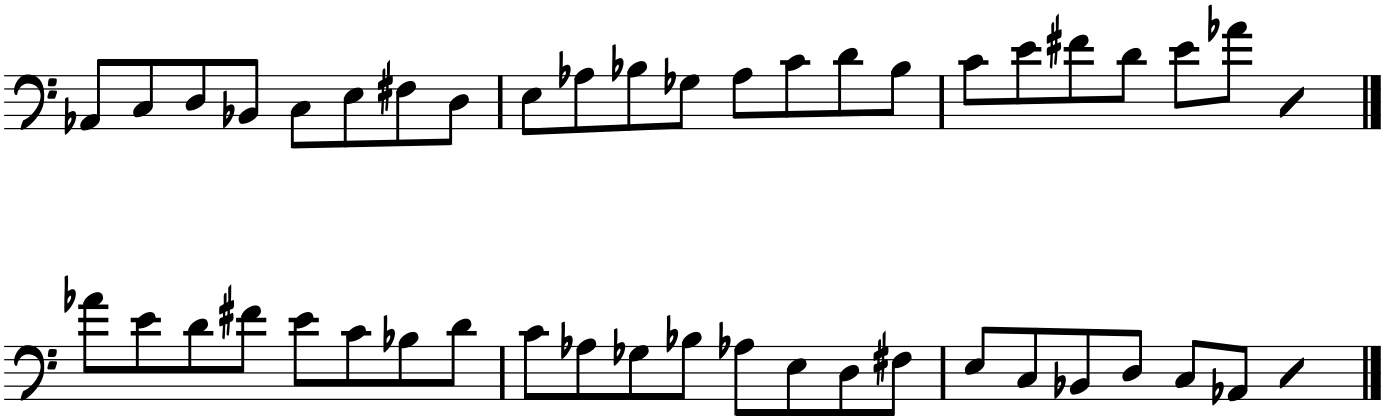
THE WHOLE-TONE SCALE



There are only two possible whole-tone scales which start a Half-Step Apart from each other.

THE ABOVE SCALE WORKS OVER THE FOLLOWING CHORDS:





WHOLE-TONE SCALE IN THIRDS UP & DOWN