



Welcome

I thought I would start 2014 off by examining the use of bebop scales by Jackie McLean in his solo on "I Remember You"

Jackie McLean - Swing, Swang, Swingin'

Jackie McLean recorded many excellent albums during his career, but if I had to pick my favorite, Swing, Swang, Swingin' would be it. The song choices are great and Jackie's time feel and vocabulary throughout is top notch. I've stolen a lot of licks from this CD! For more information on this CD, have a look at:

<http://www.allmusic.com/album/swing-swang-swingin-mw0000023908>

I Remember You

One of the standards Jackie recorded for this date is "I Remember You." His three choruses are rich in the bebop vocabulary. For this edition of the Newsletter, I would like to highlight Jackie's use of the so-called bebop scales.

There are several books that discuss bebop scales. Examples include "How to Play Bebop, Volume 1" by David Baker and "Inside Improvisation Series, Volume 3 -- Jazz Line" by Jerry Bergonzi. Both books do a good job of introducing the concept of the bebop scales and give several examples and exercises based on the scales.

The complete "I Remember You" transcribed solo is available on my website (www.scooby-sax.com/Transcriptions). In this newsletter, I choose several examples of how Jackie uses the bebop scales and variations to create some very interesting lines that clearly outline the underlying harmony.

"I Remember You" Examples

For consistency, I have transposed all examples to the key of C major. Of course, when learning the examples, they should be transposed to all remaining keys.

Example 1a and 1b

The first examples are very straightforward fragments of the bebop scale. Example 1a starts on the root of the dominant chord and descends to the 5th. Example 1b starts on the third and descends to the flat 7.

Example 1a (measure 10)



Example 1b (measure 90)



You can extend these ideas when practicing to also include starting on the b7 and 5th as well as practicing ascending versions of these lines. Play through "I Remember You" and use these fragments over all the dominant chords and work through all the variations of starting notes and ascending and descending lines. In fact, this idea is presented in Chapter 3 of Jerry Bergonzi's book referenced above. Quoting Jerry, "Practice this for hundreds of choruses so that you get the sound in your ear... ."

Example 2a and 2b

These examples are similar in that they both start on the 3rd of the dominant bebop scale, include the b9 and #9 alterations on the dominant chords, and eventually resolve to the 3rd of the major chord. Note both the similarities and differences in the lines as you learn them in all keys.

Example 2a (measure 41-43)

Musical notation for Example 2a (measures 41-43). The key signature has one sharp (F#). The melody starts on the 3rd of the dominant (B) and moves through Dm7, G7 (with b9 and #9 alterations), and Cmaj7.

Example 2b (measure 85-87)

Musical notation for Example 2b (measures 85-87). The key signature has one sharp (F#). The melody starts on the 3rd of the dominant (B) and moves through Dm7, G7 (with b9 and #9 alterations), and Cmaj7. A triplet of eighth notes is marked on the G7 chord.

Example 3a, 3b and 3c

These three examples resolve with the same phrase on major chord but show three different ways to approach that concluding phrase. The first two also illustrate the use of the b9 on the dominant chord.

Example 3a (measure 13-15)

Musical notation for Example 3a (measures 13-15). The key signature has one sharp (F#). The melody starts on the 3rd of the dominant (B) and moves through Dm7, G7 (with b9), and Cmaj7.

Example 3b (measure 77-79)

Example 3c (measure 18-19)

Example 4a and 4b

The fourth example shows two different ways to resolve to the third of the major chord, with both featuring the b9 on the dominant chord.

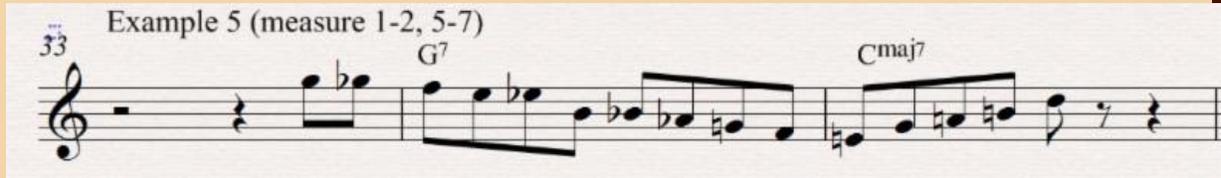
Example 4a (measure 61-63)

Example 4b (measure 95-97)

Example 5

The fifth example is actually the first one that really caught my ear when I first heard this solo. Jackie plays it during the opening break and then repeats the exact phrase (transposed to a different key) a few bars later. It must have been a favorite line of Jackie's because the same phrase shows up in other solos on the CD. Interesting things about the line are that it features both the natural 13 and b13 on the dominant chord as well as the b9 and #9 alterations eventually smoothly resolving to the 3rd on the major chord. Just as it seems to have been

one of Jackie's favorite licks during this period, it has become one of my favorites to play after studying this solo carefully.



Summary

The five examples given above are just representative examples of Jackie's use of the bebop scales on this tune and others on the CD. Listen carefully to the tunes and pick out other examples that you like. Examine what makes the line attractive, see how he varies the starting point both in terms of which note and also on what beat. Note any alterations he uses, particularly on the dominant chords. As I say, this is one of my favorite Jackie McLean recordings and I have studied it carefully. There is a lot of great material there!

Interesting Links

From time to time, I like to highlight links to other websites that I have found useful or helpful. This newsletter shares 3 links:

1). [Best. Saxophone. Website. Ever.](#) This website by Doron Orenstein features a variety of material geared towards saxophonists. Articles range from practice ideas, reviews of equipment, interviews, and podcasts. Doron invites a number of guests to contribute to the site (full disclosure: I have written a few articles for the site). Doron also recently produced a course, "Jazz Lessons with Giants", featuring insights from Dave Liebman, Bob Mintzer, and Bob Sheppard.

2). <http://www.freejazzlessons.com/> features a number of jazz improvisation lessons by Steve Nixon. Although Steve is a pianist, the information provided is applicable to all instruments. He has also produced an educational DVD.

3). [RS Berkeley Musical Instruments](#) features a wide variety of instruments. Of particular interest to saxophonists are the Virtuoso series of alto and tenor saxophones as well as the Legends Series saxophone mouthpieces.

Until Next Time ...

I hope you enjoyed this issue of the Scooby-Sax Newsletter and that you have plenty of material to practice now! Your comments and questions are always welcome. Send me an email at scooby@scooby-sax.com to let me know what you thought of this issue, suggestions for future issues, etc.

Sincerely,

Jeff Rzepiela

www.scooby-sax.com