2020

Exercises in Developing Bebop Scale Language for Collegiate Jazz Students

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Exercises in Developing Bebop Scale Language

Lars Swanson

Project submitted
to the College of Creative Arts
at West Virginia University
in partial fulfillment of the requirements for the degree of
Master of Music in
Jazz Pedagogy.

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ABSTRACT

Exercises in Developing Bebop Scale Language

Lars Swanson

In this document, major, dominant and minor bebop scales are introduced and engaged through a series of etudes for C instruments, Alto Sax, Tenor Sax, Trumpet, Trombone and Bass. The methodology used is derived from a series of private lessons in which bebop scales were introduced and then engaged over chord progressions. Backing tracks are utilized and linked.

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A clear lacking skill set through the majority of the jazz department at WVU is the ability to engage fundamental eighth-note language. Often, beginning jazz students have trouble engaging any combination of phrasing, rhythm, harmony. While many of these issues can be solved by listening, many students lack guidance or discipline to deeply listen to jazz music as often as they should to develop a sound concept on their instrument. Also, often students are enrolled in a combo setting and not enrolled in some kind of improvisation lesson or class. No method can make up for the years of deep listening it takes to develop a mature sound concept as a jazz improviser, especially in the pressure of a weekly hour group lesson. However, etudes and method books can help partially bridge the gaps that would keep a beginning jazz student from achieving informed musical phrasing due to lack of a mature sound concept.

The methods presented in this text are influenced by a series of private lessons given to jazz students at WVU. Through a series of 5-8 lessons, students learned and reviewed by ear the three bebop scales presented in the book. Once these scales were solid, students engaged scalar patterns starting on different scale degrees over the chord progressions of standard jazz tunes. This was done in quarter notes and eighth notes in order to help with rhythm reinforcement, especially for bassists. This method book streamlines that process by working through scales one at a time and then applying these scales directly over chord progressions through a series of etudes.

Scale Exercises 1, 2, and 3 are transcriptions of the aforementioned exercises used with students in private lessons at the beginning of the semester in Fall of 2019. Starting with playing the scale in quarter notes developed a fundamental rhythmic sense for bassists, and in private

lessons the quarter note section was often vamped until the scale could successfully be played. The student would then slowly transition to 8th note lines, stop playing, and then play the exercise as transcribed in the text, alternating between quarter and eighth notes. Given the focus of the book to transition students to playing fluent eighth note language, the transition to eighth notes is immediate rather than gradual in scale exercises.

The minor bebop scale is the fifth mode of the dominant bebop scale. This scale was included because it illustrates a fundamental motion from predominant to dominant chord, the ii-V progression, and is illustrated thoroughly in this manner in the book.

The first two Etudes in the book, aptly named “Etude 1” and “Etude 2,” are derived from the major bebop scale. The melody and chords were originally composed in order to maximize the specific major chord language, as there are not many jazz tunes with static, varied parallel major chords. The second set of etudes, “Etude 3” and “Etude 4” apply the dominant bebop scale in different phrases. The first exercise is a contrafact of the Wayne Shorter tune “Adam’s Apple.” The second is a dominant-heavy reharmonization of the chord progression to the tune “Scrapple from the Apple.” The final etude, “Etude 5” heavily uses the minor bebop scale over the chords to the Ellington tune “Satin Doll.”

Exercises are organized differently for different purposes. The first three etudes begin with a scalar exercise section, then present a chorus of notated jazz phrases. The scalar section are often marked “simile” to reinforce phrasing as an aural activity; however, solo sections are heavily notated with phrase markings and articulations. Some of the etudes contain heavily notated scale pattern sections because the patterns are heavily varied rhythmically.

Different instruments feature different notation in these method books. There are no obvious swing articulation markings in the bass book besides accents because of the inherent nature of bass articulation. The parts transposed for different horns feature more heavy articulations and more space to breathe in scale exercises.

The accompanimental playalong files feature myself on bass, Michael Jones on keyboard and David Hanson on drums. The session was engineered by WVU student Chris Kuskey and we recorded live in the jazz office in the CAC.

The rationale for using bebop scales is rooted in the history of jazz music, taken from added chromatic notes used by bebop musicians. Reportedly first named “bebop scales” by David Baker, these major scales and mixolydian modes use added chromatic notes which place chord tones on the strong beats in four.

Contrafacts have been a standard practice in the history of jazz, and this standard practice has pervaded pedagogical material. Many method books, notably the Greg Fishman *Jazz Saxophone Etudes*, utilize contrafacts in their compositional material. David Baker’s *How To Learn Tunes* utilizes wittily named contrafacts to explain different methods of tune learning.

These books are meant for beginning jazz students at a beginning collegiate level of technical aptitude on their instrument. Because of this, some of the material is challenging to sight read. Compared to other method books, such as the Greg Fishman etudes or Jim Snidero Jazz Conception books, this method book contains much more meticulous articulations. This higher density of articulation is most readily illustrated in the *Jazz Conception for Saxophone* series by Lennie Niehaus.

A play along CD or download is standard practice for most jazz etude books. Recording at multiple tempos was influenced by a vision to distribute the play along for the book: produce an app that had real instruments recorded with the flexibility of an app such as iRealB in tempo and key signature. However, when options were explored this was beyond the financial scope of the project. Multiple tempi help increase the playability and flexibility of these etudes for different skill levels and instruments. The piano and bass are panned separately from each other, a technique used in the Jamey Aebersold play along series. This increases the flexibility of the recordings to be used by bass players, piano players, and horn players. To get rid of bass or piano one can simply remove one headphone or unplug one speaker.

This method book focuses on fundamental issues of harmony, rhythm and phrasing. In the future, an expansion or another book could explain the method of engaging scales specifically over chord progressions using fill-in-the-blank examples or etudes with thorough justification, and by giving suggestions of tunes to apply these scales and patterns over.

The idea of the application that inspired the recording methods of the play along tracks will not be abandoned. However, the financial scope of that project would necessitate a broader audience than people that use this book only.

Access play along recordings HERE ->

<https://drive.google.com/drive/folders/1x7qCtGAp4s5J4II0j7iJ3414fAGyFeTU?usp=sharing>

SCALE EXERCISE 1 – MAJOR BEBOP SCALES

TRACK 1 – 100 BPM

TRACK 2 – 120 BPM

TRACK 3 – 140 BPM

Cmaj7

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

Fmaj7

Bbmaj7

SIMILE

Ebmaj7

Abmaj7

D^bma⁷

F[#]ma⁷

Bma⁷

Ema⁷

Ama⁷

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND 6TH DEGREES.

SCALE EXERCISE 2 - DOMINANT BEBOP SCALES

TRACK 10 - 100 BPM

TRACK 11 - 120 BPM

TRACK 12 - 140 BPM

C7

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

F7

Bb7
SIMILE

Eb7

Ab7

D $\flat$ 7

F $\sharp$ 7

B7

E7

A7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND FLAT 7TH SCALE DEGREES.

SCALE EXERCISE 3 - MINOR BEBOP SCALES

TRACK 19 - 112 BPM

TRACK 20 - 132 BPM

TRACK 21 - 152 BPM

PLAY ALL SUCCESSIVE 8TH NOTES WITH THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

THIS IS THE 5TH MODE OF THE DOMINANT BEBOP SCALE. FOR FURTHER EXPLORATION, REFER TO THE EXPANSION IN SCALE EXERCISE 2.

ONE BAR TWO FIVE

SWING

TRACK 22 - 100 BPM

TRACK 23 - 120 BPM

TRACK 24 - 140 BPM

Gm7 C7 Fmaj7 Fm7 Bb7 Ebmaj7
 SIMILE

Ebm7 Ab7 Dbmaj7 C#m7 F#7 Bmaj7
 Bm7 E7 Amaj7 Am7 D7 Gmaj7
 Bbm7 Eb7 Abmaj7 Abm7 Db7 Gbmaj7
 F#m7 B7 Emaj7 Em7 A7 Dmaj7
 Dm7 G7 Cmaj7 Cm7 F7 Bbmaj7

The musical score consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (Bb) and features a variety of chords including Gm7, C7, Fmaj7, Fm7, Bb7, and Ebmaj7. A 'SIMILE' instruction is placed above the Fm7 chord. The subsequent staves continue the melodic and harmonic progression with chords such as Ebm7, Ab7, Dbmaj7, C#m7, F#7, Bmaj7, Bm7, E7, Amaj7, Am7, D7, Gmaj7, Bbm7, Eb7, Abmaj7, Abm7, Db7, Gbmaj7, F#m7, B7, Emaj7, Em7, A7, Dmaj7, Dm7, G7, Cmaj7, Cm7, F7, and Bbmaj7. The score concludes with a double bar line.

TWO BAR II-V

SWING

TRACK 25 - 100 BPM

TRACK 26 - 120 BPM

TRACK 27 - 140 BPM

Bbm7 Eb7 Abmaj7
 Abm7 Db7 Gbmaj7
 F#m7 B7 Emaj7
 Em7 A7 Dmaj7
 Dm7 G7 Cmaj7

I TO IV MODULATION THROUGH II-V

SWING

TRACK 28 - 92 BPM

TRACK 29 - 112 BPM

TRACK 30 - 132 BPM

ETUDE 1 - MAJOR BEBOP

2

C INSTRUMENTS

33 Gmaj7

Fmaj7

38

Ebmaj7

42

Fmaj7

46

Gmaj7

51 Cmaj7

Fmaj7

Bbmaj7

56

Ebmaj7

60

Fmaj7

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

Sheet music for Etude 2 - Major Bebop, featuring a single melodic line in 4/4 time. The key signature is B-flat major (two flats). The piece is divided into measures, with chord changes indicated above the staff.

Measures 1-4: B $\flat$ MAJ7, B $\flat$ MAJ7, B $\flat$ MAJ7, B $\flat$ MAJ7 (SIMILE)

Measures 5-8: B $\flat$ MAJ7, E $\flat$ MAJ7, Dm7, G7

Measures 9-12: CMAJ7, D $\flat$ MAJ7, Dm7, G7

Measures 13-16: CMAJ7, Gm7, C7

Measures 17-20: FMAJ7, Fm(MAJ7)

Measures 21-24: Em7, A7, Dm7, G7

Measures 25-28: CMAJ7, D $\flat$ MAJ7, Cm7, F7

Measures 29-32: B $\flat$ MAJ7, D $\flat$ MAJ7, G $\flat$ MAJ7, B $\flat$ MAJ7

2

33 $B\flat\text{maj}7$ $B\text{maj}7$

37 $B\flat\text{maj}7$ $E\flat\text{maj}7$ $Dm7$ $G7$ $C\text{maj}7$

42 $D\flat\text{maj}7$ $Dm7$ $G7$ $C\text{maj}7$

47 $Gm7$ $C7$ $F\text{maj}7$

51 $Fm(\text{maj}7)$ $Em7$ $A7$

55 $Dm7$ $G7$ $C\text{maj}7$

59 $D\flat\text{maj}7$ $Cm7$ $F7$ $B\flat\text{maj}7$

62 $D\flat\text{maj}7$ $G\flat\text{maj}7$ $B\text{maj}7$ $B\flat\text{maj}7$

ETUDE 3 - DOMINANT BEBOP

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

[illegible]

38

43

47

51

[illegible]

ETUDE 4 - DOMINANT BEBOP

SWING

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

TRACK 18 - 152 BPM

2

33 C7 Db7 C7

37 F7 Bb7 B° F7 G7

41 C7 SIMILE Db7 C7 3

45 F7 Bb7 B° F7

49 A7 D7

53 G7 C7 B7

57 C7 Db7 C7 3

60 F7 Bb7 B° F7 3

C INSTRUMENTS

SWING

ETUDE 5 - MINOR BEBOP

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

Chord progression and melodic line for Etude 5 - Minor Bebop (4/4 time):

Measures 1-4: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7

Measures 5-8: Am7, D7, Abm7, Db7, Cmaj7, Em7, A7

Measures 9-12: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7

Measures 13-16: Am7, D7, Abm7, Db7, Cmaj7

Measures 17-20: Gm7, C7, Gm7, C7, Fmaj7

Measures 21-24: Am7, D7, Am7, D7, G7

Measures 25-28: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7, Am7, D7, Abm7, Db7, Cmaj7

C INSTRUMENTS

2 32 E_m7 $A7$ D_m7 $G7$ D_m7 $G7$ E_m7

36 E_m7 $A7$ A_m7 $D7$ $A_b m7$ D_b7 $C^{maj}7$

40 E_m7 $A7$ D_m7 $G7$ D_m7 $G7$ E_m7 $A7$

44 E_m7 $A7$ A_m7 $D7$ $A_b m7$ D_b7 $C^{maj}7$

48 G_m7 $C7$ G_m7 $C7$ $F^{maj}7$

52 A_m7 $D7$ A_m7 $D7$ $G7$

56 D_m7 $G7$ D_m7 $G7$ E_m7 $A7$

60 E_m7 $A7$ A_m7 $D7$

62 $A_b m7$ D_b7 $C^{maj}7$

Exercises in Developing Bebop Scale Language
for Collegiate Jazz Students

Lars Swanson
West Virginia University

Alto Sax Edition

SCALE EXERCISE 1 – MAJOR BEBOP SCALES

TRACK 1 – 100 BPM

TRACK 2 – 120 BPM

TRACK 3 – 140 BPM

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

Bbmaj7

Ebmaj7

Abmaj7

Dbmaj7

F#maj7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND 6TH SCALE DEGREES.

SCALE EXERCISE 2 – DOMINANT BEBOP SCALES

TRACK 10 - 100 BPM

TRACK 11 - 120 BPM

TRACK 12 - 140 BPM

A7

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

D7

G7

SIMILE

C7

F7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND FLAT 7TH SCALE DEGREES.

SCALE EXERCISE 3 - MINOR BEBOP SCALES

TRACK 19 - 112 BPM

TRACK 20 - 132 BPM

TRACK 21 - 152 BPM

PLAY ALL SUCCESSIVE 8TH NOTES WITH THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

The image displays six lines of musical notation in treble clef, representing the 5th mode of the dominant bebop scale. Each line contains four measures of music, with chord labels positioned above the first measure of each line. The notes are written as eighth notes, with a half rest in the final measure of each line. The key signature is one flat (Bb), and the mode is the 5th mode of the dominant bebop scale.

Line 1: $A\flat m7$, $D\flat m7$, $A\flat m7$, $D\flat 7$

Line 2: $A\flat m7$, $D\flat 7$, $A\flat m7$, $D\flat 7$

Line 3: $C\sharp m7$, $F\sharp 7$, $C\sharp m7$, $F\sharp 7$

Line 4: $C\sharp m7$, $F\sharp 7$, $C\sharp m7$, $F\sharp 7$

Line 5: $F\sharp m7$, $B7$, $F\sharp m7$, $B7$

Line 6: $F\sharp m7$, $B7$, $F\sharp m7$, $B7$

THIS IS THE 5TH MODE OF THE DOMINANT BEBOP SCALE. FOR FURTHER EXPLORATION, REFER TO THE EXPANSION IN SCALE EXERCISE 2.

ONE BAR TWO FIVE

SWING

TRACK 22 - 100 BPM

TRACK 23 - 120 BPM

TRACK 24 - 140 BPM

Gm7 C7 Fmaj7 Fm7 Bb7 Ebmaj7
 SIMILE

Ebm7 Ab7 Dbmaj7 C#m7 F#7 Bmaj7

Bm7 E7 Amaj7 Am7 D7 Gmaj7

Bbm7 Eb7 Abmaj7 Abm7 Db7 Gbmaj7

F#m7 B7 Emaj7 Em7 A7 Dmaj7

Dm7 G7 Cmaj7 Cm7 F7 Bbmaj7

The musical score is written in 4/4 time and consists of six staves. Each staff contains a sequence of eighth and quarter notes, often beamed together. Above the notes are various chords: Gm7, C7, Fmaj7, Fm7, Bb7, Ebmaj7 on the first staff; Ebm7, Ab7, Dbmaj7, C#m7, F#7, Bmaj7 on the second; Bm7, E7, Amaj7, Am7, D7, Gmaj7 on the third; Bbm7, Eb7, Abmaj7, Abm7, Db7, Gbmaj7 on the fourth; F#m7, B7, Emaj7, Em7, A7, Dmaj7 on the fifth; and Dm7, G7, Cmaj7, Cm7, F7, Bbmaj7 on the sixth. A 'SIMILE' instruction is placed above the Fm7 and Bb7 chords on the first staff. The score ends with a double bar line on the sixth staff.

TWO BAR II-V

SWING

TRACK 25 - 100 BPM

TRACK 26 - 120 BPM

TRACK 27 - 140 BPM

Bbm7 Eb7 Abmaj7
 Abm7 Db7 Gbmaj7
 F#m7 B7 Emaj7
 Em7 A7 Dmaj7
 Dm7 G7 Cmaj7

I TO IV MODULATION THROUGH II-V

SWING

TRACK 28 - 92 BPM

TRACK 29 - 112 BPM

TRACK 30 - 132 BPM

ALTO SAXOPHONE

ETUDE 1 - MAJOR BEBOP

EVEN 8THS

TRACK 4 - 120 BPM

TRACK 5 - 140 BPM

TRACK 6 - 160 BPM

2

ALTO SAXOPHONE

33 E^{MAJ7} D^{MAJ7}

38 C^{MAJ7}

42 D^{MAJ7}

46 E^{MAJ7}

50 A^{MAJ7} D^{MAJ7}

54 G^{MAJ7} C^{MAJ7}

58

61 D^{MAJ7}

ALTO SAXOPHONE

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

Sheet music for Alto Saxophone, Etude 2 - Major Bebop. The music is in 4/4 time and features various chords and melodic lines.

Chords and measures shown:

- Measures 1-4: **Gmaj7**, **A♭maj7** (with *SIMILE* marking)
- Measures 5-8: **Gmaj7**, **Cmaj7**, **Bm7**, **E7**
- Measures 9-12: **Amaj7**, **B♭maj7**, **Bm7**, **E7**
- Measures 13-16: **Amaj7**, **E♭m7**, **A7**
- Measures 17-20: **Dmaj7**, **Dm(maj7)**
- Measures 21-24: **C♯m7**, **F♯7**, **Bm7**, **E7**
- Measures 25-28: **Amaj7**, **B♭maj7**, **A♭m7**, **D7**
- Measures 29-32: **Gmaj7**, **B♭maj7**, **E♭maj7**, **A♭maj7**

2

33 Gmaj7 Abmaj7

37 Gmaj7 Cmaj7

40 Bm7 E7 Amaj7 Bbmaj7

44 Bm7 E7 Amaj7 Em7 A7

49 Dmaj7 Dm(maj7)

53 C#m7 F#7 Bm7 E7

57 Amaj7 Bbmaj7 Am7 D7

61 Gmaj7 Bbmaj7 Ebmaj7 G#maj7 Gmaj7

ETUDE 3 - DOMINANT BEBOP

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

ALTO SAXOPHONE

ALTO SAXOPHONE

ETUDE 4 - DOMINANT BEBOP

SWING

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

> TRACK 18 - 152 BPM

ALTO SAXOPHONE

2

ALTO SAXOPHONE

SWING

ETUDE 5 - MINOR BEBOP

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

Chord changes for measures 1-32:

- Measures 1-2: Bm7, E7
- Measures 3-4: Bm7, E7
- Measures 5-6: C#m7, F#7
- Measures 7-8: C#m7, F#7
- Measures 9-10: F#m7, B7
- Measures 11-12: Fm7, Bb7
- Measures 13-14: Amaj7, C#m7
- Measures 15-16: F#7, Bm7
- Measures 17-18: E7, Bm7
- Measures 19-20: E7, C#m7
- Measures 21-22: F#7, C#m7
- Measures 23-24: F#7, Bm7
- Measures 25-26: E7, Bm7
- Measures 27-28: E7, C#m7
- Measures 29-30: F#7, C#m7
- Measures 31-32: F#7, Bm7

ALTO SAXOPHONE

2 33 B_m⁷ E⁷ B_m⁷ E⁷ C_{#m}⁷ C_{#m}⁷ F_#⁷

37 F_{#m}⁷ B⁷ F_m⁷ B_b⁷ A_{maj}⁷ C_{#m}⁷ F_#⁷

41 B_m⁷ E⁷ B_m⁷ E⁷ C_{#m}⁷ F_#⁷ C_{#m}⁷ F_#⁷

45 F_{#m}⁷ B⁷ F_m⁷ B_b⁷ A_{maj}⁷

49 E_m⁷ A⁷ E_m⁷ A⁷ D_{maj}⁷

53 F_{#m}⁷ B⁷ F_{#m}⁷ B⁷ E⁷

57 B_m⁷ E⁷ B_m⁷ E⁷ C_{#m}⁷ F_#⁷ C_{#m}⁷ F_#⁷

61 F_{#m}⁷ B⁷ F_m⁷ B_b⁷ A_{maj}⁷

Exercises in Developing Bebop Scale Language
for Collegiate Jazz Students

Lars Swanson
West Virginia University

Trumpet in Bb Edition

SCALE EXERCISE 1 – MAJOR BEBOP SCALES

SWING
D^{MAJ7}

TRACK 1 - 100 BPM

TRACK 2 - 120 BPM

TRACK 3 - 140 BPM

G^{MAJ7}

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

C^{MAJ7}
SIMILE

F^{MAJ7}

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND 6TH DEGREES.

SCALE EXERCISE 2 - DOMINANT BEBOP SCALES

TRACK 10 - 100 BPM

TRACK 11 - 120 BPM

TRACK 12 - 140 BPM

D7

G7

PLAY ALL SUCCESSIVE 8TH NOTES WITH THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

C7

SIMILE

F7

Bb7

E7

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains four measures of music, each with a single note. The notes are G4, B4, D5, and F#4, which are the notes of the E7 chord. The notes are written on the staff as follows: G4 on the first line, B4 on the second line, D5 on the third line, and F#4 on the second line. The notes are connected by a horizontal line, indicating they are part of the same chord.

[illegible]

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND FLAT 7TH SCALE DEGREES.

The image shows three musical staves, each representing a different voicing for a C7 chord. The first staff is labeled 'C7 ON THE 3RD' and shows a sequence of notes on the 3rd string. The second staff is labeled 'ON THE 5TH' and shows a sequence of notes on the 5th string. The third staff is labeled 'ON THE FLAT 7TH' and shows a sequence of notes on the flat 7th string. Each staff contains a series of notes connected by lines, indicating a specific fingering or sequence of notes for the chord.

SCALE EXERCISE 3 - MINOR BEBOP SCALES

TRACK 19 - 112 BPM

TRACK 20 - 132 BPM

TRACK 21 - 152 BPM

PLAY ALL SUCCESSIVE
THIS ARTICULATION (NO

THIS IS THE 5TH MODE OF THE DOMINANT BEBOP SCALE. FOR FURTHER EXPLORATION, REFER TO THE EXPANSION IN SCALE EXERCISE 2.

TRUMPET IN B $\flat$

ONE BAR TWO FIVE

SWING

TRACK 22 - 100 BPM

TRACK 23 - 120 BPM

TRACK 24 - 140 BPM

Am 7 D 7 Gmaj 7 Gm 7 C 7 Fmaj 7

Fm 7 B $\flat$ 7 Ebmaj 7 Ebm 7 Ab 7 Dbmaj 7

C#m 7 F# 7 Bmaj 7 Bm 7 E 7 Amaj 7

Cm 7 F 7 Bbmaj 7 Bbm 7 Eb 7 Abmaj 7

Abm 7 Db 7 Gbmaj 7 F#m 7 B 7 Emaj 7

Em 7 A 7 Dmaj 7 Dm 7 G 7 Cmaj 7

TRUMPET IN B $\flat$ TWO BAR II-V

SWING

TRACK 25 - 100 BPM

TRACK 26 - 120 BPM

TRACK 27 - 140 BPM

TRUMPET IN B $\flat$

The musical score for Trumpet in B $\flat$ consists of five staves, each containing a melodic line and a series of chords. The chords are as follows:

- Staff 1: C $\flat$ m7, F7, B $\flat$ MAJ7
- Staff 2: B $\flat$ m7, E $\flat$ 7, A $\flat$ MAJ7
- Staff 3: A $\flat$ m7, D $\flat$ 7, G $\flat$ MAJ7
- Staff 4: F $\sharp$ m7, B7, E MAJ7
- Staff 5: E $\flat$ m7, A7, D MAJ7

The melodic lines are written in treble clef and include various rhythmic values, including eighth and sixteenth notes, as well as rests. The key signature changes from B $\flat$ major to E major between the third and fourth staves.

I TO IV MODULATION THROUGH II-V

TRUMPET IN B $\flat$

SWING

TRACK 28 - 92 BPM

TRACK 29 - 112 BPM

TRACK 30 - 132 BPM

TRUMPET IN B $\flat$

EVEN 8THS

TRACK 4 - 120 BPM

TRACK 5 - 140 BPM

TRACK 6 - 160 BPM

ETUDE 1 - MAJOR BEBOP

2

33 A^{MAJ}7 TRUMPET IN B_b G^{MAJ}7

38 F^{MAJ}7

42 G^{MAJ}7

46 A^{MAJ}7

50 D^{MAJ}7 G^{MAJ}7

54 C^{MAJ}7 F^{MAJ}7

58

61 G^{MAJ}7

TRUMPET IN B $\flat$

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

Chord progression for Etude 2 - Major Bebop:

Measures 1-4: Cmaj7, D $\flat$ maj7 (SIMILE)

Measures 5-8: Cmaj7, Fmaj7, E $\flat$ m7, A7

Measures 9-12: Dmaj7, E $\flat$ bmaj7, E $\flat$ m7, A7

Measures 13-16: Dmaj7, A $\flat$ m7, D7

Measures 17-20: Gmaj7, G $\flat$ m(maj7)

Measures 21-24: F $\sharp$ m7, B7, E $\flat$ m7, A7

Measures 25-28: Dmaj7, E $\flat$ bmaj7, Dm7, G7

Measures 29-32: Cmaj7, E $\flat$ bmaj7, A $\flat$ bmaj7, D $\flat$ bmaj7

TRUMPET IN B $\flat$

2

33 C $\text{maj}7$ D $\flat\text{maj}7$

36 C $\text{maj}7$

39 F $\text{maj}7$ E $\text{m}7$ A 7 D $\text{maj}7$ E $\flat\text{maj}7$

44 E $\text{m}7$ A 7 D $\text{maj}7$ A $\text{m}7$ D 7

49 G $\text{maj}7$ G $\text{m}(\text{maj}7)$

53 F $\sharp\text{m}7$ B 7 E $\text{m}7$

56 A 7 D $\text{maj}7$ E $\flat\text{maj}7$

60 D $\text{m}7$ G 7 C $\text{maj}7$ E $\flat\text{maj}7$ A $\flat\text{maj}7$ C $\sharp\text{maj}7$ C $\text{maj}7$

ETUDE 3 - DOMINANT BEBOP

TRUMPET IN B $\flat$

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

2 33 **Bb7** TRUMPET IN Bb

37 **Ab7**

42 **Bb7**

46 **Bbm7**

50 **Eb7 Cm7 F7**

53 **Bb7**

TRUMPET IN B $\flat$ **ETUDE 4 - DOMINANT BEBOP**

SWING

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

TRACK 18 - 152 BPM

2

TRUMPET IN B $\flat$

TRUMPET IN B $\flat$

ETUDE 5 - MINOR BEBOP

SWING

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

2

33 E_m7 $A7$ E_m7 $A7$ $F\#m7$ $F\#m7$ $B7$ $3 \wedge$

37 B_m7 $E7$ B_bm7 E_b7 $Dmaj7$ $F\#m7$ $B7$ $\wedge$

41 E_m7 $A7$ E_m7 $A7$ $F\#m7$ $B7$ $F\#m7$ $B7$ $\wedge$

45 B_m7 $E7$ B_bm7 E_b7 $Dmaj7$ $\wedge$

49 A_m7 $D7$ A_m7 $D7$ $Gmaj7$

53 B_m7 $E7$ B_m7 $E7$ $A7$

57 E_m7 $A7$ E_m7 $A7$ $F\#m7$ $B7$ $F\#m7$ $B7$ $3 \wedge$

61 B_m7 $E7$ B_bm7 E_b7 $Dmaj7$ $\wedge$

TRUMPET IN B $\flat$

Exercises in Developing Bebop Scale Language
for Collegiate Jazz Students

Lars Swanson
West Virginia University

Tenor Sax Edition

SCALE EXERCISE 1 – MAJOR BEBOP SCALES

TRACK 1 – 100 BPM

TRACK 2 – 120 BPM

TRACK 3 – 140 BPM

D^{MAJ7}

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

G^{MAJ7}

C^{MAJ7}

SIMILE

F^{MAJ7}

Bb^{MAJ7}

Ebmaj7

Abmaj7

Dbmaj7

F#maj7

Bmaj7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND 6TH SCALE DEGREES.

SCALE EXERCISE 2 - DOMINANT BEBOP SCALES

D7

TRACK 10 - 100 BPM

TRACK 11 - 120 BPM

TRACK 12 - 140 BPM

G7

PLAY ALL SUCCESSIVE 8TH NOTES WITH
THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

C7

SIMILE

F7

B67

Eb7
 Ab7
 Dbmaj7
 F#7
 B7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND FLAT 7TH SCALE DEGREES.

SCALE EXERCISE 3 - MINOR BEBOP SCALES

TRACK 19 - 112 BPM

TRACK 20 - 132 BPM

TRACK 21 - 152 BPM

PLAY ALL SUCCESSIVE 8TH NOTES WITH THIS ARTICULATION (NOTICE THE MARKING "SIMILE")

THIS IS THE 5TH MODE OF THE DOMINANT BEBOP SCALE. FOR FURTHER EXPLORATION, REFER TO THE EXPANSION IN SCALE EXERCISE 2.

TENOR SAXOPHONE

ONE BAR TWO FIVE

SWING

TRACK 22 - 100 BPM

TRACK 23 - 120 BPM

TRACK 24 - 140 BPM

TENOR SAXOPHONE

TWO BAR II-V

SWING
 TRACK 25 - 100 BPM
 TRACK 26 - 120 BPM
 TRACK 27 - 140 BPM

This sheet music is for a Tenor Saxophone Two Bar II-V exercise. It consists of eight staves of music, each containing two measures. The key signature is B major (two sharps: F# and C#). The tempo is marked as SWING, with three track options: TRACK 25 - 100 BPM, TRACK 26 - 120 BPM, and TRACK 27 - 140 BPM. The music is written in treble clef. Each staff begins with a specific chord, and the melody is composed of eighth and quarter notes, often using slurs to indicate phrasing. The chords for each staff are as follows:

- Staff 1: Bm7, E7, Amaj7
- Staff 2: Am7, D7, Gmaj7
- Staff 3: Gm7, C7, Fmaj7
- Staff 4: Fm7, Bb7, Ebmaj7
- Staff 5: Ebm7, Ab7, Dbmaj7
- Staff 6: C#m7, F#7
- Staff 7: Bmaj7, Dm7
- Staff 8: G7, Cmaj7, Cm7

TENOR SAXOPHONE

The musical score for Tenor Saxophone consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb). The music is written in a melodic style with various note values and rests. Above the first staff are the chords F7, Bbmaj7, and Bbm7. The second staff continues the melody and includes the chords Eb7, Abmaj7, and Abm7. The third staff features the chords Db7, Gbmaj7, and F#m7. The fourth staff includes the chords B7 and Emaj7. The fifth staff concludes the piece with the chords Em7, A7, and Dmaj7. The music ends with a double bar line.

Chord markings above the staves:

- Staff 1: F7, Bbmaj7, Bbm7
- Staff 2: Eb7, Abmaj7, Abm7
- Staff 3: Db7, Gbmaj7, F#m7
- Staff 4: B7, Emaj7
- Staff 5: Em7, A7, Dmaj7

TENOR SAXOPHONE

I TO IV MODULATION THROUGH II-V

SWING

TRACK 28 - 92 BPM

TRACK 29 - 112 BPM

TRACK 30 - 132 BPM

The sheet music is written for Tenor Saxophone in 4/4 time. It consists of 18 measures of music, organized into six lines of three measures each. The key signature changes from one flat (Bb) to two sharps (F#) and back to one flat (Bb). The chord progressions are as follows:

- Measure 1: Gmaj7
- Measure 2: Dm7
- Measure 3: G7
- Measure 4: Cmaj7
- Measure 5: Gm7
- Measure 6: C7
- Measure 7: Fmaj7
- Measure 8: Cm7
- Measure 9: F7
- Measure 10: Bbmaj7
- Measure 11: Fm7
- Measure 12: Bb7
- Measure 13: Ebmaj7
- Measure 14: Bbm7
- Measure 15: Eb7
- Measure 16: Abmaj7
- Measure 17: Ebm7
- Measure 18: Ab7
- Measure 19: Dbmaj7
- Measure 20: G#m7
- Measure 21: C#7
- Measure 22: F#maj7
- Measure 23: C#m7
- Measure 24: F#7
- Measure 25: Bmaj7
- Measure 26: F#m7
- Measure 27: B7
- Measure 28: Emaj7
- Measure 29: Bm7
- Measure 30: E7
- Measure 31: Amaj7
- Measure 32: Em7
- Measure 33: A7
- Measure 34: Dmaj7
- Measure 35: Am7
- Measure 36: D7
- Measure 37: Gmaj7

TENOR SAXOPHONE

EVEN 8THS

ETUDE 1 - MAJOR BEBOP

TRACK 4 - 120 BPM

TRACK 5 - 140 BPM

TRACK 6 - 160 BPM

2 TENOR SAXOPHONE

33 A⁺7 G⁺7

38 F⁺7

42 G⁺7

46 A⁺7

50 D⁺7 G⁺7

54 C⁺7 F⁺7

58

61 G⁺7

TENOR SAXOPHONE

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

Cmaj7

D♭maj7

SIMILE

TENOR SAXOPHONE

2

33 Cmaj7

36 Cmaj7 Fmaj7

40 Em7 A7 Dmaj7 Ebmaj7

44 Em7 A7 Dmaj7

47 Am7 D7 Gmaj7

51 Gm(maj7) F#m7 B7

55 Em7 A7 Dmaj7

59 Ebmaj7 Dm7 G7 Cmaj7

62 Ebmaj7 Abmaj7 Dbmaj7 Cmaj7

ETUDE 3 - DOMINANT BEBOP

TENOR SAXOPHONE

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

TENOR SAXOPHONE

ETUDE 4 - DOMINANT BEBOP

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

TRACK 18 - 152 BPM

28

TENOR SAXOPHONE

2

TENOR SAXOPHONE

ETUDE 5 - MINOR BEBOP

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

Em7 A7 Em7 A7 F#m7 B7 F#m7 B7

5 Bm7 E7 Bbm7 Eb7 Dmaj7 F#m7 B7

9 Em7 A7 Em7 A7 F#m7 B7 F#m7 B7

13 Bm7 E7 Bbm7 Eb7 Dmaj7

17 Am7 D7 Am7 D7 Gmaj7

21 Bm7 E7 Bm7 E7 A7

25 Em7 A7 Em7 A7 F#m7 B7 F#m7 B7

29 Bm7 E7 Bbm7 Eb7 Dmaj7 F#m7 B7

33 Em7 A7 Em7 A7 F#m7 F#m7 B7 3 ^

37 Bm7 E7 Bbm7 Eb7 Dmaj7 F#m7 B7

TENOR SAXOPHONE

2

41 E_m^7 A^7 E_m^7 A^7 $F\#m^7$ B^7 $F\#m^7$ B^7

45 B_m^7 E^7 B_bm^7 E_b^7 D^{maj7}

49 A_m^7 D^7 A_m^7 D^7 G^{maj7}

53 B_m^7 E^7 B_m^7 E^7 A^7

57 E_m^7 A^7 E_m^7 A^7 $F\#m^7$ B^7 $F\#m^7$ B^7 $3 \wedge$

61 B_m^7 E^7 B_bm^7 E_b^7 D^{maj7}

Exercises in Developing Bebop Scale Language
for Collegiate Jazz Students

Lars Swanson
West Virginia University

Trombone Edition

TROMBONE

EVEN 8THS

ETUDE 1 - MAJOR BEBOP

TRACK 4 - 120 BPM

TRACK 5 - 140 BPM

TRACK 6 - 160 BPM

2
33 *G*MAJ7

TROMBONE

*F*MAJ7

38

*E*bMAJ7

42

*F*MAJ7

46

*G*MAJ7

50

*C*MAJ7

*F*MAJ7

54

*B*bMAJ7

*E*bMAJ7

58

61 *F*MAJ7

TROMBONE

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

4/4

B $\flat$ MAJ7

BMAJ7
SIMILE

5 **B $\flat$ MAJ7** **E $\flat$ MAJ7** **Dm7** **G7**

9 **CMAJ7** **D $\flat$ MAJ7** **Dm7** **G7**

13 **CMAJ7** **Gm7** **C7**

17 **FMAJ7** **Fm(MAJ7)**

21 **Em7** **A7** **Dm7** **G7**

25 **CMAJ7** **D $\flat$ MAJ7** **Cm7** **F7**

29 **B $\flat$ MAJ7** **D $\flat$ MAJ7** **G $\flat$ MAJ7** **BMAJ7**

TROMBONE

2 $B\flat\text{maj}7$

33 $B\text{maj}7$

36 $B\flat\text{maj}7$ $E\flat\text{maj}7$

40 $Dm7$ $G7$ $C\text{maj}7$ $D\flat\text{maj}7$

44 $Dm7$ $G7$ $C\text{maj}7$ $Gm7$ $C7$

49 $F\text{maj}7$ $Fm(\text{maj}7)$

53 E_m7 $A7$ $Dm7$ $G7$

57 $C\text{maj}7$ $D\flat\text{maj}7$ $Cm7$ $F7$

61 $B\flat\text{maj}7$ $D\flat\text{maj}7$ $G\flat\text{maj}7$ $B\text{maj}7$ $B\flat\text{maj}7$

ETUDE 3 - DOMINANT BEBOP

TROMBONE

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

TROMBONE

2
33

Ab7

37

41

Gb7

45

Ab7

49

Abm7 Db7 Bbm7 Eb7

53

Ab7

TROMBONE

ETUDE 4 - DOMINANT BEBOP

SWING

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

TRACK 18 - 152 BPM

2

TROMBONE

ETUDE 5 - MINOR BEBOP

SWING

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

1 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

5 Am7 D7 Abm7 Db7 Cmaj7 Em7 A7

9 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

13 Am7 D7 Abm7 Db7 Cmaj7

17 Gm7 C7 Gm7 C7 Fmaj7

21 Am7 D7 Am7 D7 G7

25 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

29 Am7 D7 Abm7 Db7 Cmaj7 Em7 A7

TROMBONE

2 33 Dm7 G7 Dm7 G7 Em7 Em7 A7

37 Am7 D7 Abm7 Db7 Cmaj7 Em7 A7

41 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

45 Am7 D7 Abm7 Db7 Cmaj7

49 Gm7 C7 Gm7 C7 Fmaj7

53 Am7 D7 Am7 D7 G7

57 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

61 Am7 D7 Abm7 Db7 Cmaj7

Exercises in Developing Bebop Scale Language
for Collegiate Jazz Students

Lars Swanson
West Virginia University

Bass Edition

SCALE EXERCISE 1 – MAJOR BEBOP SCALES

SWING
C^{MAJ7}

TRACK 1 – 100 BPM

TRACK 2 – 120 BPM

TRACK 3 – 140 BPM

F^{MAJ7}

B^bMAJ7

E^bMAJ7

A^bMAJ7

D^bmaj7

G^bmaj7

Bmaj7

E⁺maj7

A⁺maj7

Dmaj7

Gmaj7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND 6TH SCALE DEGREES.

Cmaj7

ON THE 3RD

ON THE 5TH

ON THE 6TH

SCALE EXERCISE 2 - DOMINANT BEBOP SCALES

TRACK 10 - 100 BPM

TRACK 11 - 120 BPM

TRACK 12 - 140 BPM

C7

F7

Bb7

Eb7

Ab7

D $\flat$ 7

G $\flat$ 7

B7

E7

A7

D7

G7

ONCE YOU HAVE MASTERED THIS AT THE FASTEST TEMPO, TRY TO PRACTICE THESE SCALES STARTING ON THE 3RD, 5TH AND FLAT 7TH SCALE DEGREES.

C7

ON THE 3RD

ON THE 5TH

ON THE FLAT 7

SCALE EXERCISE 3 - MINOR BEBOP SCALES

TRACK 19 - 112 BPM

TRACK 20 - 132 BPM

TRACK 21 - 152 BPM

Bm^7 E^7 Bm^7 E^7
 Bm^7 E^7 Bm^7 E^7
 Em^7 A^7 Em^7 A^7
 Em^7 A^7 Em^7 A^7
 Am^7 D^7 Am^7 D^7
 Am^7 D^7 Am^7 D^7

THIS IS THE 5TH MODE OF THE DOMINANT BEBOP SCALE. FOR FURTHER EXPLORATION, REFER TO THE EXPANSION IN SCALE EXERCISE 2.

ONE BAR TWO FIVE

SWING

TRACK 22 - 100 BPM

TRACK 23 - 120 BPM

TRACK 24 - 140 BPM

SWING

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

ACOUSTIC BASS
TWO BAR II-V

SWING
TRACK 25 - 100 BPM
TRACK 26 - 120 BPM
TRACK 27 - 140 BPM

ACOUSTIC BASS

Bbm7 Eb7 Abmaj7
 Abm7 Db7 Gbmaj7
 F#m7 B7 Emaj7
 Em7 A7 Dmaj7
 Dm7 G7
 Cmaj7

The image shows a musical score for an acoustic bass line. It consists of 12 measures of music, each with a specific chord indicated above it. The chords are: Bbm7, Eb7, Abmaj7, Abm7, Db7, Gbmaj7, F#m7, B7, Emaj7, Em7, A7, Dmaj7, Dm7, G7, and Cmaj7. The music is written in a single staff with a bass clef. The key signature changes from B-flat major (first three measures) to D-flat major (measures 4-6), then to F# major (measures 7-9), and finally to C major (measures 10-12). The rhythm is a steady eighth-note pattern.

ACOUSTIC BASS

I TO IV MODULATION THROUGH II-V

SWING

TRACK 28 - 92 BPM

TRACK 29 - 112 BPM

TRACK 30 - 132 BPM

ETUDE 1 - MAJOR BEBOP

EVEN 8THS

TRACK 4 - 120 BPM

TRACK 5 - 140 BPM

TRACK 6 - 160 BPM

2

ACOUSTIC BASS

3

Gmaj7

33-35

40 Fmaj7

44 Eb^{MAJ7}

48 FMAJ7

Gmaj7

53

Cmaj7

FMAJ7

57

BbMAJ7

E6maj7

61

64 FMAJ7

ETUDE 2 - MAJOR BEBOP

SWING

TRACK 7 - 112 BPM

TRACK 8 - 132 BPM

TRACK 9 - 152 BPM

B $\flat$ MAJ7**BMAJ7**

SIMILE

2
33 Bbmaj7 Bmaj7

37 Bbmaj7 Ebmaj7 Dm7 G7 Cmaj7

42 Dbmaj7 Dm7 G7 Cmaj7

47 Gm7 C7 Fmaj7

51 Fm(maj7) Em7 A7

55 Dm7 G7 Cmaj7

59 Dbmaj7 Cm7 F7 Bbmaj7

62 Dbmaj7 Gbmaj7 Bbmaj7 Bbmaj7

ETUDE 3 - DOMINANT BEBOP

BOOGALOO:

TRACK 13 - 132 BPM

TRACK 14 - 152 BPM

TRACK 15 - 172 BPM

ACOUSTIC BASS

2

ETUDE 4 - DOMINANT BEBOP

SWING

TRACK 16 - 112 BPM

TRACK 17 - 132 BPM

> TRACK 18 - 152 BPM

ACOUSTIC BASS

2

ETUDE 5 - MINOR BEBOP

SWING

TRACK 31 - 100 BPM

TRACK 32 - 120 BPM

TRACK 34 - 140 BPM

ACOUSTIC BASS

2

33 Dm7 G7 Dm7 G7 Em7 Em7 A7

37 Am7 D7 Abm7 Db7 Cmaj7 Em7 A7

41 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

45 Am7 D7 Abm7 Db7 Cmaj7

49 Gm7 C7 Gm7 C7 Fmaj7

53 Am7 D7 Am7 D7 G7

57 Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

61 Am7 D7 Abm7 Db7 Cmaj7