



The Dominant Bebop Scale - Part 2

In the first part of this series, we learnt that by inserting a passing note between the 7th and octave of a mixolydian scale, we can create a strong quaver line. We can vary this slightly by inserting the passing note between the 5th and 6th degree of the scale. The passing note is marked in orange.

C D **E** F **G** **G#** **A** Bb **C**
1 & 2 & 3 & 4 & 1

If we use this idea then we get the root, 3rd, 5th and 6th degrees of the scale on the beats of the bar and the passing tones on the second quaver of each beat. This concept works when descending the scale as well as ascending the scale.

We can insert any note between the 5th and 6th degree of the mixolydian scale. This could be a note from the scale -

C D **E** F **G** **C** **A** Bb **C**
1 & 2 & 3 & 4 & 1

Or an altered extension -

C D **E** F **G** **F#** **A** Bb **C**
1 & 2 & 3 & 4 & 1