

Mastering the Dominant Bebop Scale-Book 2

Steve Neff



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Another step closer to the lines and sounds of the bebop greats!

Created by Steve Neff

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MASTERING THE DOMINANT BEBOP SCALE

BOOK 2

STEVE NEFF



IN THE YEARS FOLLOWING MY RELEASE OF "MASTERING THE DOMINANT BEBOP SCALE", I DECIDED THAT A "MASTERING THE DOMINANT BEBOP SCALE-BOOK 2" ALSO NEEDED TO BE WRITTEN. AS I CONTINUED TO WORK ON TRANSCRIPTIONS OF SOLOS BY CHARLIE PARKER, SONNY STITT, HANK MOBLEY, ART PEPPER, PHIL WOODS, CANNONBALL ADDERLEY, AS WELL AS MANY OTHERS, I NOTICED THAT THERE WERE A LOT OF ELEMENTS AND IDEAS IN THE LINES THAT WERE NOT COVERED BY MY FIRST BOOK.

THE FIRST BOOK IS FOCUSED ON MASTERING THE BEBOP SCALE AND THEN ADDING LINKS THAT ALL START ON A CHORD TONES. ALTHOUGH THIS APPROACH TO BEBOP LINES WORKS AND IS EFFECTIVE AS FAR AS IT GOES, THE TRUTH IS THAT MANY OF THE LINES OF THE GREAT PLAYERS LISTED ABOVE DO NOT FOLLOW THESE NICE TIDY RULES OF THE FIRST MASTERING THE BEBOP SCALE BOOK. FOR EVERY LINE I WOULD FIND THAT WOULD FOLLOW THE CHORD TONE ON A DOWNBEAT RULE, I WOULD FIND MANY OTHERS THAT WOULD DEFY THIS RULE.

MY GOAL IN WRITING BOOK 2 IS TO INTRODUCE YOU TO SOME OF THESE MORE ADVANCED LINKS AND LINES THAT I HAVE TAKEN FROM MANY OF THE GREAT PLAYERS LISTED ABOVE. THESE MORE ADVANCED "LINKS" CREATE MORE COMPLEX LINES THAT WEAVE IN AND OUT OF THE TONALITY THEY ARE PLAYED OVER AND MAKE THE LINES MUCH MORE INTERESTING.

THE ADDED BENEFIT OF LEARNING THESE ADDITIONAL LINKS IS SIMILAR TO LEARNING WORDS WHEN STUDYING A LANGUAGE. THE MORE WORDS YOU KNOW AND UNDERSTAND, THE BETTER YOU CAN COMMUNICATE AND THE MORE IDEAS AND THOUGHTS YOU CAN CONVEY TO OTHERS. THE SAME HOLDS TRUE FOR EACH OF THESE LINKS, THE MORE YOU LEARN AND MASTER, THE MORE INTERESTING AND VARIED LINES YOU CAN CREATE.

THE BOOK IS DIVIDED INTO TWELVE CHAPTERS, ONE FOR EACH KEY AROUND THE CIRCLE OF FIFTHS. THE FIRST PART OF EACH CHAPTER INCLUDES 33 BRAND NEW LINKS THAT ARE NOT IN BOOK ONE. THESE ARE LINKS THAT I HAVE DISCOVERED SINCE WRITING BOOK ONE THAT I THINK ADD NEW AND INTERESTING SOUNDS AND TEXTURES TO THE LINES.

THE SECOND PART OF EACH CHAPTER INCLUDES WHAT I CALL SUBSTITUTION LINKS AS WELL AS NON-CHORD TONE LINKS. THIS IS THE SECTION THAT I AM THE MOST EXCITED ABOUT AS MASTERING THESE LINKS WILL TAKE YOU A STEP CLOSER TO THE LINES OF THE BEBOP GREATS.

EXAMPLE FROM BOOK USING NON-CHORD TONE LINK, SUBSTITUTION LINK AND LINKS FROM BOOK 1

The musical notation shows a sequence of seven measures on a single staff. Above the staff, the chords D-7 and G7 are indicated. The measures are labeled below as follows: NC LINK #16, LINK 25, LINK 2, BEBOP SCALE, LINK 4, SUB LINK 3, and BEBOP SCALE. The notation includes various accidentals (sharps, flats, naturals) and note values (quarter, eighth, and half notes) to represent the specific melodic lines for each link and scale.

THESE LINKS CAN BE ADDED TO YOUR EXISTING BEBOP LINES FROM YOUR STUDY OF BOOK ONE. EACH LINK HAS SPECIFIC RULES THAT GOVERN HOW IT CAN BE ADDED AND WHERE. ALTHOUGH THESE RULES CAN BE CUMBERSOME AND PERHAPS HARD TO GRASP, IT IS IMPORTANT TO UNDERSTAND THEM SO THAT YOU CAN CREATE YOUR OWN LINES. ALTHOUGH I HAVE PROVIDED MULTIPLE EXAMPLES TO DEMONSTRATE HOW TO USE EACH LINK, THE GOAL IS NOT JUST TO MEMORIZE THE LINES I HAVE WRITTEN BUT TO UNDERSTAND HOW TO ADD THEM INTO YOUR OWN LINES WHILE IMPROVISING. YOU WANT THE FREEDOM TO INSERT THESE LINKS IN MULTIPLE WAYS SO THAT YOU ARE NOT JUST PLAYING "MEMORIZED LICKS" BUT MAKING UP NEW AND VARIED LINES AS YOU IMPROVISE.

FOR EACH LINK, I PROVIDE MULTIPLE EXAMPLES TO LEARN FROM. FOR MOST OF THE LINKS I PROVIDE FIVE TWO BAR EXAMPLES AND ONE FOUR BAR EXAMPLE. EXAMPLE ONE USES THE LINK ON BEAT ONE, EXAMPLE TWO USES THE LINK ON BEAT TWO, EXAMPLE THREE USES THE LINK ON BEAT THREE, EXAMPLE FOUR USES THE LINK ON BEAT FOUR, EXAMPLE FIVE USES THE LINK ON BEAT ONE OF MEASURE TWO. EXAMPLE SIX IS AN EXTENDED FOUR BAR LINE THAT USES MORE VARIED LINKS AND IDEAS TO EXTEND THE LINE.

IT IS IMPORTANT TO PRACTICE USING THE LINKS ON A VARIETY OF BEATS SO THAT YOU HAVE THE MOST FREEDOM WHEN USING THEM. FOR EXAMPLE, A LINK PLAYED ON BEAT ONE HAS A VERY DIFFERENT FEEL WHEN PLAYED ON BEAT TWO. YOU NEED TO FEEL COMFORTABLE USING THESE LINKS ON ANY AND ALL BEATS.

MANY OF THE EXAMPLE LINES MIX THE NEW LINKS WITH THE BEBOP SCALE, THE LINKS FROM BOOK ONE AND OTHER LINKS FROM THIS BOOK.

ALL OF THIS MATERIAL CAN BE USED WITH JAMEY AEBERSOLO'S VOLUME 84 "DOMINANT 7TH WORKOUT". ALSO, REMEMBER THAT ALTHOUGH I HAVE WRITTEN ALL OF THESE IDEAS WITH A DOMINANT CHORD NOTATED ABOVE IT, THE IDEAS CAN ALSO BE USED ON A 11-7 V7 PROGRESSION AS WELL. SO ALL THE G7 LINES CAN ALSO BE USED OVER D-7 G7 PROGRESSIONS OR EVEN OVER JUST THE D-7 CHORD AS WELL.

I HOPE YOU ENJOY MASTERING THE BEBOP SCALE-BOOK 2 AND THAT IT HELPS YOU GET ANOTHER STEP CLOSER TO THE GREAT LINES OF THE BEBOP MASTERS WHO CAME BEFORE US.

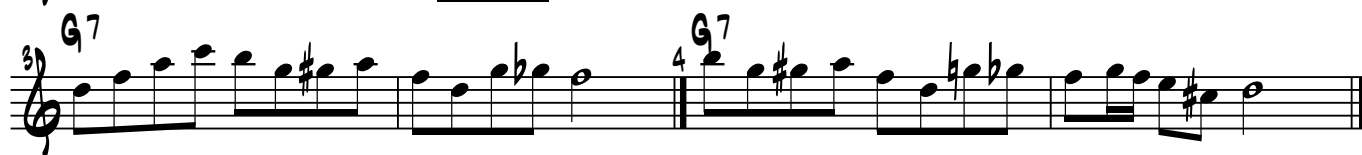
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G7 BEBOP SCALE LINKS

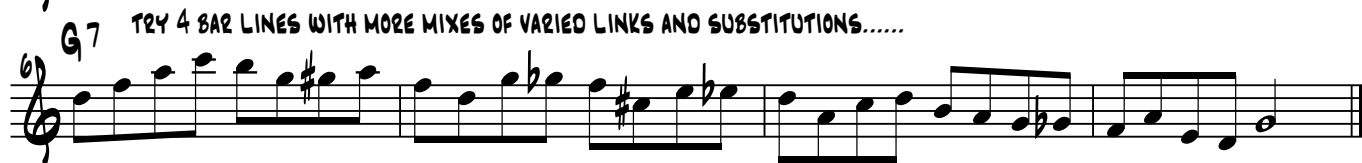
THESE BEBOP SCALE LINKS CAN BE INSERTED INTO THE BEBOP SCALE WHENEVER YOU GET TO THE FIRST NOTE OF THE LINK WHILE PLAYING THE SCALE. AFTER YOU PLAY THE LINK YOU CAN CONTINUE WITH THE BEBOP SCALE OR EVEN CONTINUE WITH ANOTHER LINK IF YOU WANT.

CONTINUED

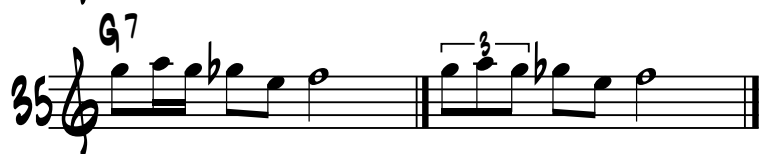
FROM BOOK 1 G7



TRY COMING UP WITH YOUR OWN 2 BAR LINES USING THE DOMINANT BEBOP SCALE, BEBOP LINKS FROM BOOK 1 AND THIS SUBSTITUTION LINK WHEN YOU ARE ABOUT TO PLAY THE 5TH.



TRY 4 BAR LINES WITH MORE MIXES OF VARIED LINKS AND SUBSTITUTIONS.....



F7 SUBSTITUTION & NON-CHORD TONE LINKS

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SUBSTITUTE FOR ROOT WHEN LINE APPROACHES FROM ABOVE AS IN EXAMPLE 3. IF LINE APPROACHES FROM BELOW BEST TO LEAVE THE MAJOR 7TH OUT OF THE LINE AND ADD THE LINK AFTER THE ROOT AS IN EXAMPLE 5.



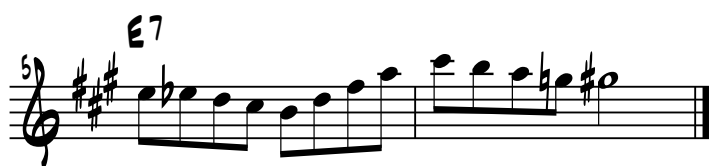
SUBSTITUTE FOR THE 5TH



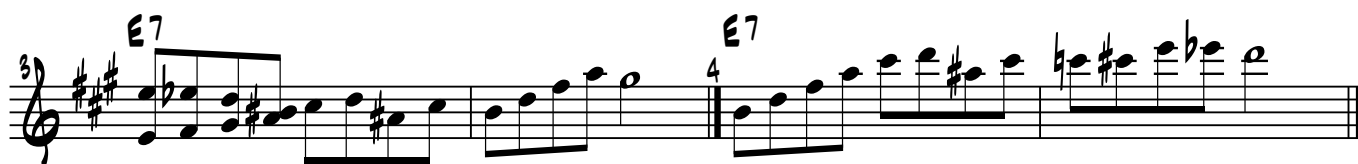
E7 SUBSTITUTION & NON-CHORD TONE LINKS



THIS LINK CAN BE SUBSTITUED FOR THE 5TH WHEN LINE APPROACHES FROM BELOW LIKE EXAMPLES 5 & 6. IF APPROACHING FROM ABOVE USE A HALF STEP APPROACH FROM BELOW AFTER THE 7TH AS IN EXAMPLES 2-4.



THIS LINK CAN BE SUBSTITUED FOR THE 5TH WHEN APPROACHING FROM BELOW AS IN EXAMPLE 3 (BOTTOM NOTES) AND 4. IF APPROACHING FROM ABOVE USE A HALF STEP APPROACH FROM BELOW BEFORE THE LINK AS IN EXAMPLES 2, 3(TOP NOTES), 5 AND 6



A7 Bebop Scale Links





Steve Neff has been playing and teaching saxophone and jazz improvisation around the New England area for the last 25 years. He is the author of many effective jazz improvisation methods as well as founding the popular jazz video lesson site Neffmusic.com.

In the years following my release of "Mastering the Dominant Bebop Scale", I decided that a "Mastering the Dominant Bebop Scale-Book 2" also needed to be written. As I continued to study the solos of the bebop greats like Charlie Parker, Sonny Stitt, Gene Ammons, Hank Mobley, Art Pepper, Phil Woods, Cannonball Adderley and many others, I noticed that there were a lot of elements and ideas being used outside of the bebop scale material in my first book.

My goal in writing this second book is to introduce you to some of these more advanced lines and ideas in a similar approach as my first book. These more advanced bebop "links" as I call them, create more complex lines that weave in and out of the tonality they are being used over and make the lines much more interesting.

The added benefit of learning these additional "links" is similar to learning words when studying a language. The more words you know and understand, the better you can communicate and the more ideas and thoughts you can convey to others. The same holds true for each of these musical "links", the more you learn and master, the more interesting and varied your lines will be while improvising.

The book is divided up into twelve chapters, one for each key. The first half of every chapter includes 33 new bebop links that can be added one at a time to your jazz vocabulary. These are links that I have discovered since writing book one that I think add new and interesting sounds and textures to your jazz lines.

The second half of every chapter includes what I call "Substitution Links" as well as "Non-Chord Tone Links". These are ideas and musical words that I picked out from the great jazz soloists listed above. They don't fit easily into the existing bebop scale rules from book one but with a little effort and creativity, I have created some new rules for each "link" to help you add it to your existing lines.

Each "link" comes with multiple two bar and four bar lines that mix the varied "links" from book one with the new content from book two. Think of each new "link" as a new word that you are adding to your vocabulary. When you speak, you are usually not thinking of every word you are saying but rather pulling words from your existing vocabulary stored in your brain. The goal of this series of books is to help you get to the point where you can effortlessly use any of the musical vocabulary contained within in a multitude of ways to express yourself musically.

I hope you enjoy this book and that it does indeed take you one step closer to creating great lines like the bebop masters that came before us. -Steve Neff

