

Basics of Bebop Vocabulary

tonebase trumpet

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Introduction: A Brief History of Bebop

- Exploration of advanced harmonies, complex syncopation, intricate melodies... pushing the musical boundaries; similar approach as 20th-century classical composers
- Charlie Parker, Dizzy Gillespie, Miles Davis, Bud Powell, Thelonious Monk, Dexter Gordon, James Moody, Sonny Rollins, Fats Navarro, Clifford Brown, Charlie Christian, Kenny Clarke, Max Roach, Art Blakey, many more....
- “Musician’s music” / not intended for dancing /
- Different from “swing” / still rooted in the blues!

Introduction: Listening Guide

Courtesy of Stuart Mack

Louis Armstrong:

West End Blues

Potato Head Blues

Alligator Crawl

What A Wonderful World

Ella Fitzgerald & Louis Armstrong Porgy
And Bess (Album)

The Best Of The Hot Five & Hot Seven
Recordings (Album)

Dizzy Gillespie:

Manteca

Bebop

Bloomdido

On The Sunny Side Of The
Street (Album)

Groovin' High (Album)

Oscar Peterson & Dizzy
Gillespie (Album)

Introduction: Listening Guide (2)

Clark Terry:

Brotherhood Of A Man

Mumbles

Satin Doll

Mack The Knife

Oscar Peterson Trio + 1 Clark Terry
(Album)

Clark Terry & Bob Brookmeyer
(Album)

Brahms Lullaby (Album)

Miles Davis:

So What

Bag's Groove

Nefertiti

Kind Of Blue (Album)

Sketches Of Spain (Album)

Seven Steps To Heaven
(Album)

Someday My Prince Will
Come (Album)

Lee Morgan:

Ceora

Mr. Kenyatta

The Gigolo (Album)

The Sidewinder (Album)

Tom Cat (Album)

Cornbread (Album)

Listening

- Active listening
 - Listening with a “w” question
 - Pause and try to capture the “vibe” on trumpet - don’t worry about notes
 - Then focus only on notes
- Make playlists of your favorites
 - Things that inspire you
 - Things with sounds that draw your ear in!
 - Things you want to transcribe
- Ask others “what are you listening to right now?”

Horizontal vs. Vertical

- Bebop study consists of learning theory and ideas and then immediately going to the trumpet to test them out
- Horizontal ideas → lines, melodies, chord progressions, movement over time, how to move between chords
- Vertical ideas → a single chord, arpeggio, shape, a moment IN time, what note over what chord

Understanding the Blues

- Blues is vocal, expressive, joyful music
- Harmonically / structurally: watch Jeremy Siskind's lesson on blues
 - Treat the blues as 3 four-bar phrases
 - Learn riffs
 - Practice AAB blues forms
 - Practice chord tones with as few notes as possible

Understanding the Blues

- Listen to all instrumentalists play and sing the blues
 - Muddy Waters, BB King, Bessie Smith, Stevie Ray Vaughan, Eric Clapton, Janis Joplin
 - Art Tatum, Oscar Peterson, Charlie Parker, Johnny Hodges, King Curtis, Illinois Jacquet, Ben Webster, Stan Getz, Flip Phillips, John Coltrane, Ornette Coleman
 - King Oliver, Louis Armstrong, Charlie Shavers, Sidney Bechet

Language: Arpeggiation

Goal: practice permutations of arpeggios over chords

Start with ii-V-I progression

Basic Arpeggios: 1-3-5

Musical notation for a ii-V-I progression in C major, showing arpeggios for Bm⁷, E⁷, and A^{maj7} chords. The notation is in treble clef, common time (C), and consists of three measures. The first measure is for Bm⁷ (B2, D3, F#3, A3), the second for E⁷ (E2, G#2, B2, D3), and the third for A^{maj7} (A2, C#3, E3, G#3). The notes are written as quarter notes in the first two measures and half notes in the third measure.

Language: Arpeggiation

Basic Arpeggios: 1-3-5-7

Musical notation for Basic Arpeggios: 1-3-5-7. The notation is on a single treble clef staff. It is divided into three measures, each with a chord label above it: Bm⁷, E⁷, and Amaj⁷. The first measure (Bm⁷) contains four eighth notes: B2, D3, F#3, and A3. The second measure (E⁷) contains four eighth notes: E2, G#2, B2, and D3. The third measure (Amaj⁷) contains four eighth notes: A2, C#3, E3, and G#3.

1-3-5-7-9

Musical notation for 1-3-5-7-9 arpeggios. The notation is on a single treble clef staff. It is divided into three measures, each with a chord label above it: Bm⁹, E^{7(b9)}, and Amaj⁹. The first measure (Bm⁹) contains five eighth notes: B2, D3, F#3, A3, and B3. The second measure (E^{7(b9)}) contains five eighth notes: E2, G#2, B2, D3, and F3. The third measure (Amaj⁹) contains five eighth notes: A2, C#3, E3, G#3, and A3.

1-3-5-7-11-13

Musical notation for 1-3-5-7-11-13 arpeggios. The notation is on a single treble clef staff. It is divided into three measures, each with a chord label above it: Bm¹³, E^{13(#11)}, and Amaj¹³. The first measure (Bm¹³) contains six eighth notes: B2, D3, F#3, A3, B3, and D#4. The second measure (E^{13(#11)}) contains six eighth notes: E2, G#2, B2, D3, F3, and G#3. The third measure (Amaj¹³) contains six eighth notes: A2, C#3, E3, G#3, A3, and B3.

Language: Arpeggiation

- Play with a metronome
- Use this same approach over tunes you're practicing
- Use a variety of rhythms / invent your own exercise
- Listen to music and pick out patterns your favorite players use
- Can introduce chromaticism or scale movement

Bebop Fundamentals: ii-V-I Arpeggio Pattern #4

The image shows a musical exercise on a single staff in treble clef. It consists of four measures. The first measure is marked with a Bm7 chord and contains a triplet of eighth notes: B2, D3, and E3. The second measure is marked with an E7(b13) chord and contains a triplet of eighth notes: E3, G3, and B2. The third measure is marked with an Amaj7 chord and contains a triplet of eighth notes: A2, C3, and E3. The fourth measure contains a whole note chord, which is an A major triad (A2, C3, E3). The exercise demonstrates a chromatic movement in the bass line of the ii-V-I progression.

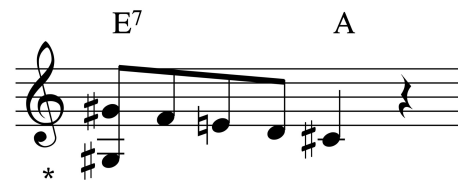
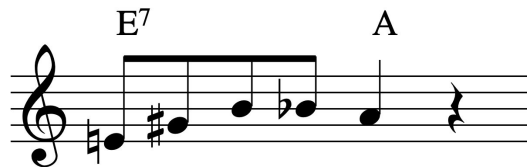
Language: Enclosures/Building Blocks

Enclosure = circling a chord tone by half-step in both directions

A building block of bebop vocabulary

One way phrases are resolved

Many variations:



Language: Enclosures/Building Blocks

Practice enclosing each chord tone in a ii-V-I progression in all keys

- First enclose roots, then 3rds, then 5ths (upper extensions are less common)
- Then try a different enclosure pattern

“Connecting sequences” / “building blocks”



Language: Linear Patterns

Longer phrases and language

The list is infinite, I present only a few ideas/options

First, know your bebop scales!

Use Brandon Ridenour's course on Scales to practice these and more

Purchase a book of patterns to get started:

Jamey Aebersold, Erik Veldkamp,

Learn Jazz Standards, many more

Language: Linear Patterns

- Play them literally to build technique
- If you're just starting, read them in all keys
- Play them in context in a tune with those chords
 - Different phrases go over different chords... some are 2-5-1, but there are other licks/vocab/phrases that don't
- Invent new ones / take a concept from a pattern and vary it
- For all players, transpose simple patterns mentally!
 - Building this skill is huge for your own aural development
- We find more building blocks by transcribing!

Bebop Fundamentals: ii-V-I Linear Pattern #1

Musical notation for Bebop Fundamentals: ii-V-I Linear Pattern #1. The piece is in C major and 4/4 time. It consists of three measures. The first measure is a whole rest. The second measure is labeled Dm7 and contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The third measure is labeled G7alt. and contains a descending eighth-note line: F#4, E4, D4, C4, B3, A3, G3, F3. The fourth measure is labeled Cmaj7(#11) and contains a descending eighth-note line: E4, D4, C4, B3, A3, G3, F3, E3. The piece ends with a double bar line.

Bebop Fundamentals: ii-V-I Linear Pattern #2

Musical notation for Bebop Fundamentals: ii-V-I Linear Pattern #2. The piece is in C major and 4/4 time. It consists of five measures. The first measure is labeled Dm7 and contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The second measure is labeled G13 and contains a descending eighth-note line: F#4, E4, D4, C4, B3, A3, G3, F3. The third measure is labeled Cmaj7 and contains a descending eighth-note line: E4, D4, C4, B3, A3, G3, F3, E3. The fourth measure is a whole rest. The fifth measure is a whole rest. The piece ends with a double bar line.

Bebop Fundamentals: ii-V-I Linear Pattern #3

Musical notation for Bebop Fundamentals: ii-V-I Linear Pattern #3. The piece is in C major and 4/4 time. It consists of four measures. The first measure is labeled Dm and contains a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The second measure is labeled G7 and contains a descending eighth-note line: F#4, E4, D4, C4, B3, A3, G3, F3. The third measure is labeled Cmaj7 and contains a descending eighth-note line: E4, D4, C4, B3, A3, G3, F3, E3. The fourth measure is a whole rest. The piece ends with a double bar line.

Anthropology

By Charlie Parker and John 'Dizzy' Gillespie

COLUMBIA 34831

♩ = 300
DRUMS

1 C D- G7

2 E- A7 D- G7 C7 F7

3 E- A7 D- G7 2.C 3 C

4 E7 E7 A7 A7

5 D7 D7 G7 G7

6 C D- G7 C A7 D- G7

7 C7 F7 C C

Language: Trumpet-Specific Inflection

- Half-valves (Lee Morgan or Terence Blanchard)
- Under-shooting/bending up the note (Dizzy Gillespie)
- False fingering (Dizzy, Lee, Freddie)
- Clark Terry... just check him out!!
- Shakes (like Louis Armstrong).. it's a vibrato so wide it's a lip trill..

Miscellaneous

- Time!!! Practice always with a metronome!
- Bebop requires exquisite coordination and time feel
- Learn some piano!
 - Jeremy Siskind's jazz theory course and play things on piano! will help you build your ear
- Immerse yourself in educational material out there:
 - Books
 - Barry Harris YouTube videos
 - Jazzheaven.com
 - Openstudio Jazz
 - Tonebase trumpet!!

Practice Techniques

- Practice everything simultaneously, always exploring all of it
- Be smart with your practice time!
- If you have an hour a day to practice:
 - 20 minutes on fundamentals
 - Don't think about jazz.. just develop calm focused zen-like perfect form ... big breath, beautiful soft resonant pressure-free sound
 - 10 minute rest, thinking/planning/listening/journaling/meditating/visualizing

Practice Techniques

- 20-30 minutes on jazz
 - At least ten minutes per activity
 - Take all the things you want to do and make a weekly schedule:
 - Arpeggios, Enclosures, Patterns, Transcription, 5 tunes
 - Monday: Arpeggios, Transcription
 - Tuesday: Enclosures, 3 tunes
 - Wednesday: Patterns, Transcription
 - Thursday: Chill day, 2 tunes
 - Friday: whatever was hardest, then Transcription
 - Weekend: 5 tunes, play with others, listening

Practice Techniques

- Be very intentional about the 5,6,7 things you need to focus on AND make a schedule to hold yourself accountable!!
- Get a notebook, make it your practice journal, write things down!
- This way I'm not hurting my chops and I'm accountable toward improving over many weeks
- Reward yourself when you do it right!
- Just like learning a new language: listening, studying, speaking on your own AND with others!

Transcription Recommendations

- Pick something you like, pick a trumpet player if this is new for you, remember that simple is misleading... even simple things can be very very hard
- Sing each phrase first perfectly... then figure out the notes and play it perfect on trumpet before moving onto the next phrase...
- Do it from memory, then write it down... get it as close to perfect as feasible
- See the recommendations in the attached PDF!

Practice Tune Recs

Be smart with the tunes you learn. You want to learn tunes that are common, that will be played at sessions often, tunes in a variety of styles.

Tunes also are often a great resource for picking out bebop vocab!

Play them slow and listen to how the notes fit over the chords.

Listen for when a composer uses arpeggiation or scales, enclosures, and building blocks... chord tones or non-chord tones.

Listen for the sounds YOU like, the shapes YOU find exciting.

Practice Tune Recs

Beginner:

- Billie's Bounce (great blues language)
- Blue Monk (Bb blues)
- Straight No Chaser (F blues)
- Sandu (Eb blues)
- Four (cool melody, cool form)
- Yardbird Suite
- Take the A Train
- There Will Never Be Another you
- Sidewinder

Intermediate:

- Oleo (rhythm changes, really cool rhythmic head)
- Ornithology (changes to How High the Moon, really nice changes)
- In Walked Bud (super bluesy, cool melody, descending progression)
- Blues for Alice (super cool head)
- Joy Spring
- Half Nelson
- Groovin' High
- Well You Needn't
- Strollin'

Practice Tune Recs

Advanced:

- Little Willie Leaps (full of amazing bebop vocab!)
- Confirmation (amazing melody, tricky changes)
- Scapple from the Apple
- Anthropology (difficult rhythm changes head)
- Donna Lee
- Cherokee
- Celia (Bud Powell, hard but super cheerful)
- Dexterity (rhythm changes head)

Conclusion

- Identify what you really want / what you really love doing
- You're learning a language and learning a skill akin to a martial art
- Ruthlessly prioritize the information you need and discard what you don't
- Concentrate - get in the zone!! Inhabit the mind of a professional athlete!!
- Coach yourself - there's no single right way to practice - identify your weaknesses
- Be consistent / rest a lot (this is demanding music for our chops)
- Ask for help when you need it!