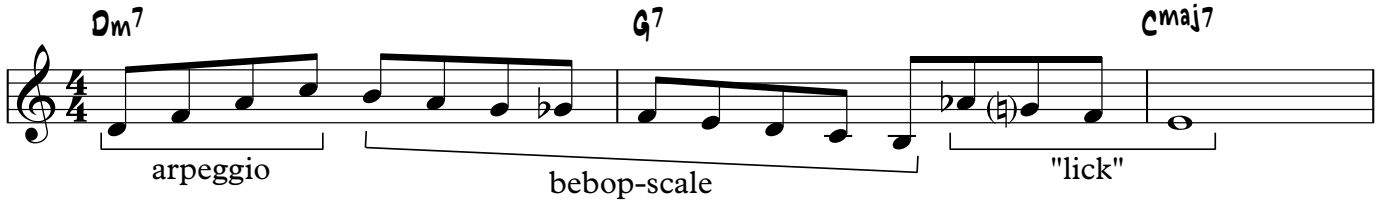


# Fundamentals of Bebop

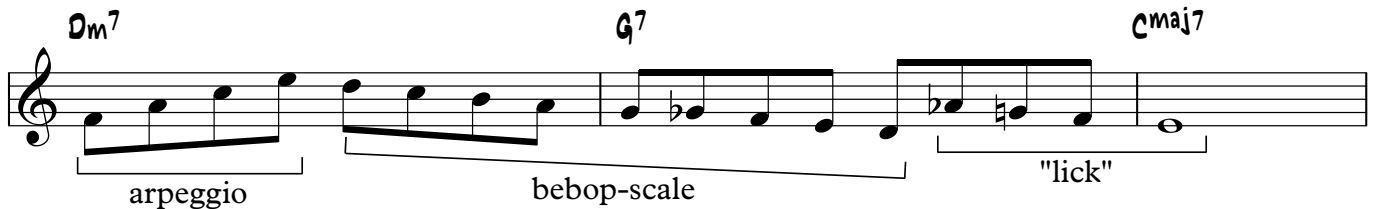
Before beginning with these exercises the student should have studied the bebop scale in all keys, as well as arpeggiations of every major, minor and dominant chord.



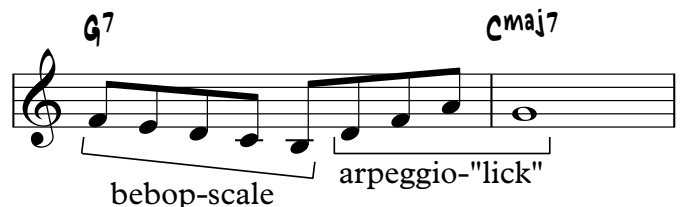
The example above is a combination of arpeggios, bebop-scales and "licks" that together make up a common bebop phrase. Notice how the bebop-scale begins before the V7-chord hits. Since Dmin7 and G7 both use the same chord scale they can be stretched or interchanged.

## How to practice:

1. Practice ii-V-I progressions in every key, beginning every ii chord with an arpeggio and every V7-chord with a bebop scale.
2. Practice beginning the arpeggios on different scale degrees, and see how that affects the way they resolve to the bebop-scale. In the example below, notice how the arpeggio now begins on the 3rd of Dm7, and resolves from the 9th of Dmin7 to the 5th of G7.



3. Try creating your own endings to the phrases. Here are a few examples of what you can do:



*These exercises will free you from playing the same "licks" all the time, and allow you to come up with new bebop-lines on the spot. Make sure to practice the exercises in all twelve keys, beginning from every chord tone, and varying the "licks" used to resolve the phrases. When you can do this effortlessly, begin applying the exercises to tunes. You should also refer to the "Charlie Parker Omnibook" for inspiration and expansions beyond these techniques.*