

8 Rhythmic displacement

Bebop scales using slurs and alternate fingerings

Ex. 12-3 demonstrates the extensive use of slurs and some alternate fingerings on what most jazz musicians now call the “Bebop Dominant scale.” A bebop scale is an eight-note scale created by adding one chromatic passing tone (in each octave) to a regular seven-note scale. The scale used here is the G bebop dominant scale, which is G mixolydian (parent scale is C major) with added F# notes, written F# ascending and Gb descending. The scale is played with the notes of G7 on the beats. It also fits over B[♭]7, D-7 (Dorian), and F^Δ7 (Lydian). Notice that two fingerboard diagrams are shown, one for an ascending form and another for the descending form. The F# near the top of the scale is played on the first string with the first finger sliding up to the G. When descending, the same note, now written as G^b, is played with the fourth finger on the second string sliding down to F[♯]. The slides are also slurs that are in addition to the hammer-ons and pull-offs.

Ex.12-3

G Bebop Dominant Scale

G⁷

Ex. 12-4 demonstrates using the C Bebop Major scale, which is a C major scale with added G# notes when ascending and added A \flat notes when descending. It starts on C, which places the notes of C6 on the beats. It also fits over C Δ 7 and A-7 (Aeolian or A natural minor). Again notice that two fingerboard diagrams are shown, one for an ascending form and another for the descending form with some alternate fingerings. And again there are slides used for slurs in addition to hammer-ons and pull-offs.

Only these examples for bebop scales will be shown here, one for the bebop dominant scale and one for the bebop major scale, but you should work out at least four more forms for each using these and the CAGED forms as models. For an in-depth explanation and a complete presentation of bebop scales on the guitar (including examples from transcribed solos) please see Chapter 2 of my book *Line Games* (Sher Music Co.) starting on page 73.

Ex.12-4

C Bebop Major Scale

C⁶

Left hand fingertip rolling combined with right hand picking variations

Ex. 12-5 shows an exercise for playing notes on adjacent strings with the same finger combined with picking variations. This is a study in rolling the left hand fingertips. This technique may not be practical on classical guitars with their wider string spacing, but is most useful on most jazz and other electric guitars. The idea is to achieve a legato sound (no silent gaps between the notes) without the notes actually ringing together like a chord, which would happen if we used a partial bar with the fingers. When both notes of a pair played by the same finger are played with the usual