

In addition to traditional tertian functional harmony, jazz commonly uses specific scales to create unique sounds. The most popular jazz scales are called *bebop* scales. The three most frequently used scales are the bebop major, bebop minor and the bebop seventh scales.

The *bebop major scale* is simply a major scale with a flatted sixth added, making it an eight-note scale.



Note that chord tones are now placed on stressed beats. Further, the additional chord tone now creates a fully diminished seventh chord on scale degree seven. This can now serve as an enhanced leading tone or a substitute for the V7b9 chord.



By creating chords on each scale degree, the resulting harmony suggests a strong tonic/dominant relationship.



The *bebop minor scale* is an ascending melodic minor scale with an additional flatted sixth.



Note again that chord tones are now placed on stressed beats. The additional chord tone again creates a fully diminished seventh chord on scale degree seven. This can now serve as an enhanced leading tone or a substitute for the V7b9 chord in a minor key.



This harmonization approach can be very useful to create a sense of harmonic motion within a chord structure that might otherwise seem stagnant.

Creating chords on each scale degree again suggests a very strong tonic/dominant relationship.



Note the following melody is derived from the first five notes of a major scale.



Using the major bebop scale harmonization technique, we can now harmonize the melody as follows:



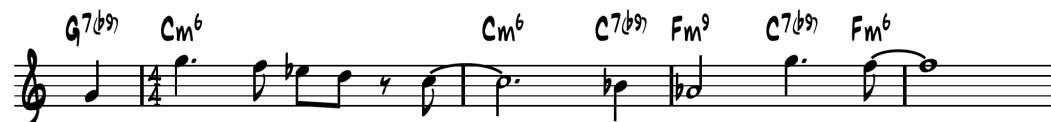
We can also harmonize a melody in a minor key.



Using the minor bebop scale harmonization technique, we can now harmonize the melody as follows:



Bebop scale harmonization is quite helpful in leading to new tonal centers. Note the following melody and harmonic progression:



By using this method, we can harmonize the melody in the following manner:

A single staff of music in 4/4 time. The melody consists of eighth and quarter notes. Above the staff, the following chord symbols are written: G7(b9), Cm6, Cm6, C7(b9), Fm9, C7(b9), Fm6.

Using the Drop 2 method creates the following texture:

A single staff of music in 4/4 time, identical to the previous example. The chord symbols are: G7(b9), Cm6, Cm6, C7(b9), Fm9, C7(b9), Fm6. The voicing of the chords is shown as a drop 2 texture.

This is an useful tool for arranging for four voices (i.e. trumpets).

If writing for five voices (i.e. sax section), the following five-way-closed voicing is very effective. In the approach, the melody is doubled at the octave:

A single staff of music in 4/4 time, identical to the previous examples. The chord symbols are: G7(b9), Cm6, Cm6, C7(b9), Fm9, C7(b9), Fm6. The voicing of the chords is shown as a five-way-closed texture.

The following example shows how the drop 2 method can be adapted for brass:

A musical score for four trumpets (TPT. 1, 2, 3, 4) and a bass line. The trumpets play a melody in 4/4 time. The bass line provides harmonic support with chords. The chord symbols are: G7(b9), Cm6, Cm6, C7(b9), Fm9, C7(b9), Fm6.