

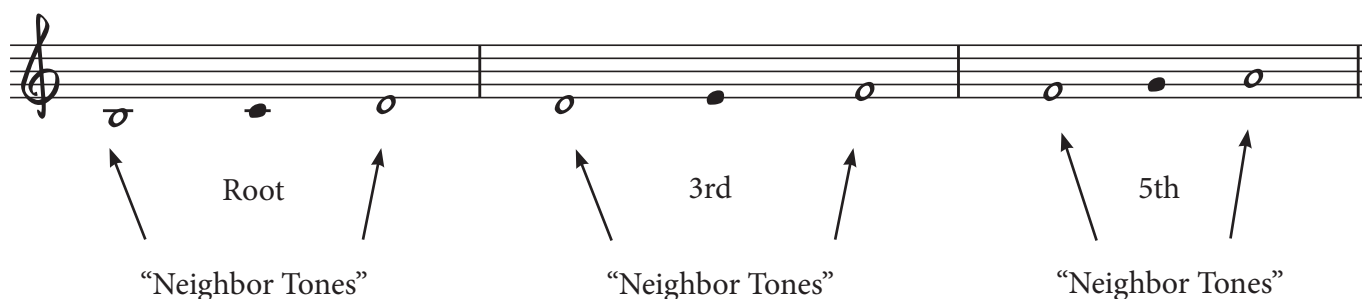
Building Jazz (Bebop) Lines

Now we will look at putting our scales and arpeggios together to create jazz lines that we can use for improvisation. Lets begin with the II - V - I chord progression.

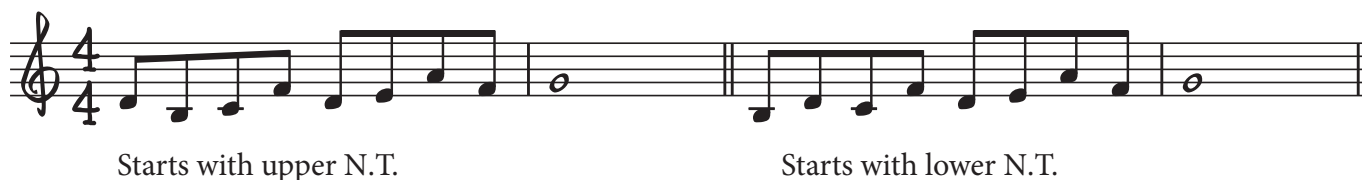
Along with our scale, modes and arpeggios, we will also use a couple of other common techniques including passing tones and neighbor tones. For the most part, passing tones will be chromatic. Passing tones that are not chromatic are usually just scale tones.

Neighbor tones are notes that are on either side of a chord tone. They can be accented, present on a strong beat, or unaccented to prepare a chord tone which is on a strong beat. Let's look more closely at "Neighbor Tones."

Neighbor Tones



The notes in black are the Root, 3rd and 5th of the C Major Triad. For each of these chord tones we have a lower and upper neighbor tone. Neighbor tones can be combined to create a line over Cmaj⁷.



They can be used as a pickup to a bar and at the end of a bar to prepare a chord tone.

