

# BEBOP SCALES

## JAZZ SCALES AND PATTERNS IN ALL 12 KEYS

by JOE RIPOSO



Published by  
**JAMEY AEBERSOLD JAZZ®**  
P.O. Box 1244  
New Albany, IN 47151-1244  
[www.jazzbooks.com](http://www.jazzbooks.com)  
ISBN 978-1-56224-037-0

Engraving by JOE RIPOSO  
Engraving Formatting and Editing by KATIE COSTELLO & JASON A. LINDSEY  
Cover Design & Layout by JASON A. LINDSEY

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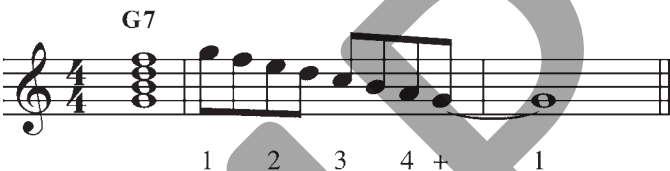
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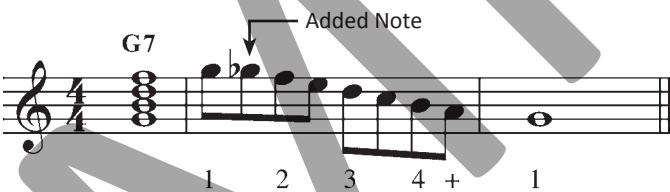
# Use of Chromatic Tones

For the following two reasons an added chromatic tone should be used when playing eight-note scale patterns.

1. Adding a chromatic note to the eight-note scale will allow for better phrase balance.
2. The added chromatic note will allow for the chord tones of the scale to fall on a strong down beat in the measure

Compare the following examples:

A. 

B. 

In Example (A) the last note “G” falls on the “and” of the 4th beat of the measure. This makes the scale sound awkward. The first note “G” falls on the 1st beat, which is a chord tone, but on all the other beats (2, 3, and 4) a non-basic chord tone appears.

In example (B), the last note “G” falls on the 1st beat of the second measure, which gives the phrase proper musical balance. The addition of the chromatic half step in the eight note scale in example (B) solved the problem of not having a chord tone fall on all the down beats. The note “G” is on the 1st beat, the note “F” is now on the 2nd beat, the note “D” falls on the 3rd beat, “B” falls on the 4th beat, and the note “G” falls on the 1st beat of the next measure giving the scale balance.



# Dorian Scales

## With the added 1/2 Step Ascending and Descending Pattern in 4ths

Using the same concept as in the chromatic pattern, the following is an ascending and descending pattern in 4ths. Many jazz tunes use the chord progression of a 4th, often called the “cycle.” This is true especially in the middle section of a tune called the bridge.

By practicing this exercise, you will develop your ear to hear the standard progression of a 4th and how the appropriate Dorian scale with the 1/2 step is used.

Play the following 12 scale progressions with and without the printed page. This is all about loading up with the sounds necessary to play over a progression in 4ths.

C m7

F m7

Bbm7

Ebm7

Abm7

# Locrian (Half-Diminished) Scales

## With the added 1/2 Step Ascending and Descending Pattern in Major 3rds

To continue to load up with your experience of playing scales with the added 1/2 step over some of the most common chord progressions, you need to practice the following:

Many chord progressions use the interval of a Major 3rd.

Play the following 12 scale progressions with and without the printed page. This is all about loading up with the sounds necessary to play over a progression in Major 3rds.

CØ

EØ

AØ

C#Ø

FØ

# Application

---

Now that you have developed your ear to hear where the added  $\frac{1}{2}$  step chromatic tone can be used, you need to combine the scales to shape a melodic line. The most common use of these combined scales is over a I17, V7, I chord progression.

You may find that there are places where additional chromatic tones can be used. In the following examples, I have taken the liberty to use a few of these extra chromatic tones to even out the melodic line.

**Remember, the reason for using  $\frac{1}{2}$  step chromatic tones is so that the chord tones fall on all the strong down beats in a measure.**

Jazz players use scales with added chromatic tones with ease. These added chromatic tones help to navigate through chord progressions. Chromatic tones in the 8th note scale can be thought of as hinge tones. It is important to hinge one scale to an other.

A jazz player selects a target note in the new chord to go to and uses the added chromatic tone in the 8th note scale to get to the desired note. Using the 8th note scale in this way will provide the much needed line direction, or as some times called, "forward motion" in the melodic line.

Each chord in a progression needs to be married to each other. They should not be thought of as individual chords. They are all related to each other in the progression. Think of the key center of each chord and play on the key center using the unique color tones of each chord.

In the minor 7 chord, the 3rd is a desired note as well as the 7th. The note that makes the minor chord sound Dorian is the 6th. As stated earlier, all the notes of a Dorian scale are good notes to use.

The most common target note for better line direction in the Dom.7 chord or Mixolydian scale is the 3rd and 7th. All the other notes, with the exception of the 4th note, are good target notes to use. The 4th note of the Mixolydian scale is an avoidance tone and should not be use as a target tone.

In a Major chord, once again, the 3rd and 7th notes are the desired tones to consider as target notes. All the other notes, with the exception of the 4th note, are good target notes to use.

One needs to practice these concepts to allow them to become automatic. Jazz players play without thinking of the mechanical process of performing these concepts. They do not make a physical response when they hear a chord progression but they make a mental response.

# About the Author

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JOE RIPOSO (Saxophonist, Composer, Arranger and Jazz Educator) is the Director of Jazz Studies at Syracuse University. The former Director of Music Education for the Liverpool Central School District (31 years) served as past president of the International Association of Jazz Educators (N.Y.S. Unit) and as the North Eastern Division Coordinator for the International Association of Jazz Educators.

Riposo has served as Jazz Coordinator and Clinician for the NY State School Music Association. He is the recipient of the presidential medallion for his leadership and contributions to the New York State School Music Association. Riposo holds the New York State School Music Association certification as a Woodwind Adjudicator and as a State Jazz Adjudicator.

Riposo is also an active performer, having worked in house bands for nationally known artists such as Tony Bennett, Sammy Davis, Jr., Nat King Cole, Ella Fitzgerald and the McGuire Sisters, and others. He has played a special performance with the Woody Herman Band on tour with Jackie Leonard and Tony Bennett. He has also performed in bands for Diane Schuur, Harry Connick Jr. and Natalie Cole. Riposo also conducted jazz ensembles with many renowned guest soloists including Dizzy Gillespie, Phil Woods, Marvin Stamm, Glenn Drewes, Darius Brubeck, Nick Brignola, and Bob Kindred. Riposo appears frequently as clinician, adjudicator, guest conductor and soloist in many jazz festivals throughout the U.S.

He is the composer of numerous published compositions and is the author of *Jazz Improvisation "The Whole-Brain Approach"* and a Recorder Method (1999 by LMI) and a second Recorder Method published by Increase Music. Joe is a contracted writer for Increase Music Publishers, Walrus Music Publishers and Jamey Aebersold Jazz®.

Riposo received the Outstanding Jazz Educators Award from the National Band Association for effective leadership in instrumental music education by developing successful concert and jazz bands in America's schools.

On November 21, 1997, Riposo was inducted into the (SAMMYS) Music Hall of Fame. He was also inducted in the Fine Arts Hall of Fame on June 8, 2003. Riposo is the recipient of the 2008 Jazz Educator of the Year Award presented by CYN Jazz Arts.