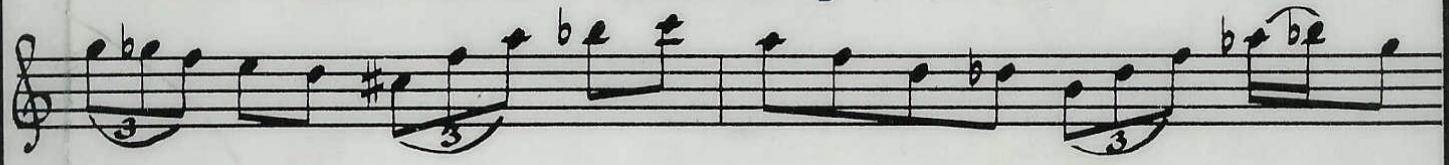aq781.65
Wis

The Musicians Dictionary of Melodic Lines
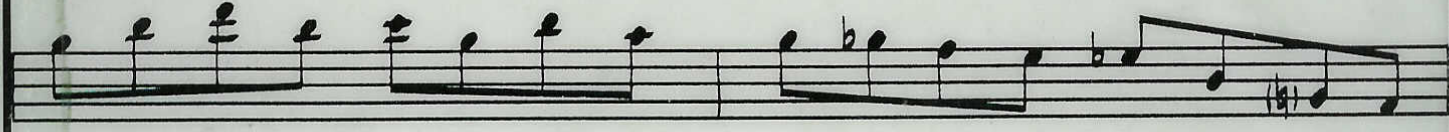


Bebop Bible
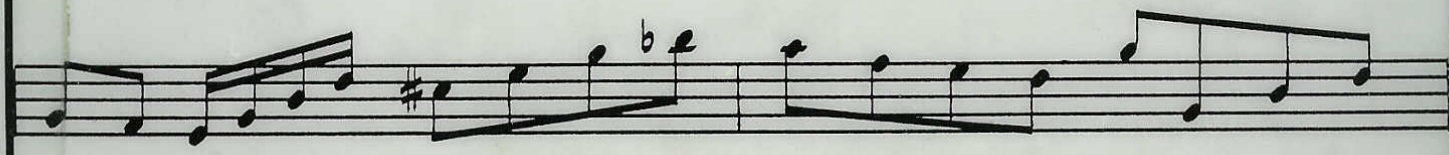




Les Wise



824 Jazz Ideas for All Instruments



HOW TO USE THE "BEBOP BIBLE"

The "Bebop Bible" will solve two of the most common problems among musicians. 1) The lack of a strong musical vocabulary (licks, patterns, etc.) and 2) How to connect the ideas into smooth solos once they have been memorized.
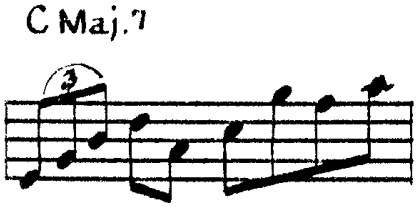
You will notice that the book not only contains melodic ideas to be played over individual chords (major, minor, and dominant) but also a great number of larger musical sentences for chord progressions (i.e., IIm7 V7 Imaj7 and turn arounds. i.e., Imaj7 VI7 IIm7 V7.)

All the ideas are categorized into sections for easy reference and also the starting note (in interval notation) for every idea is given (root, 3rd, 5th, 7th, etc.). This will enable you to use the ideas more quickly in your playing.
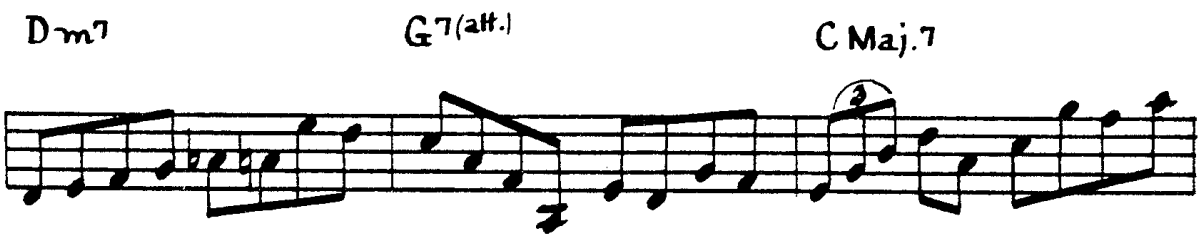
One way to give our solos continuity is to memorize musical sentences. The next step is to connect these sentences into paragraphs. Here's how we do it. In the IIm7 V7 Imaj7 section of the book the melodic ideas are grouped according to the starting note of the IIm7 chord (the root of a Dm7 chord is D, the b3rd is F, the 5th is A, etc.). Also notice that the note the IIm7 V7 (Dm7 G7) resolves to when it reaches the Imaj7 (Cmaj7) chord is indicated in interval notation. This is shown because if we wanted to connect the IIm7 V7 line to another progression or add another idea, it's important to know the starting note (interval) of the next idea for it to connect smoothly.

MUSICAL EXAMPLES

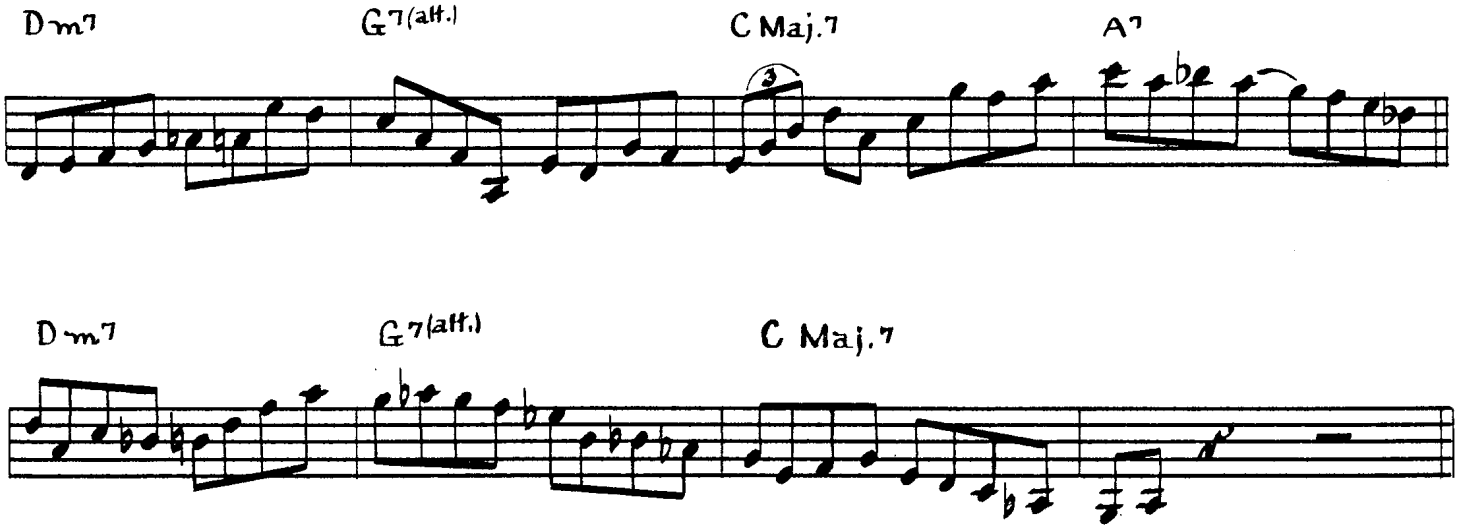
WORD



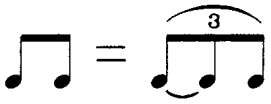
SENTENCE



PARAGRAPH



The lines in the "Bebop Bible" are written as straight 8th notes for easy reading but to play the ideas in a "bop" swing fashion the 8th notes should be phrased like this:

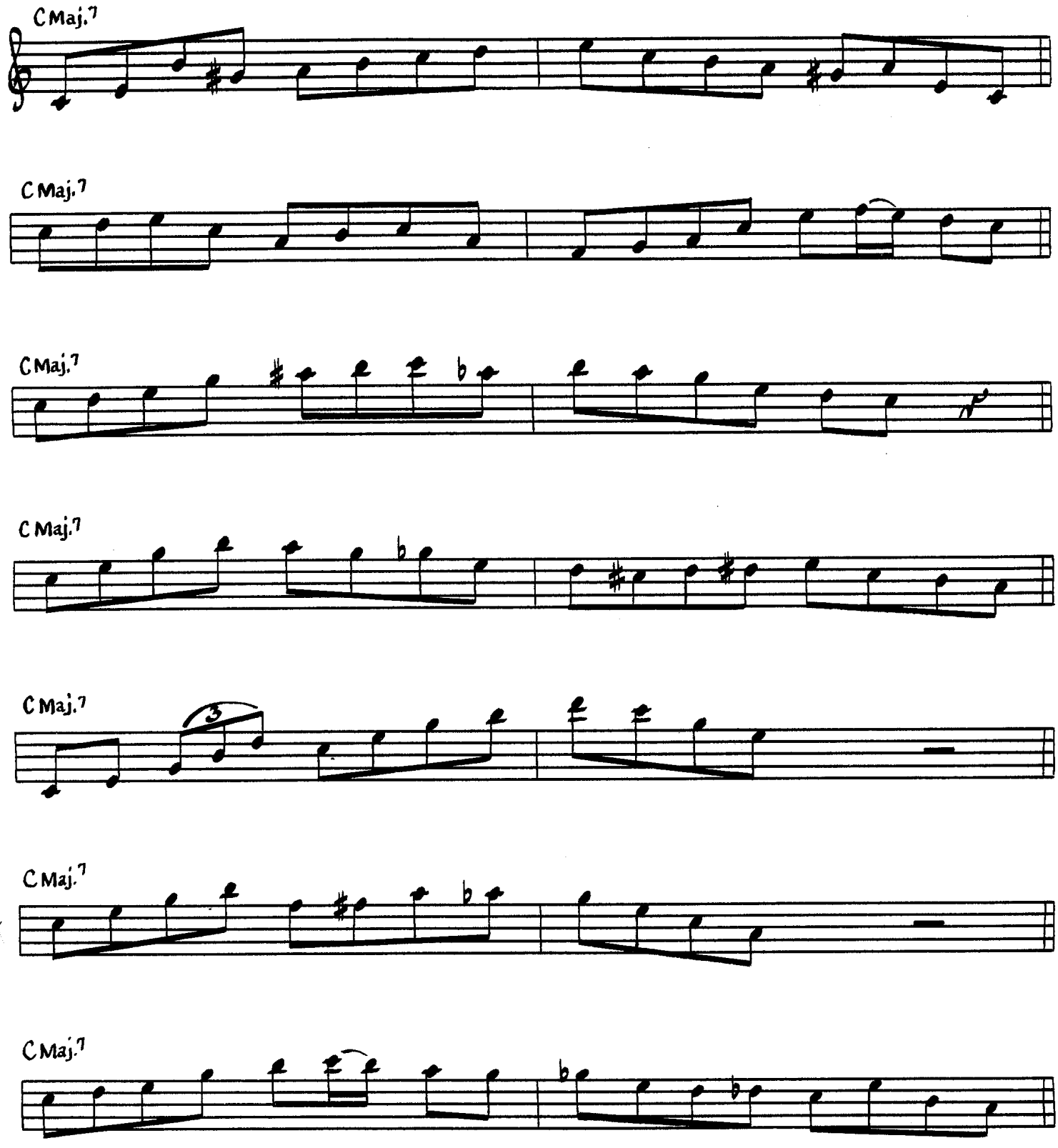


Here are some tips for you to think about as you go through the book.

1. **Learn small sections at a time, maybe 4 or 8 notes.**
2. **Play slowly to ensure correct programming of motor skills.**
3. **Transpose the ideas to all keys.**
4. **Learn the ideas in different octaves.**
5. **Practice singing the lines away from your instrument.**
6. **Tape the chord changes and play the ideas against them.**
7. **Experiment with breaking up the lines rhythmically.**
8. **Incorporate the ideas into your playing immediately.**
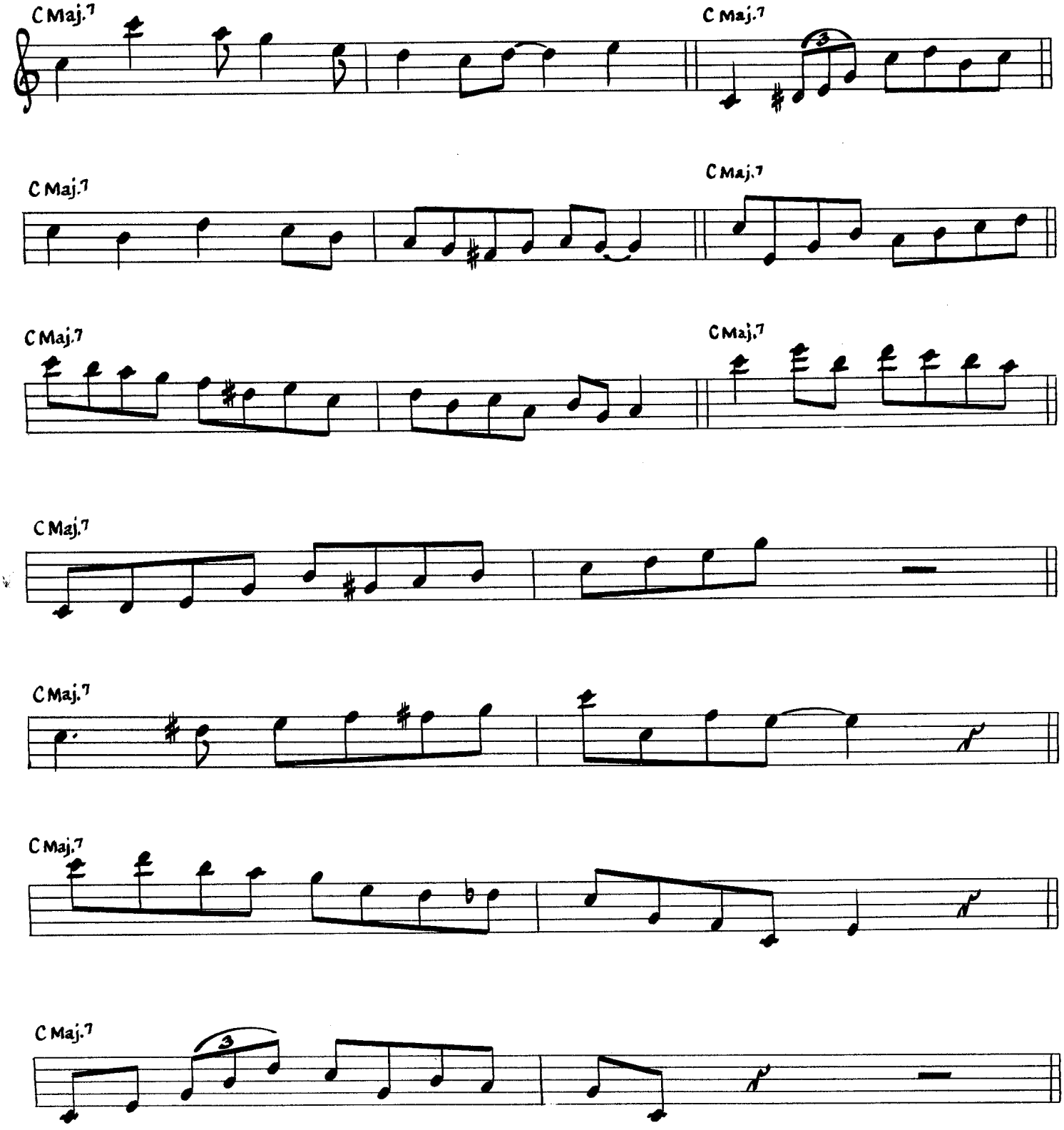
MAJOR IDEAS

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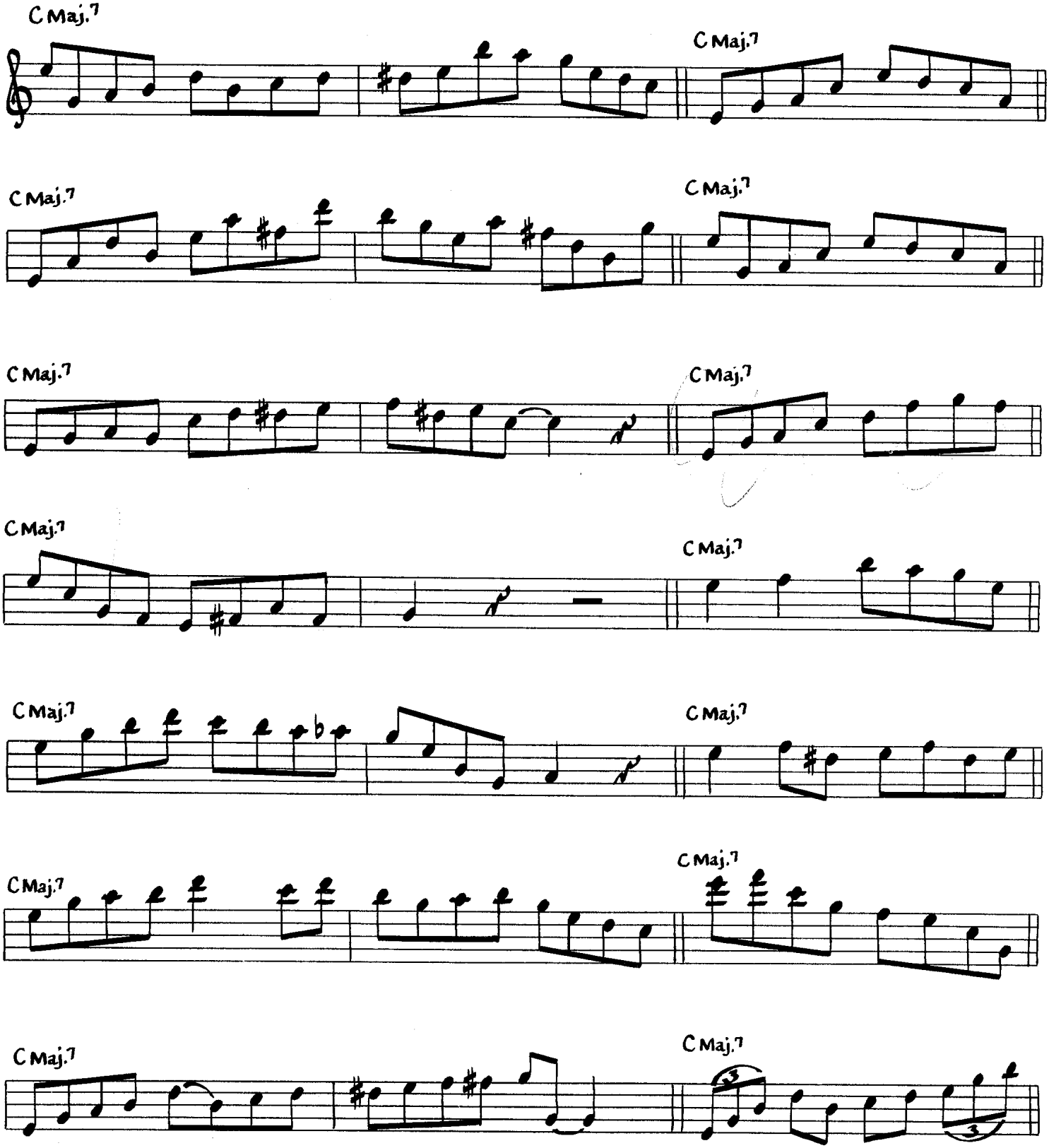


MAJOR IDEAS

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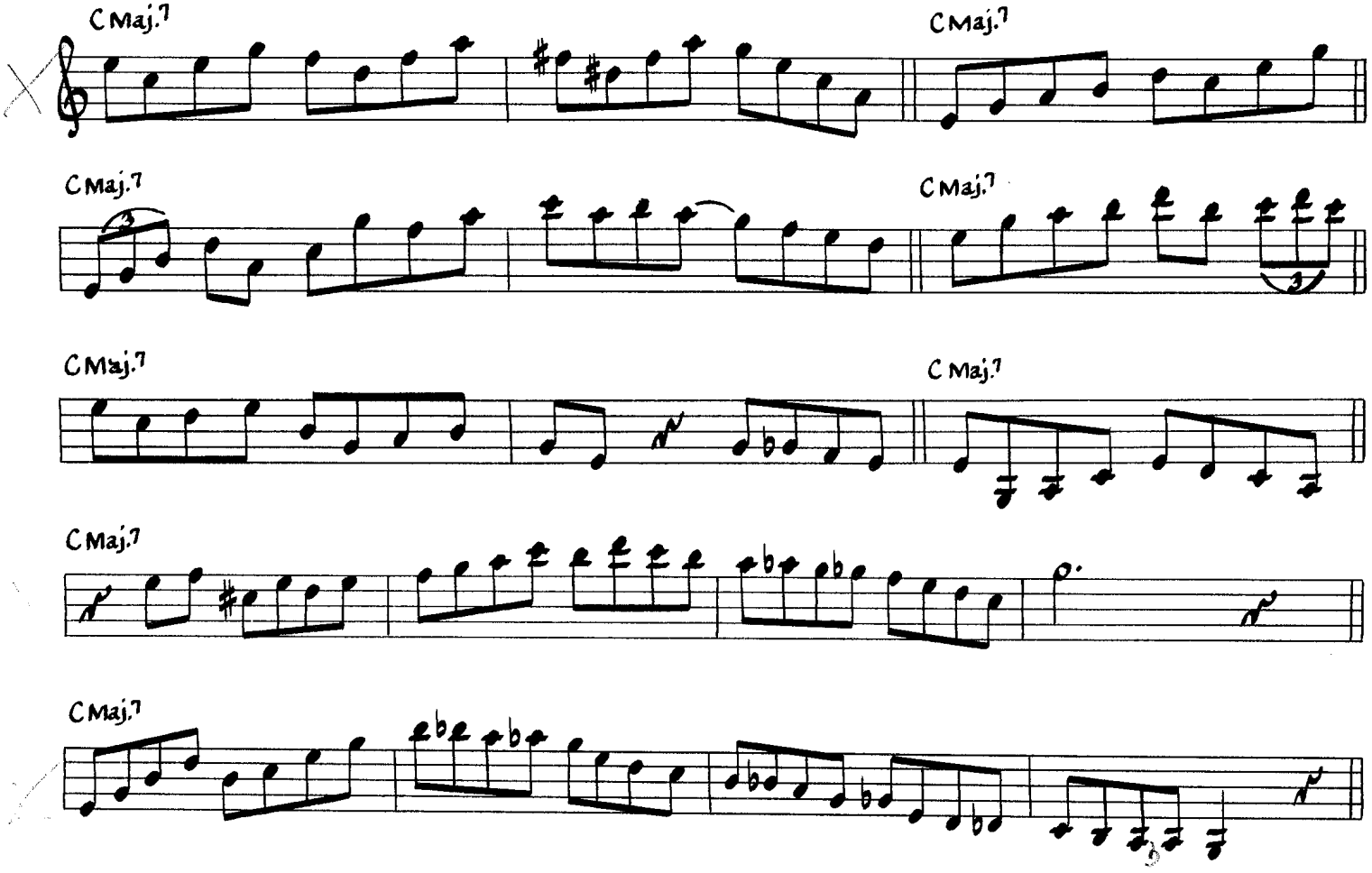


MAJOR IDEAS
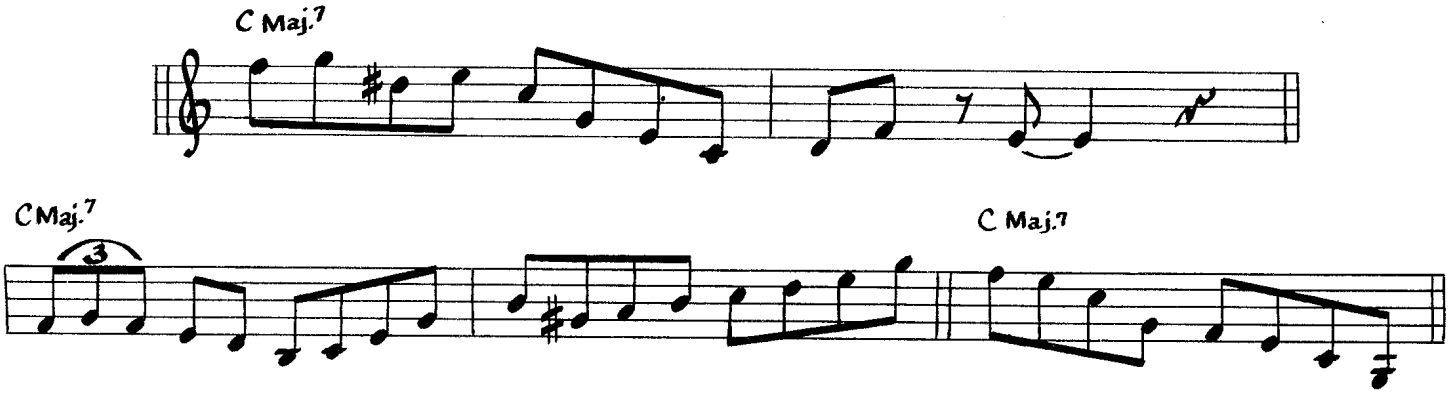
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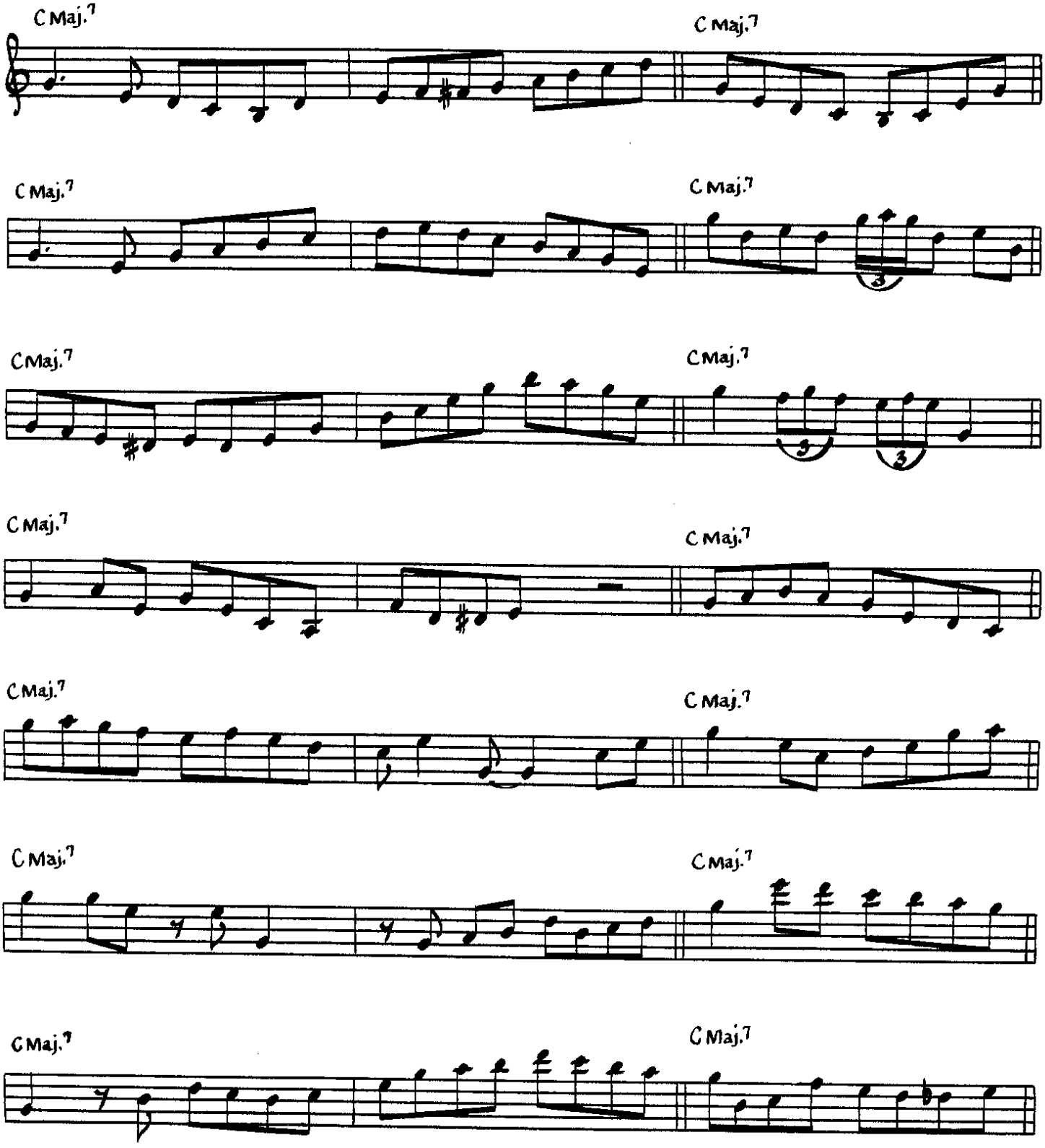


MAJOR IDEAS
Starting on the 3rd
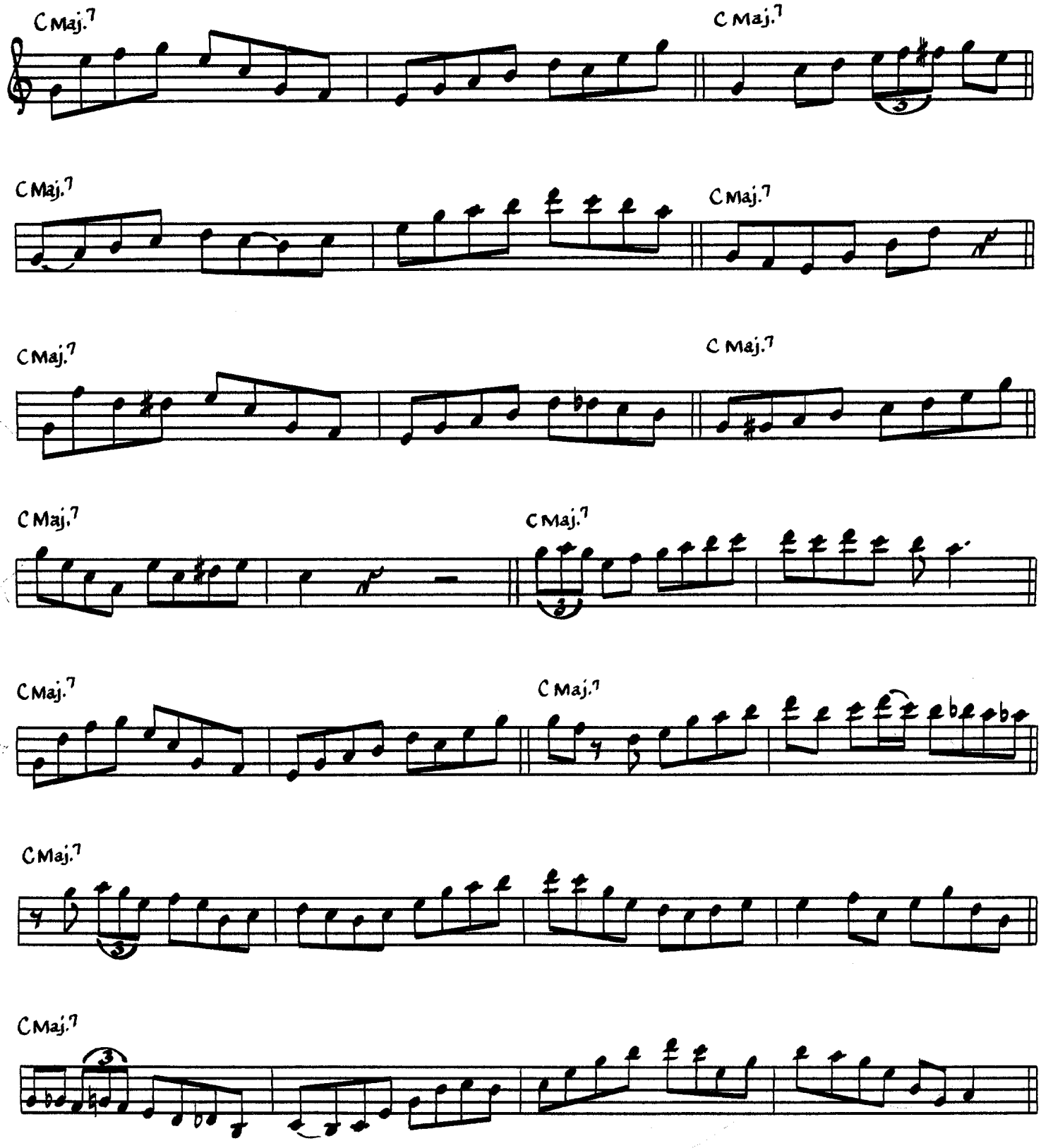


MAJOR IDEAS
Starting on the 4th or 11th



MAJOR IDEAS
Starting on the 5th
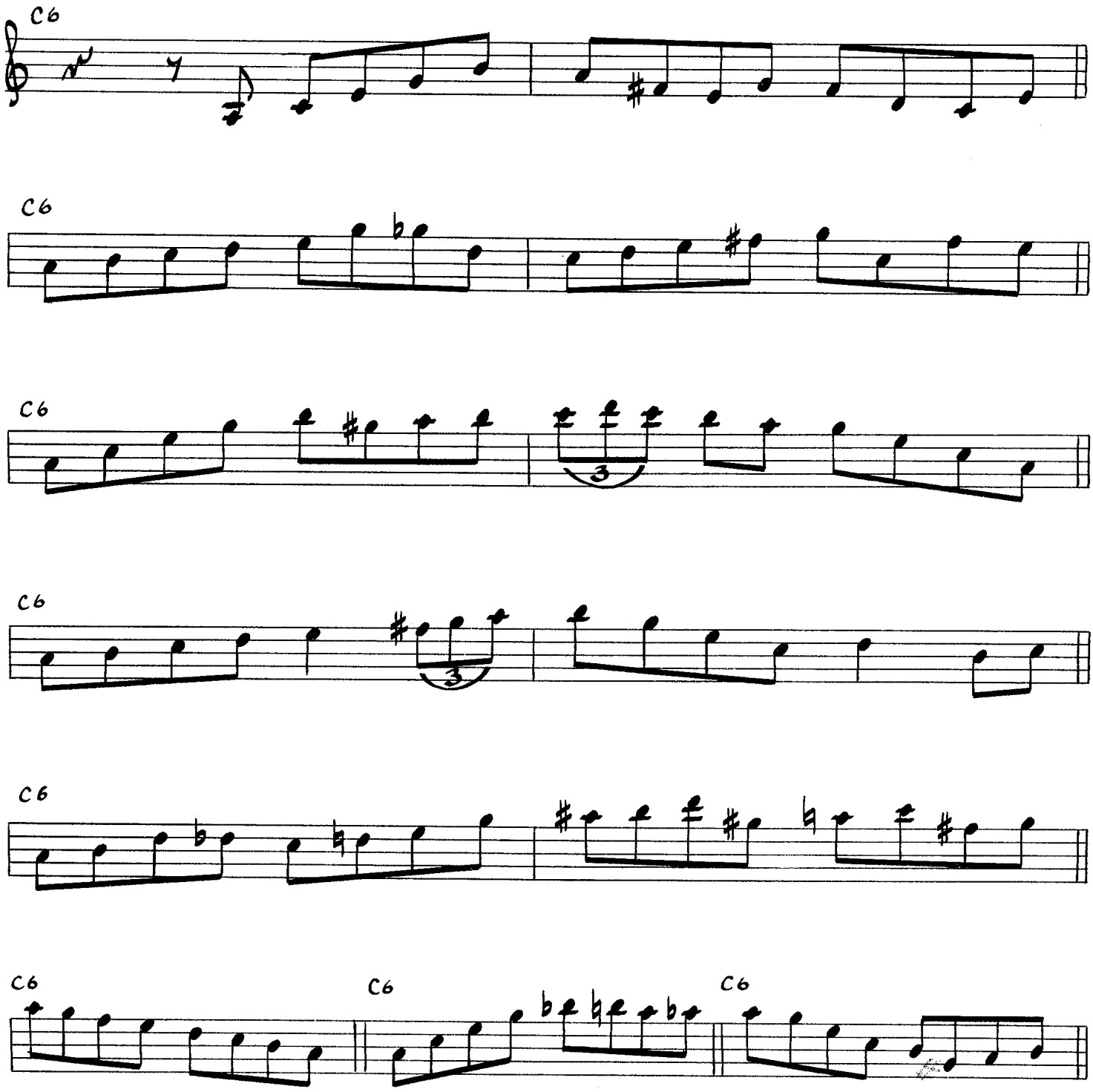


MAJOR IDEAS
Starting on the 5th

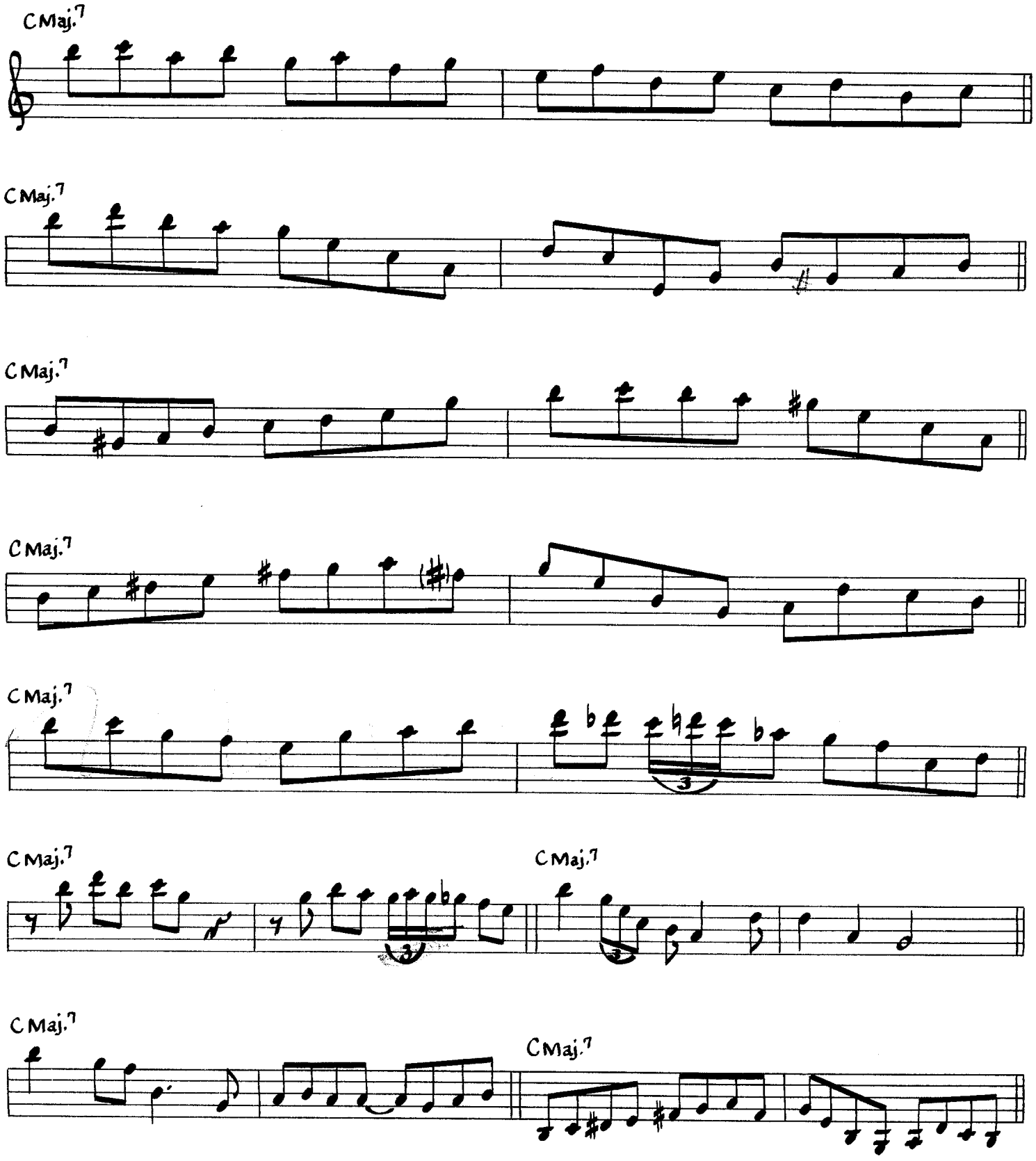


MAJOR IDEAS

Starting on the 6th or 13th
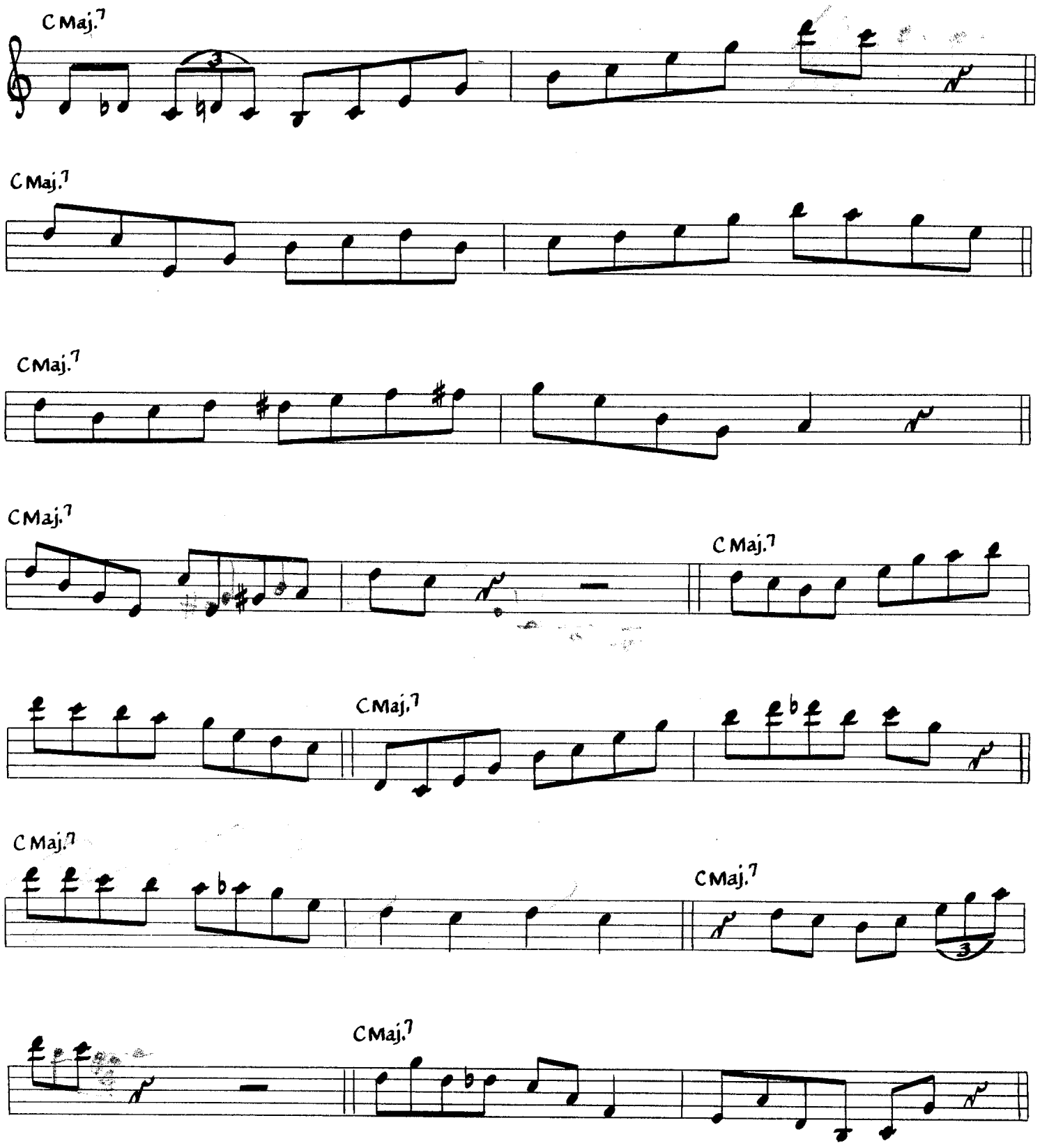


MAJOR IDEAS
Starting on the 7th
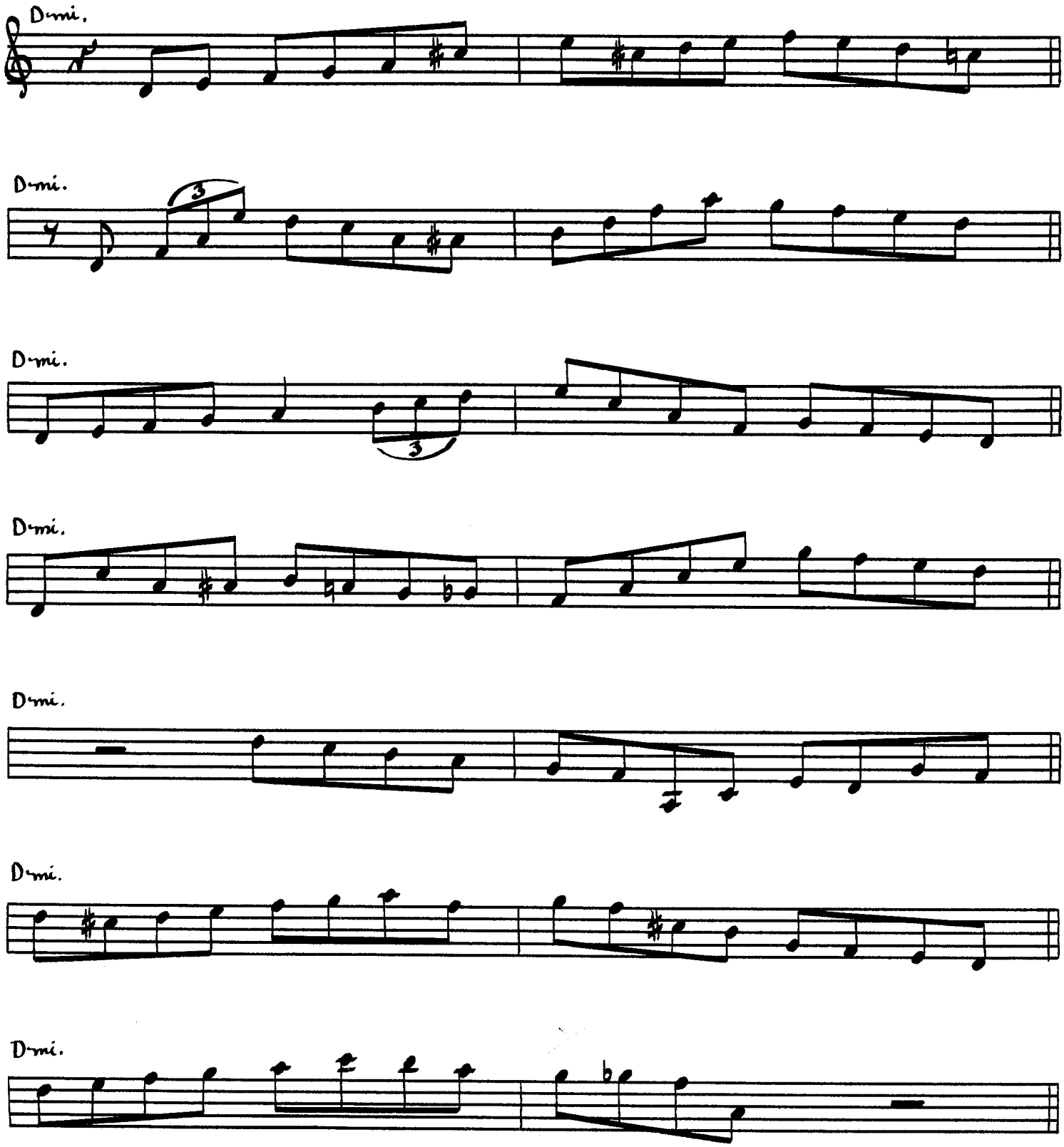


MAJOR IDEAS

Starting on the 2nd or 9th

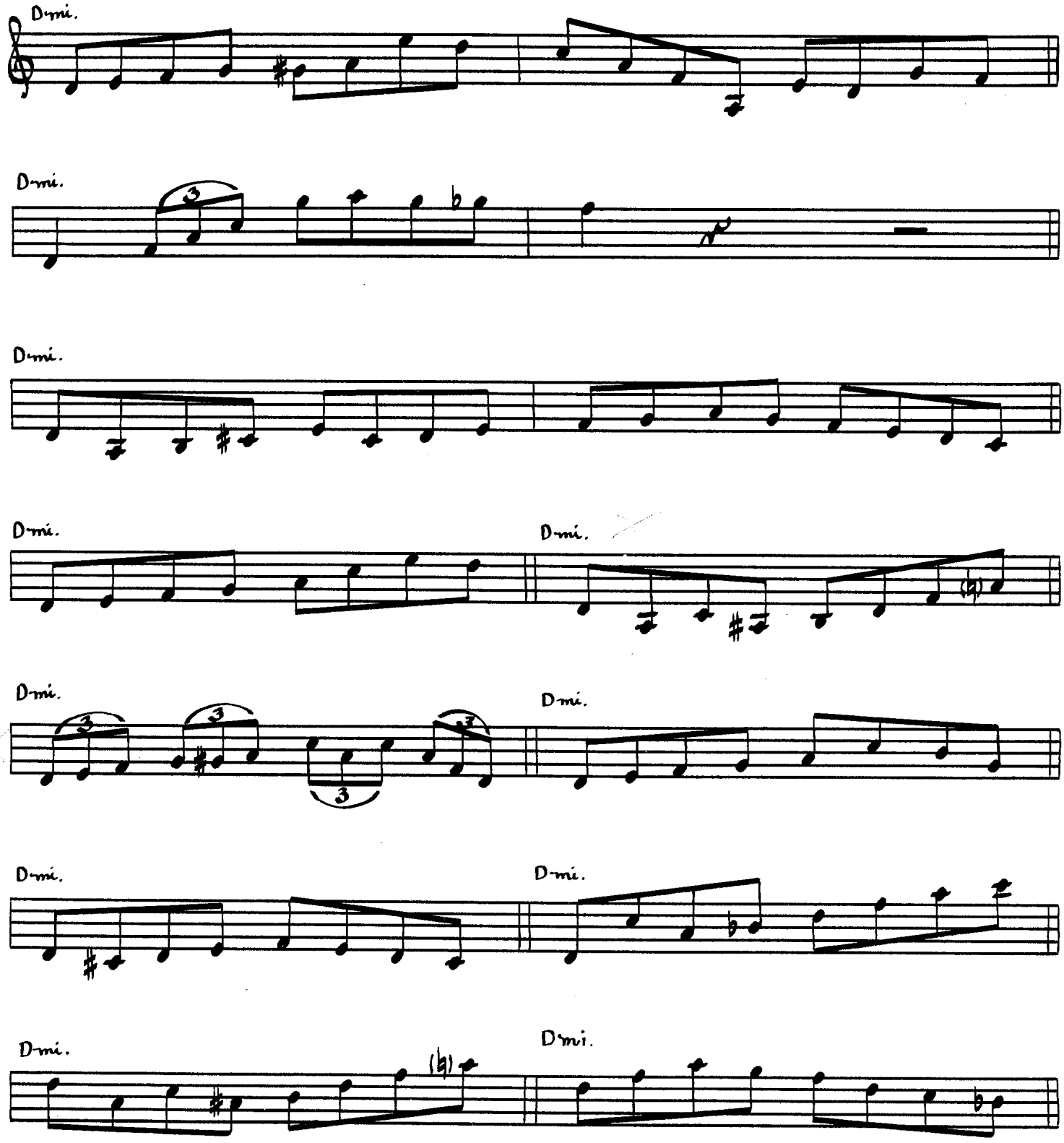


MINOR IDEAS
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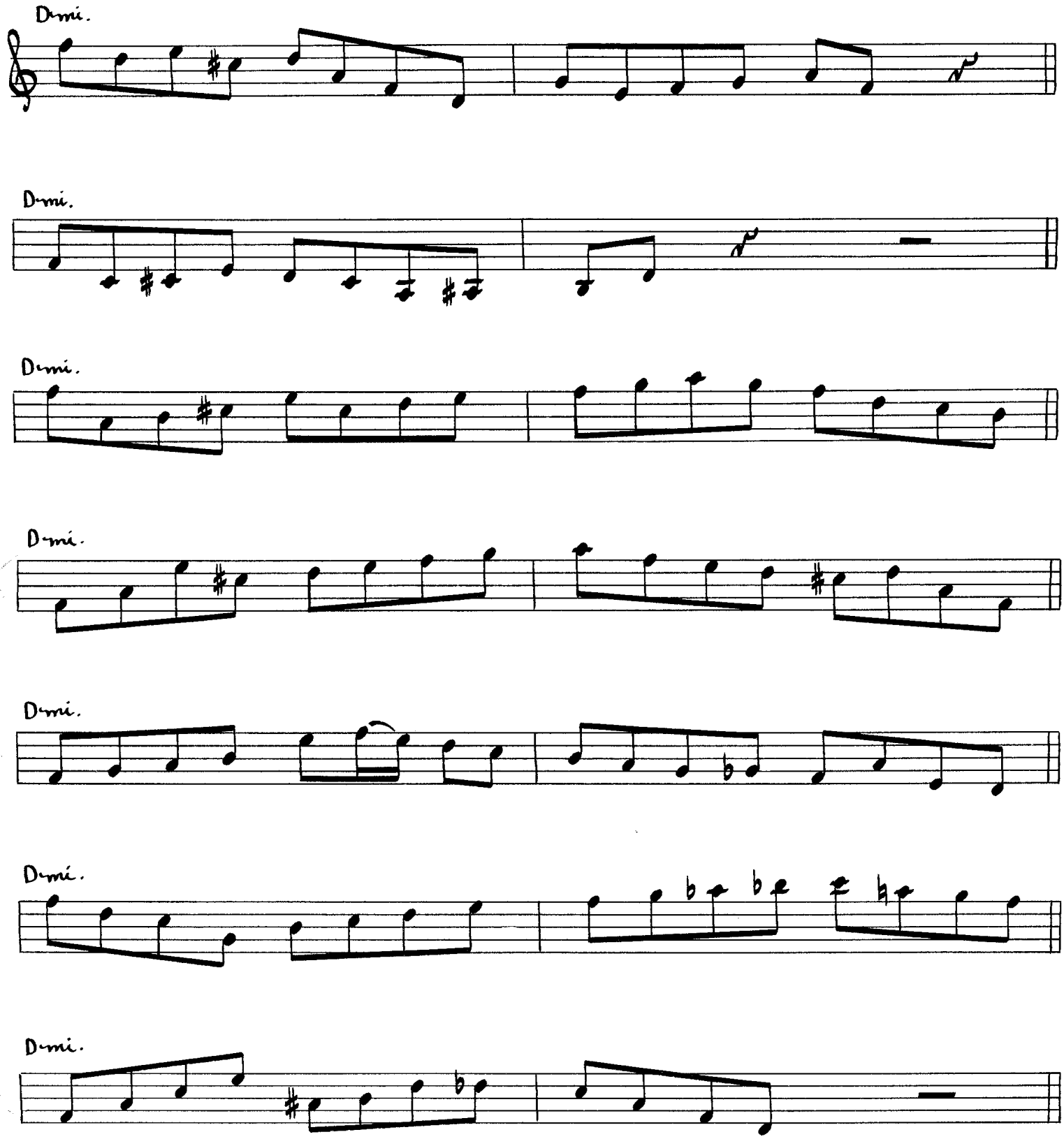


MINOR IDEAS

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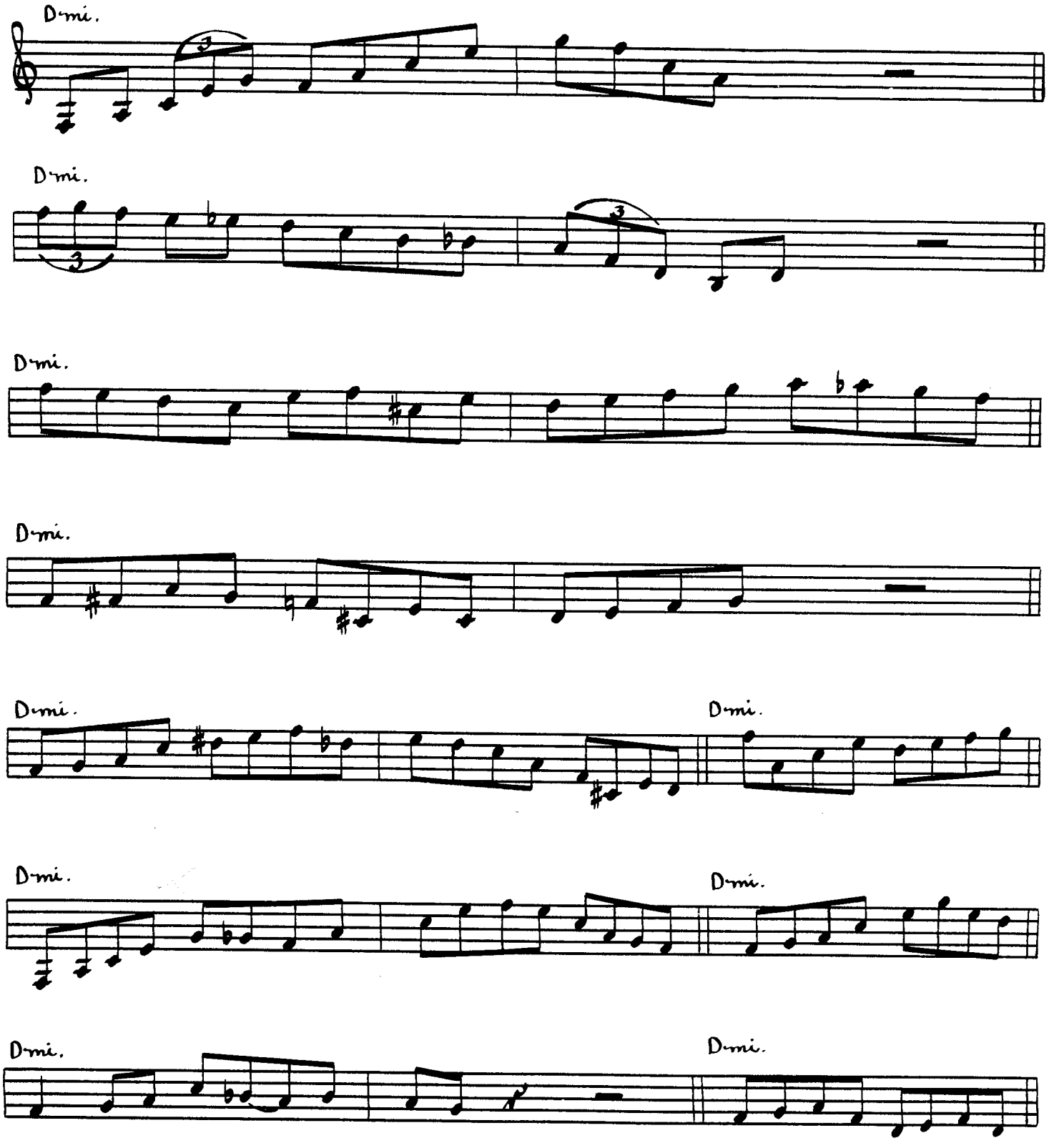


MINOR IDEAS

Starting on the b3rd
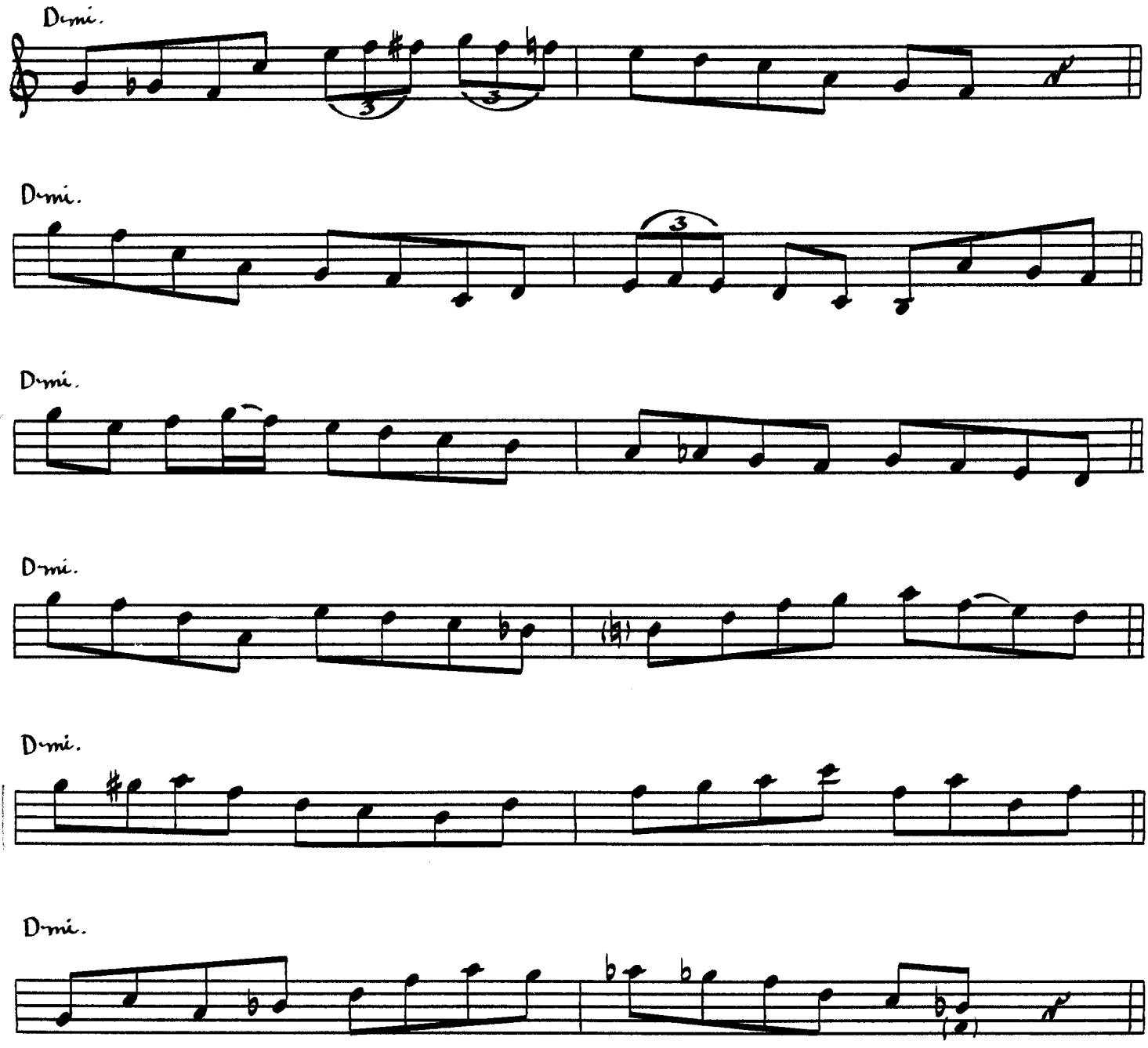


MINOR IDEAS

Starting on the b3rd



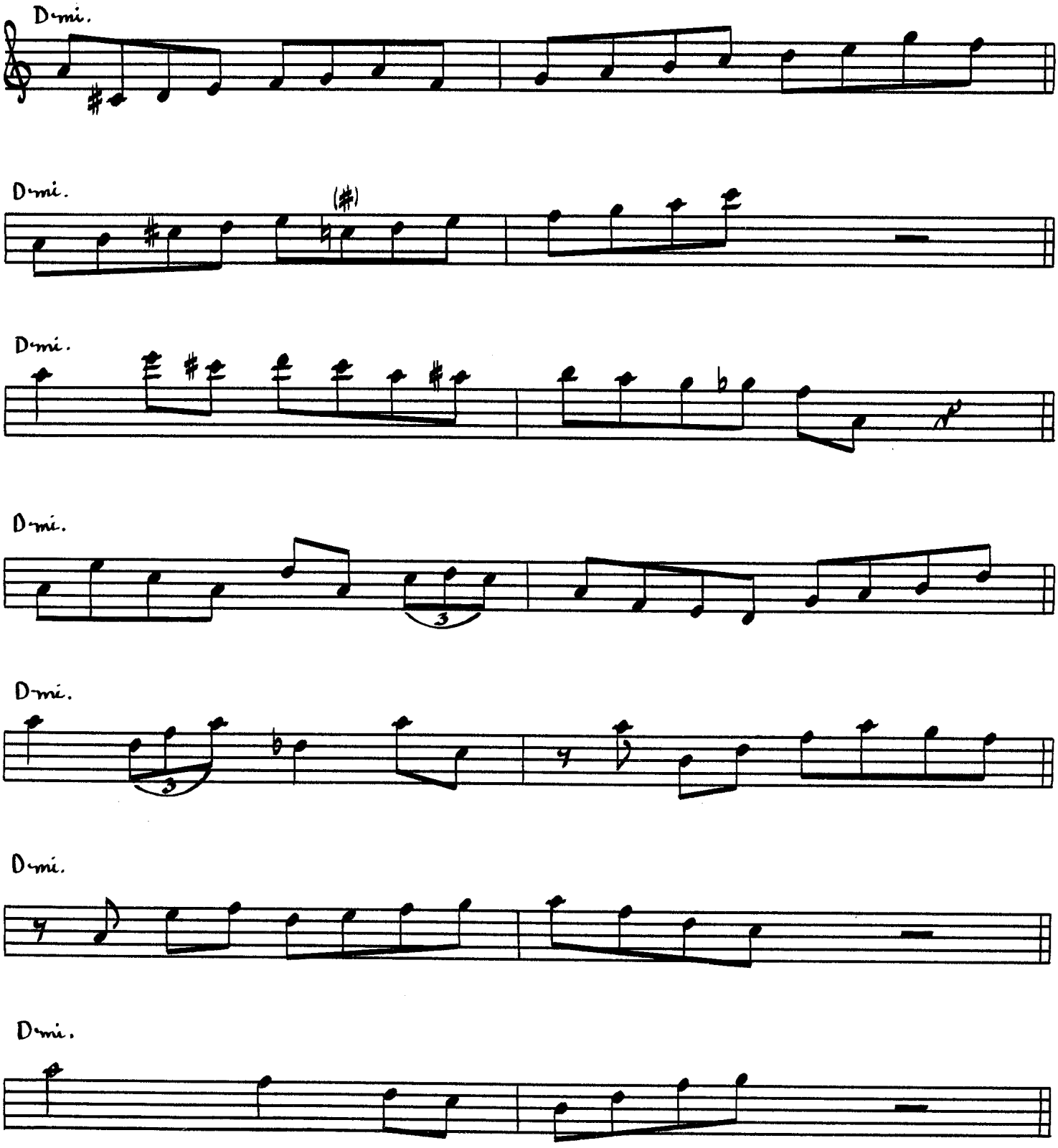
MINOR IDEAS

Starting on the 4th or 11th
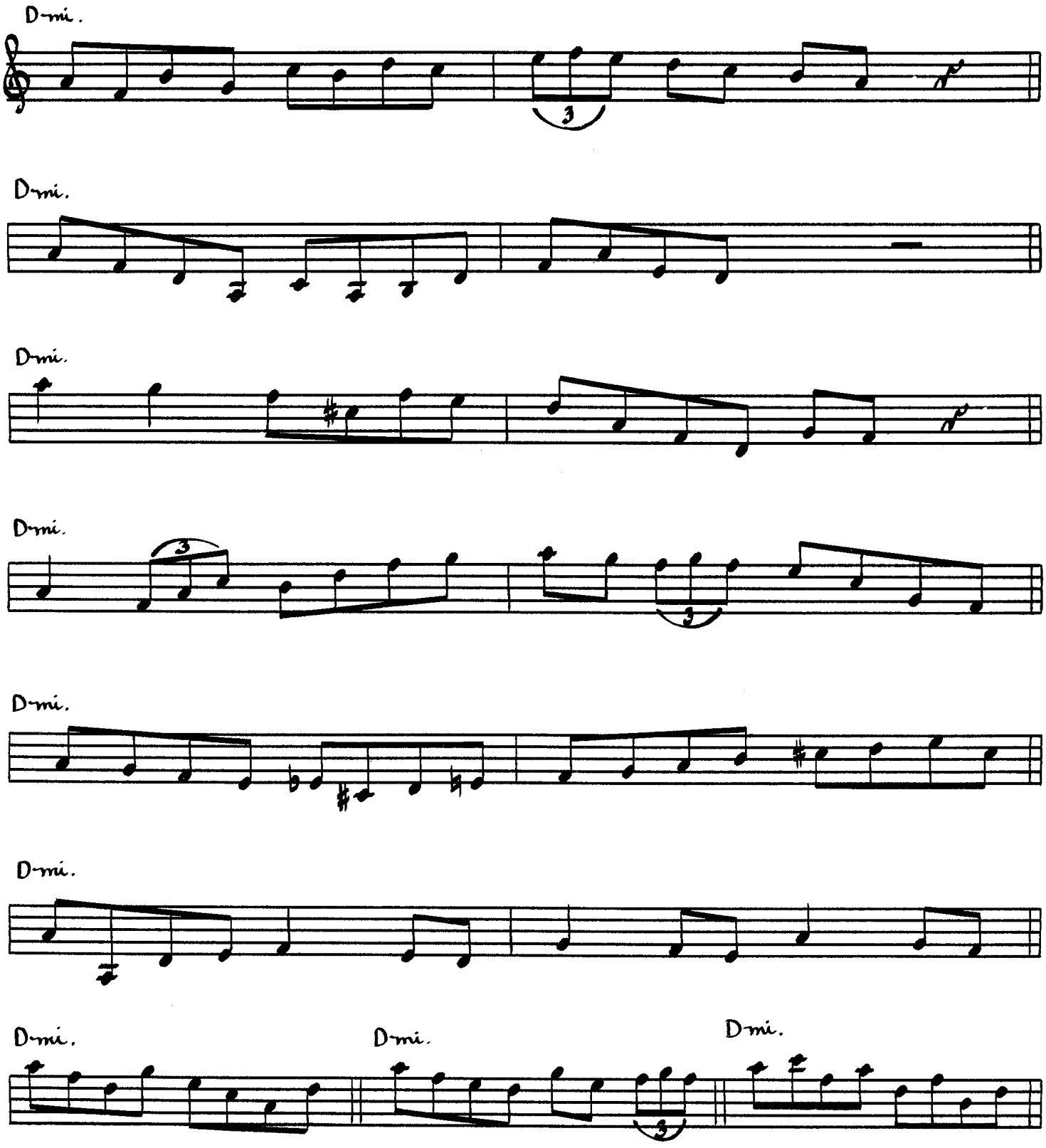


MINOR IDEAS

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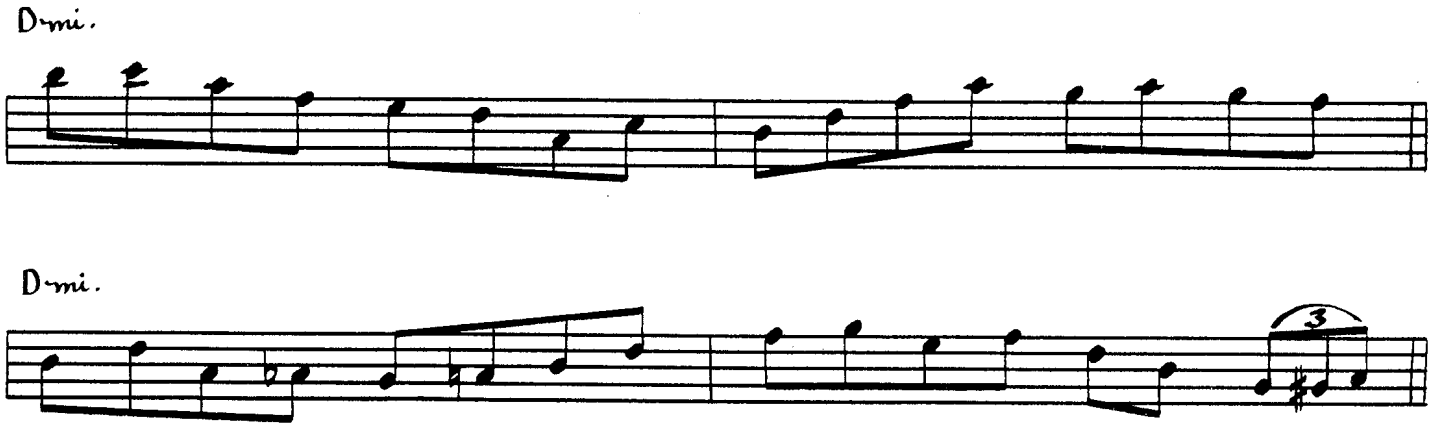


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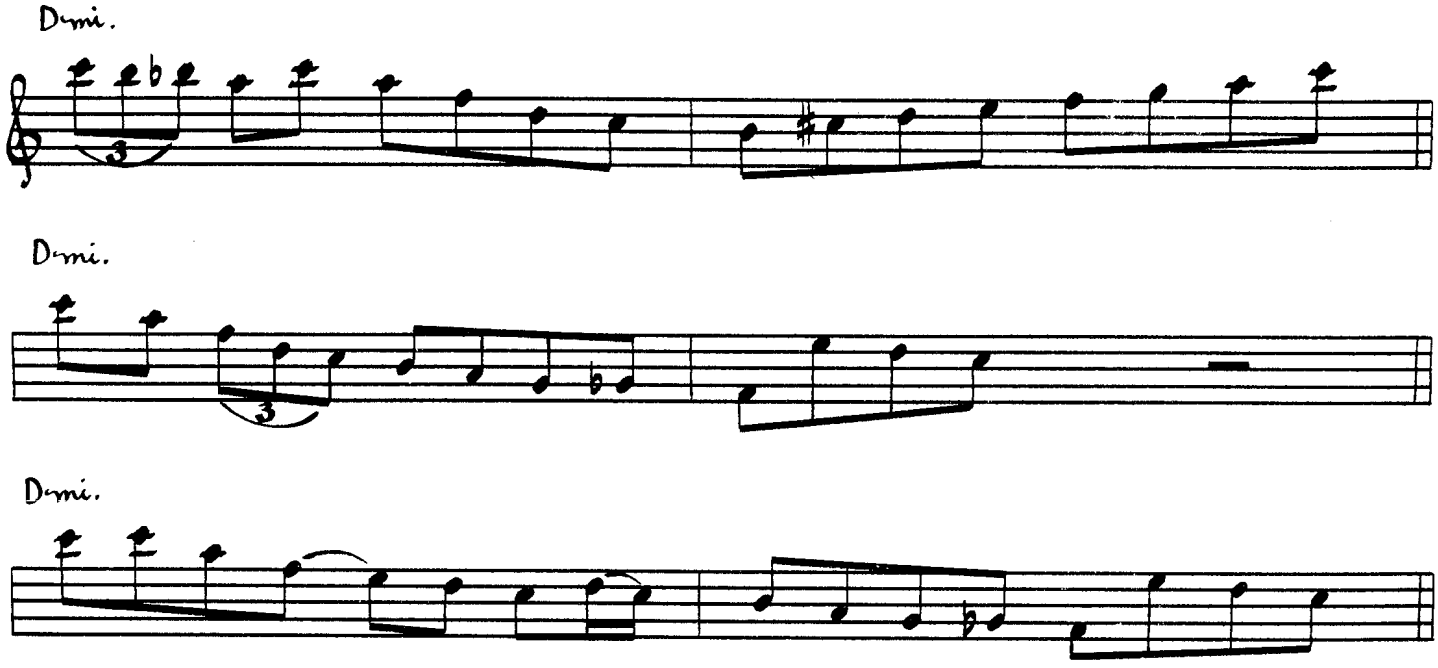


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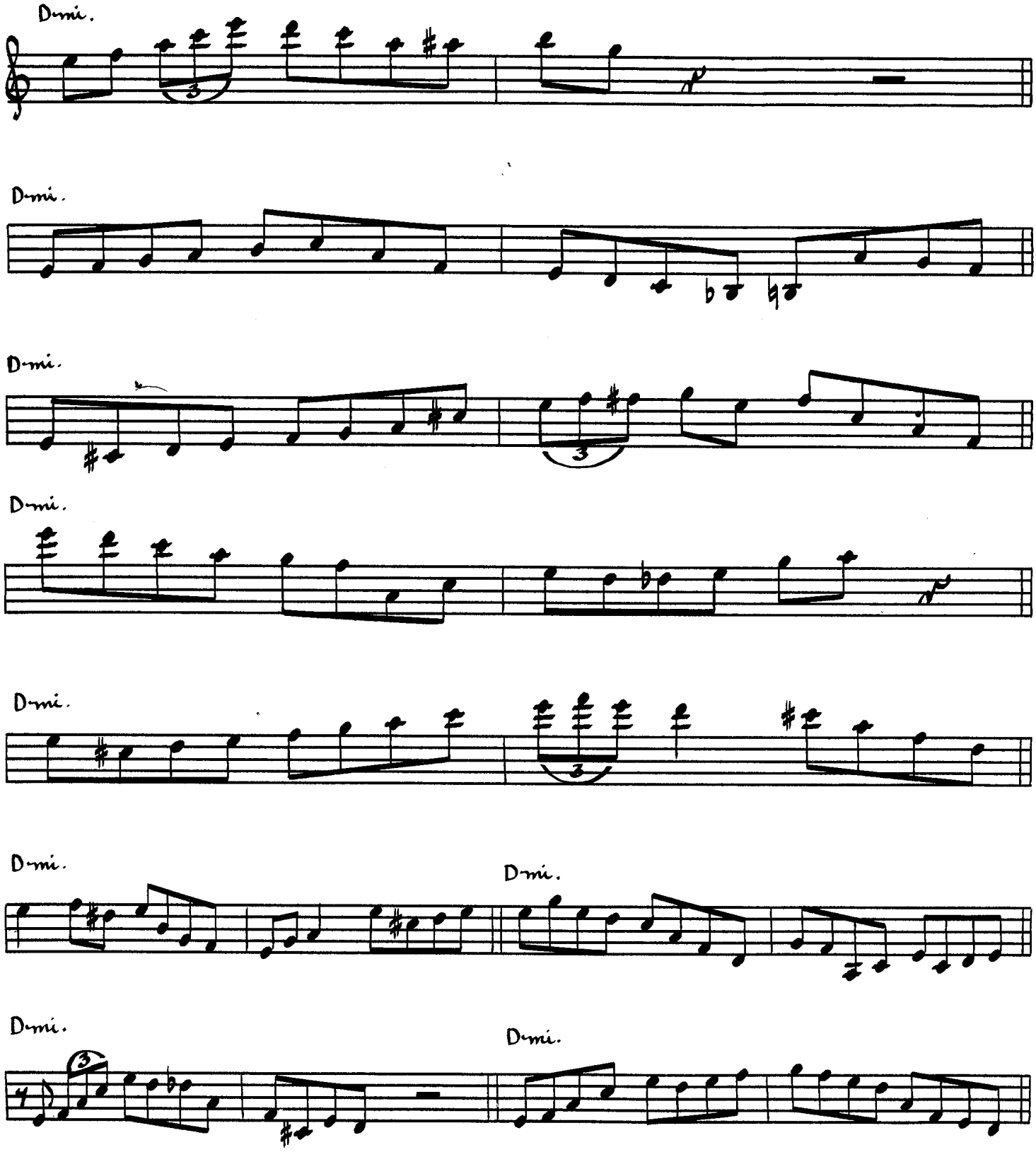


MINOR IDEAS

Starting on the b7th



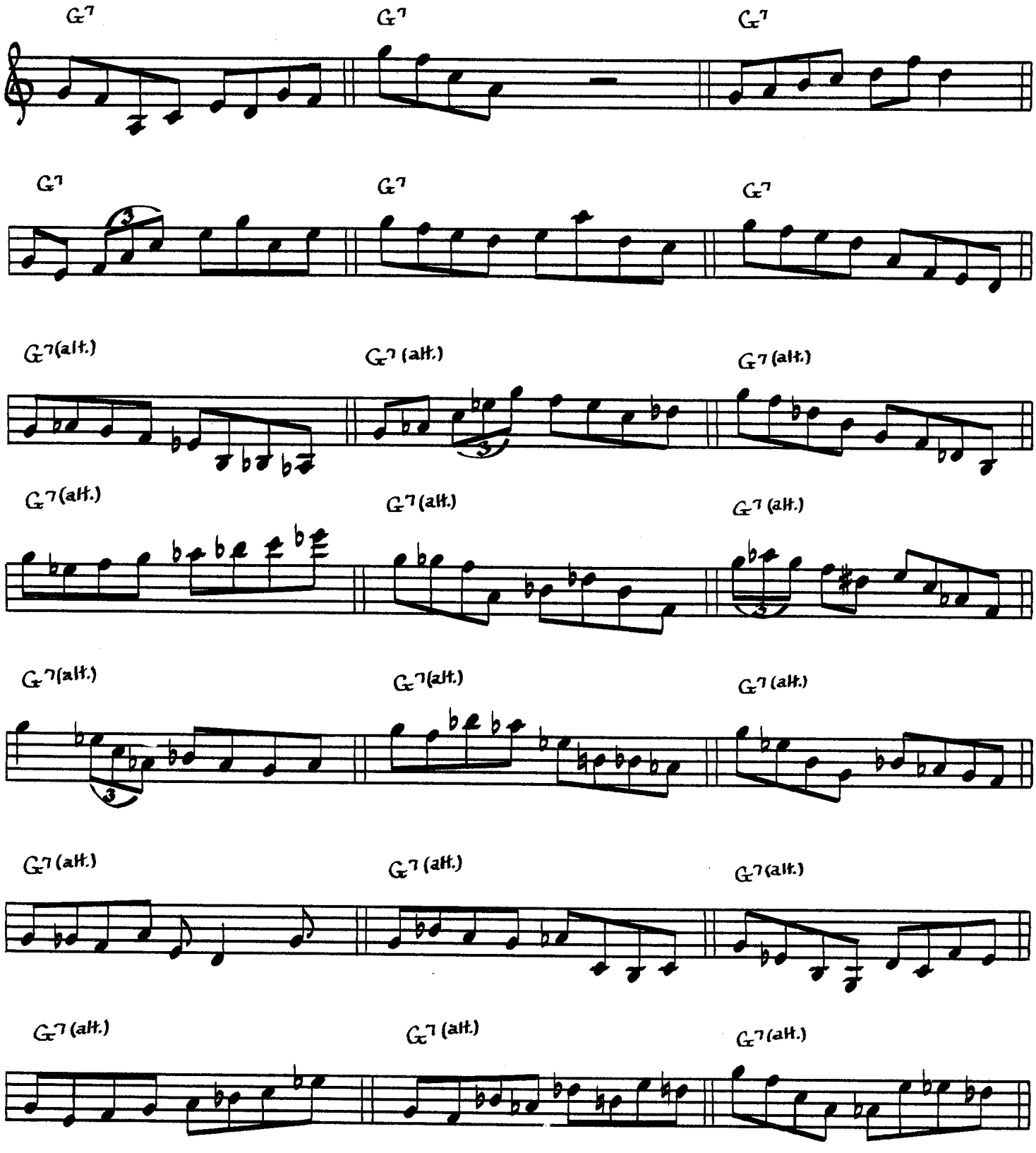
MINOR IDEAS

Starting on the 2nd or 9th
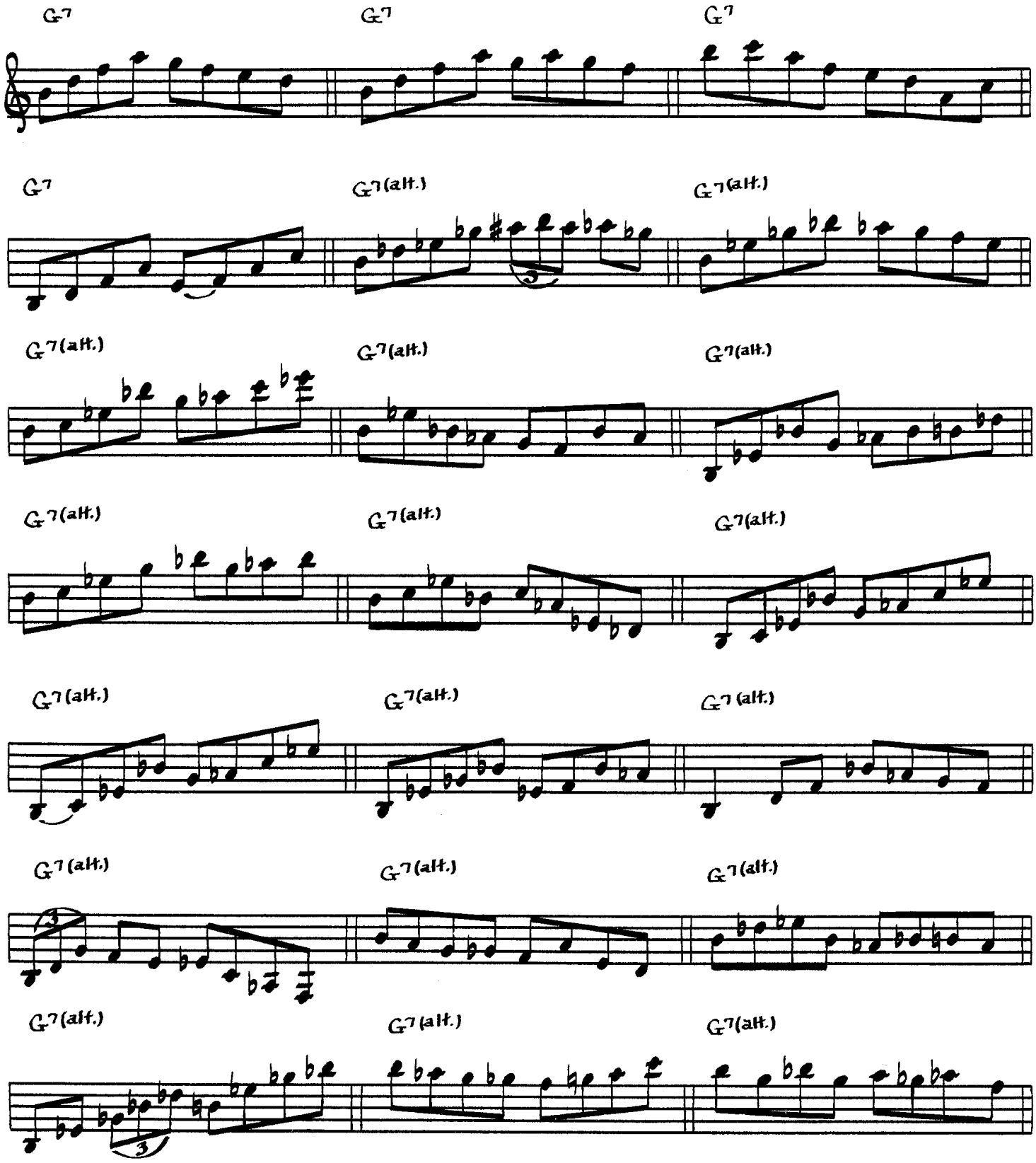


DOMINANT 7th IDEAS

Starting on the Root



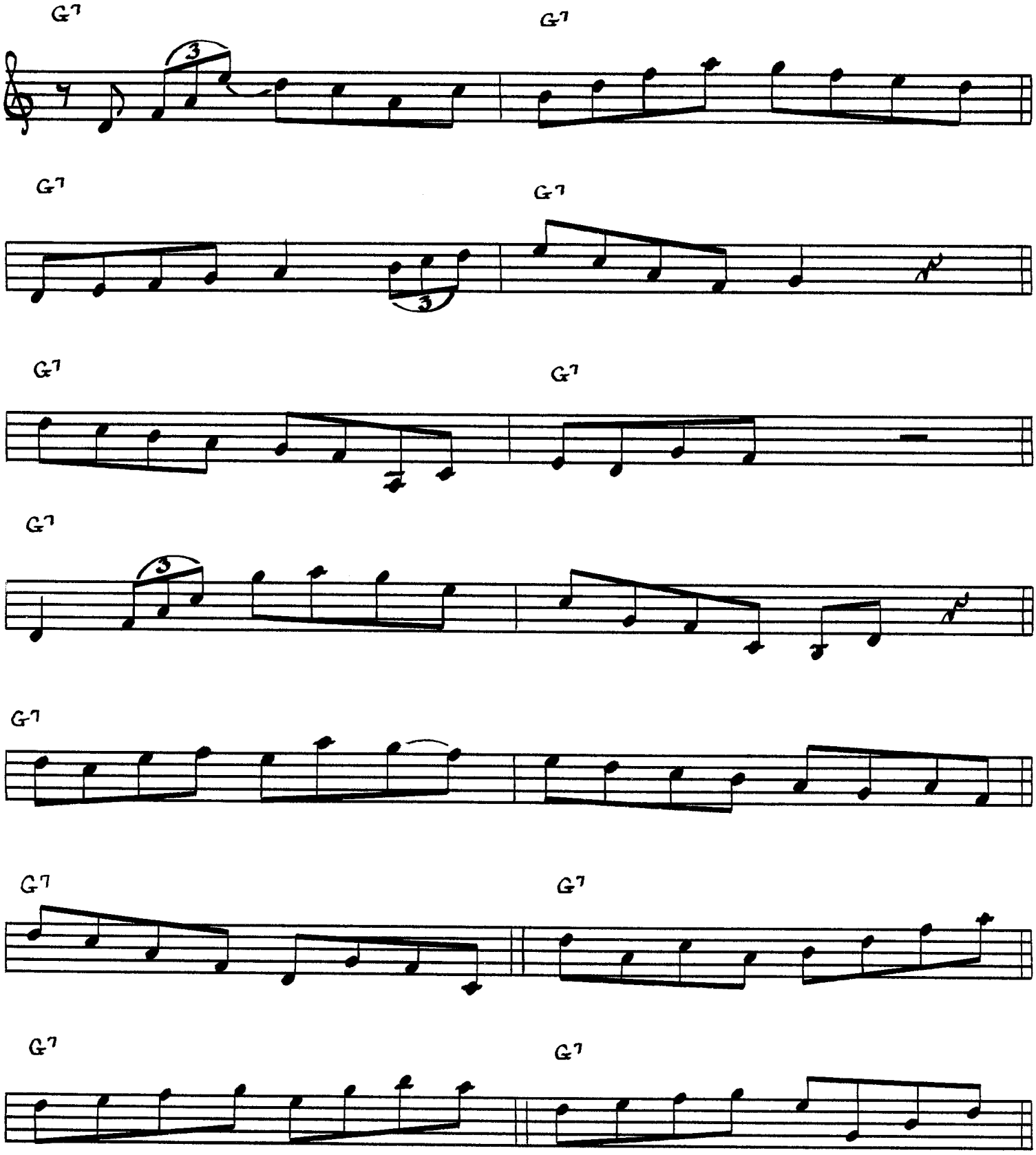
DOMINANT 7th IDEAS

Starting on the 3rd



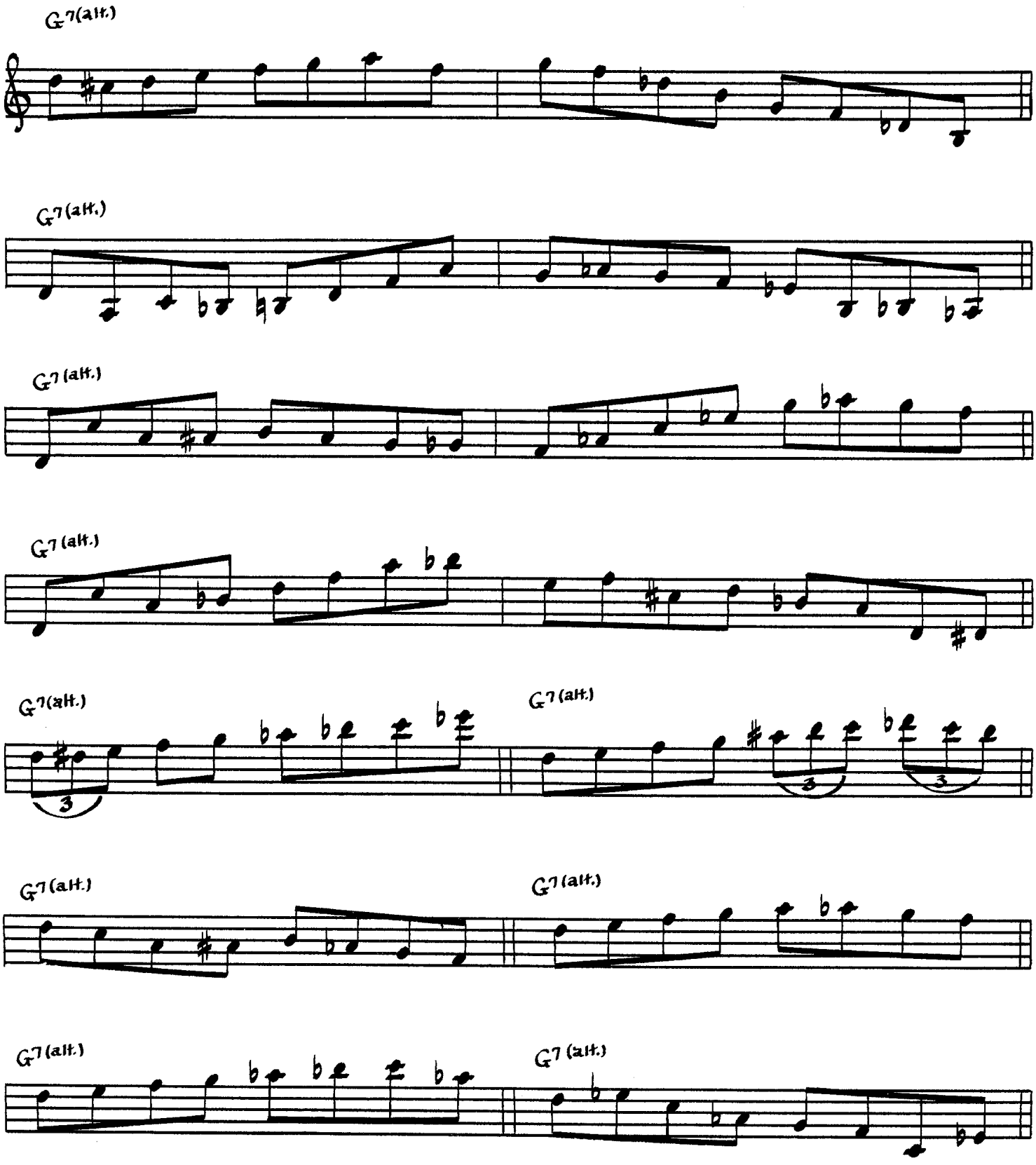
DOMINANT 7th IDEAS

Starting on the 5th



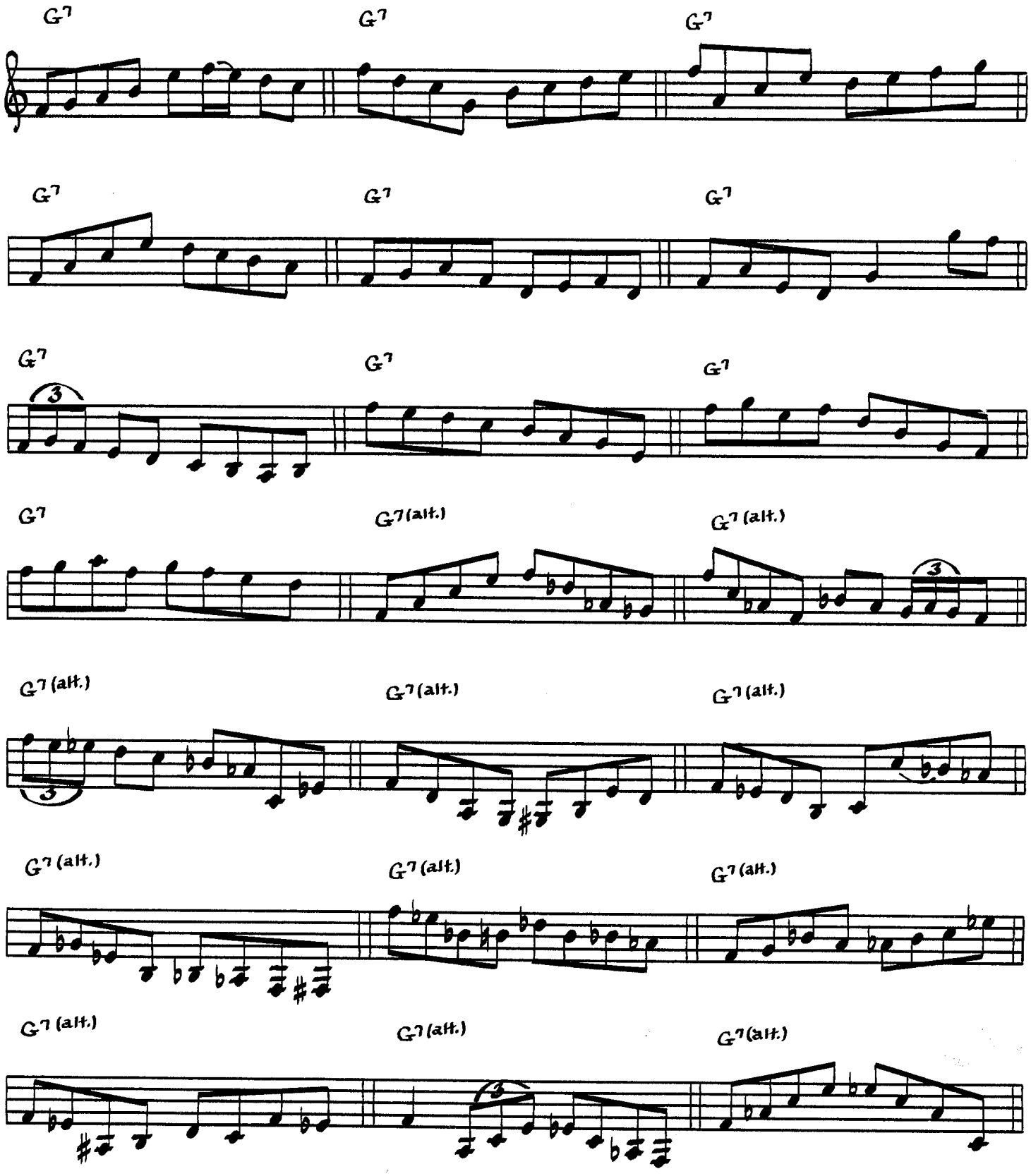
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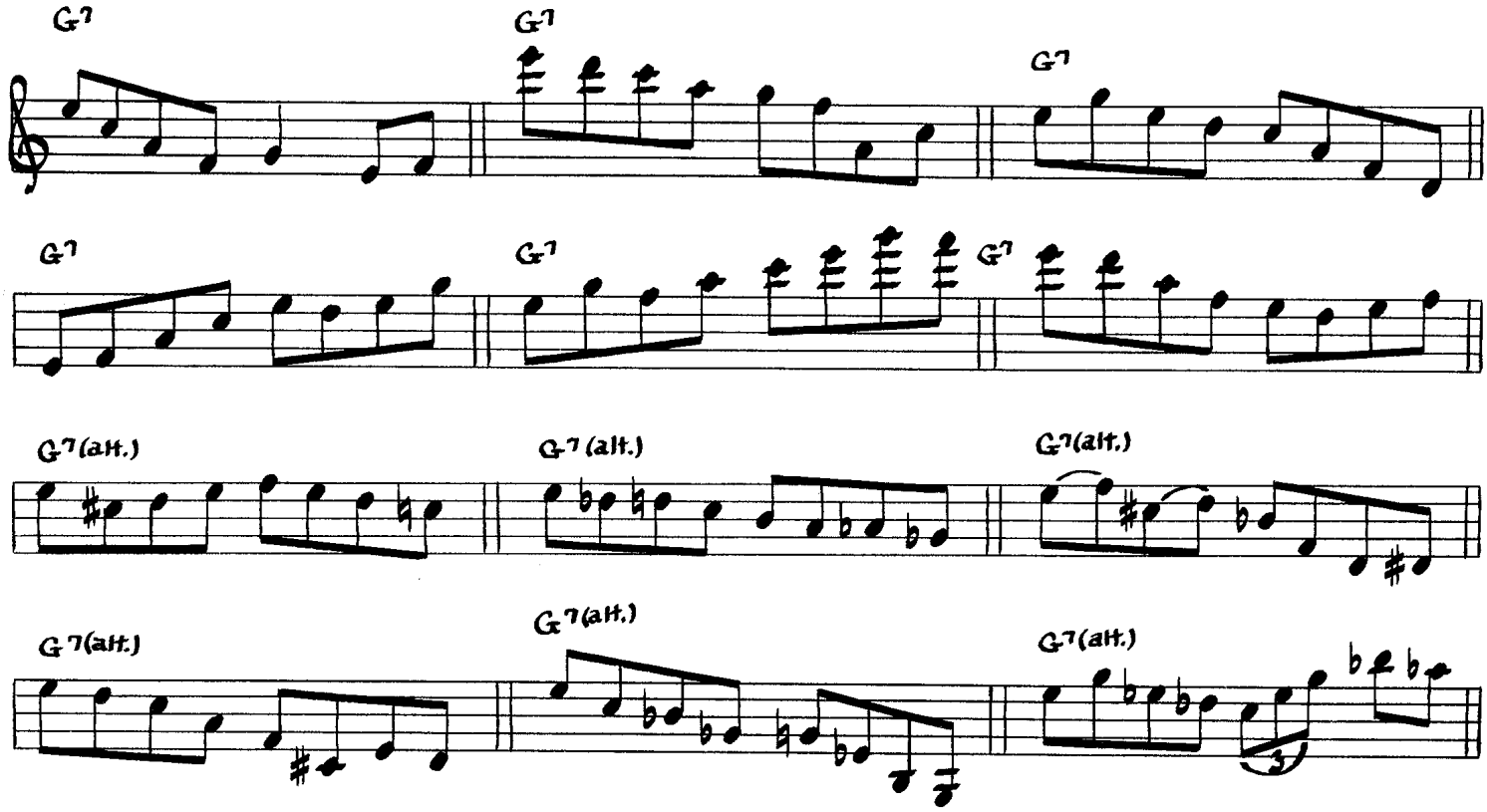


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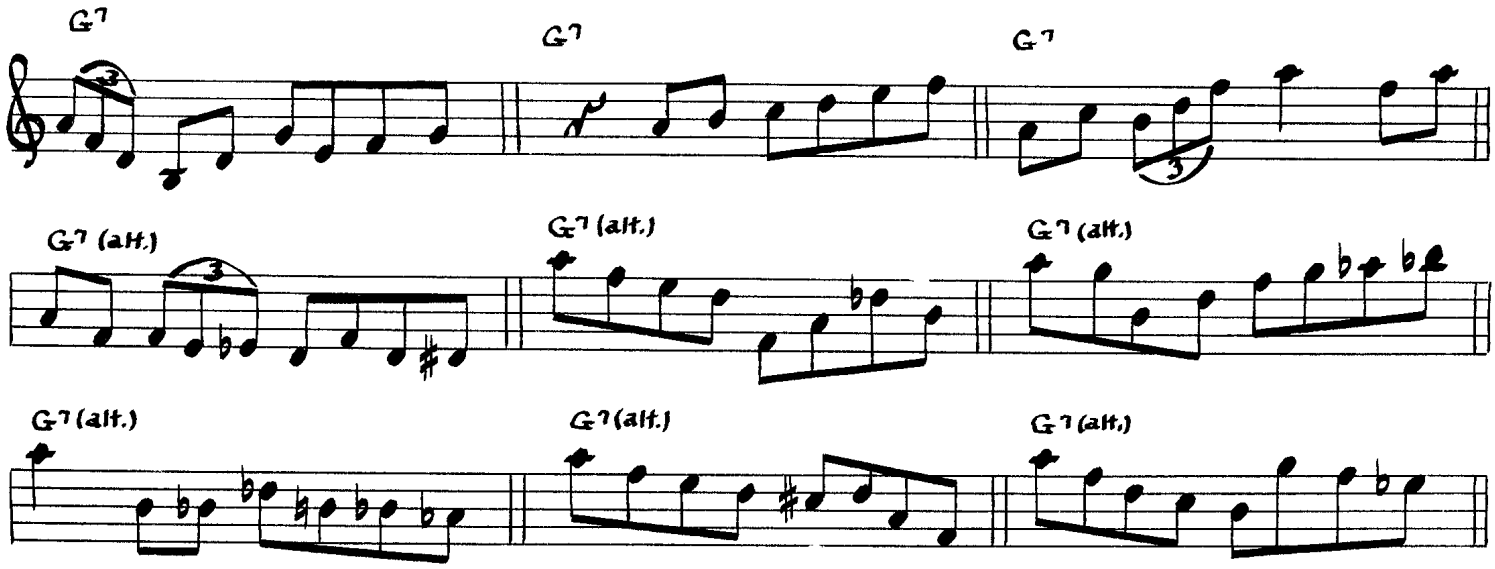
Starting on the b7th
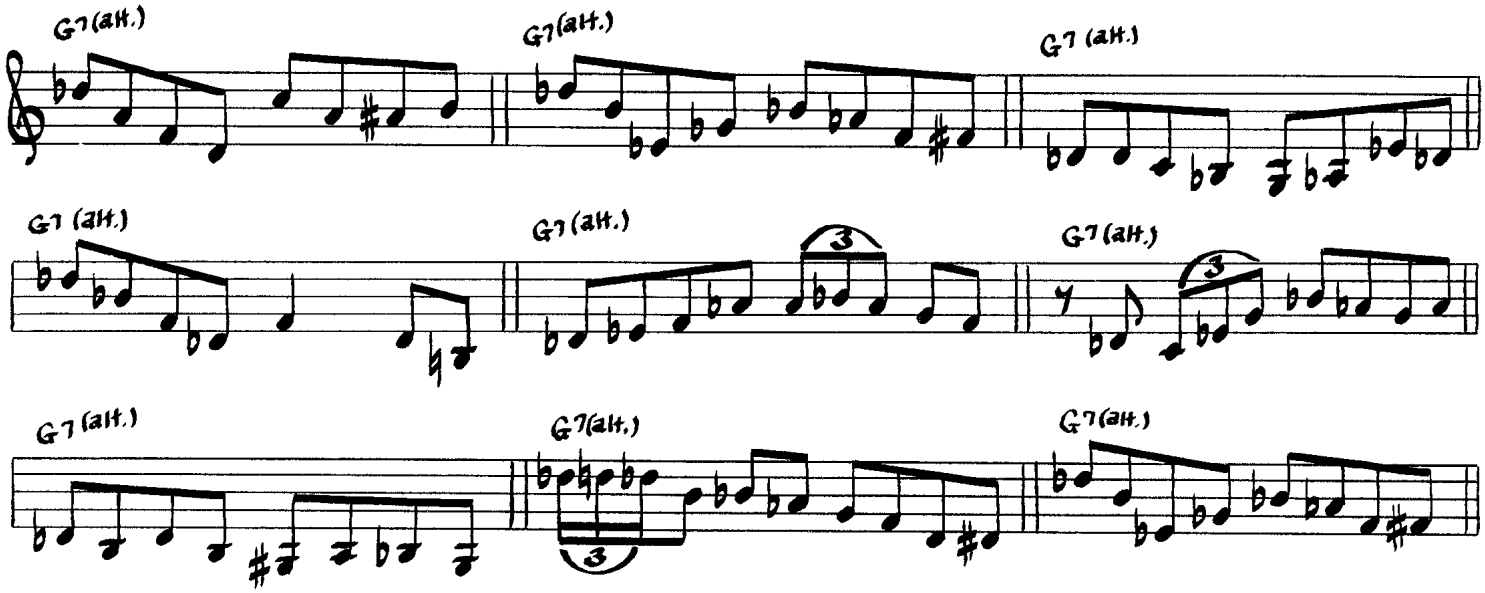


DOMINANT 7th IDEAS
Starting on the 6th or 13th
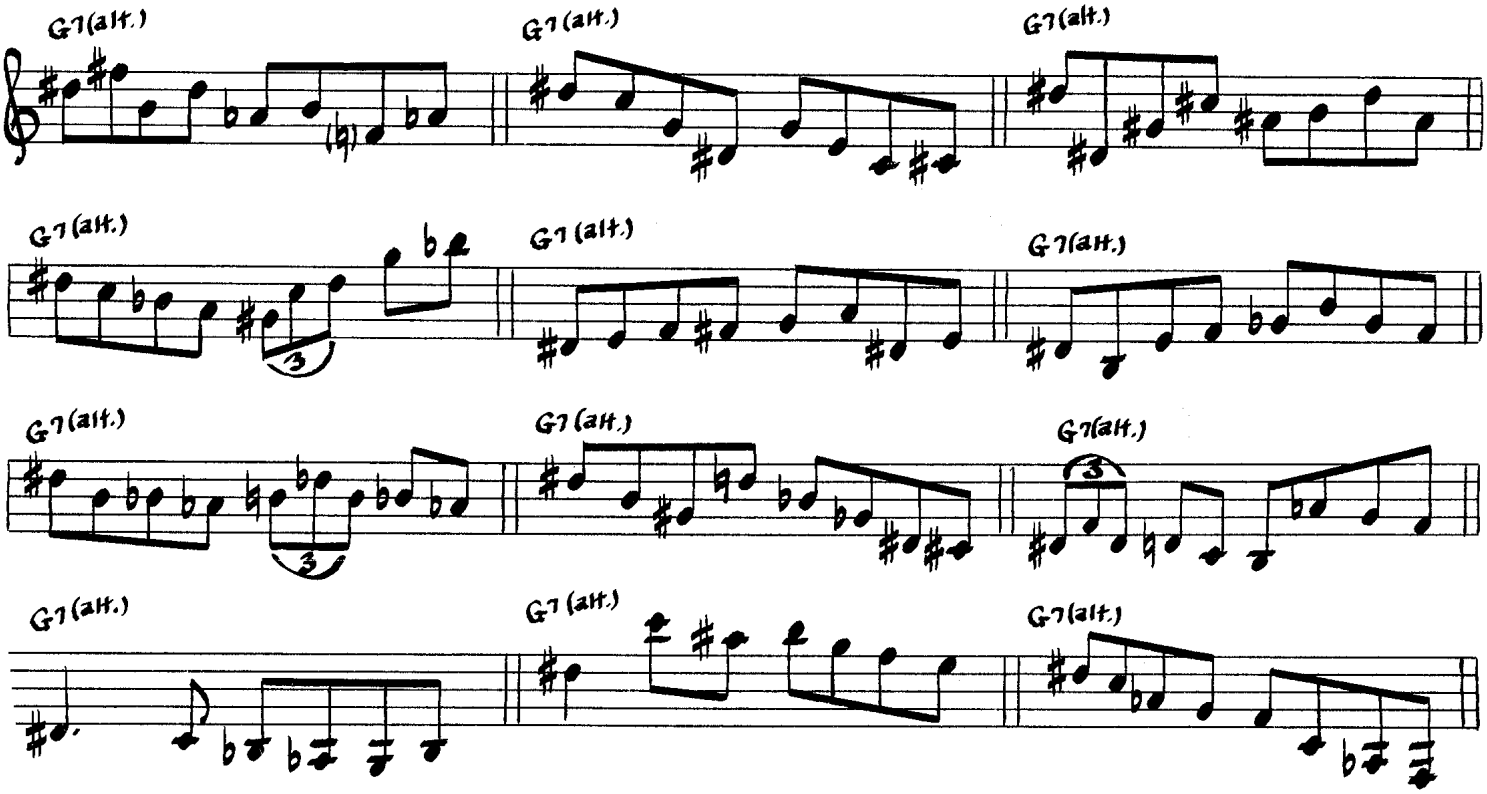


DOMINANT 7th IDEAS
Starting on the 2nd or 9th



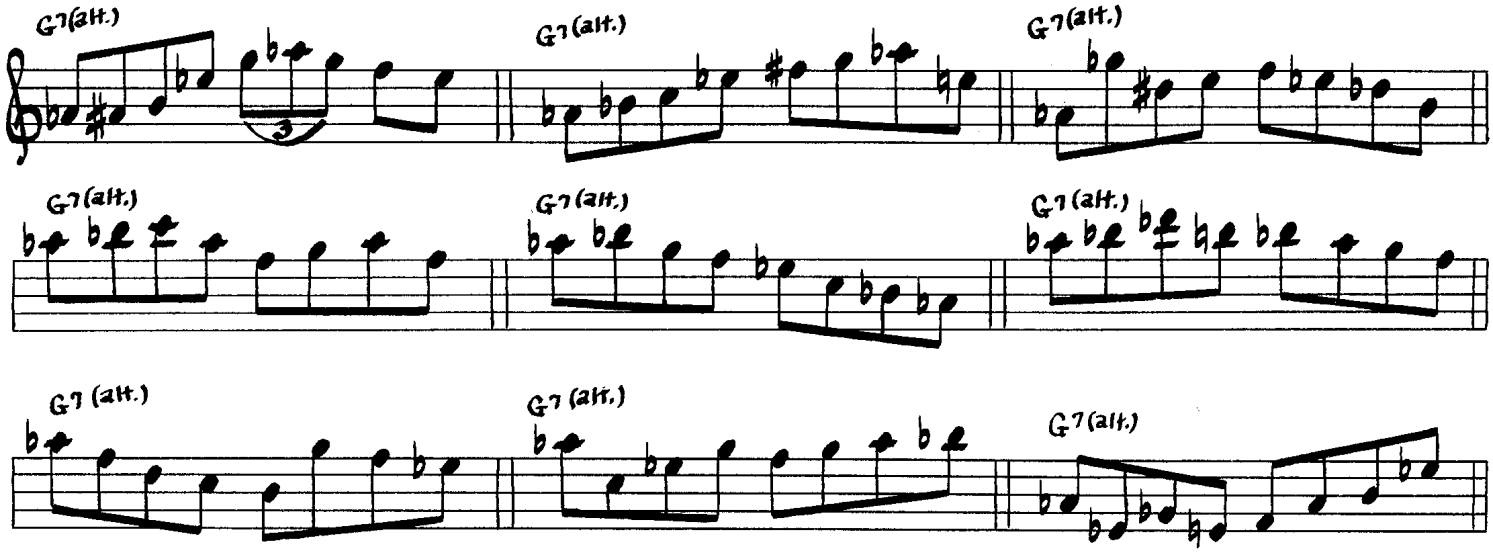
DOMINANT 7th IDEAS
Starting on the b5th



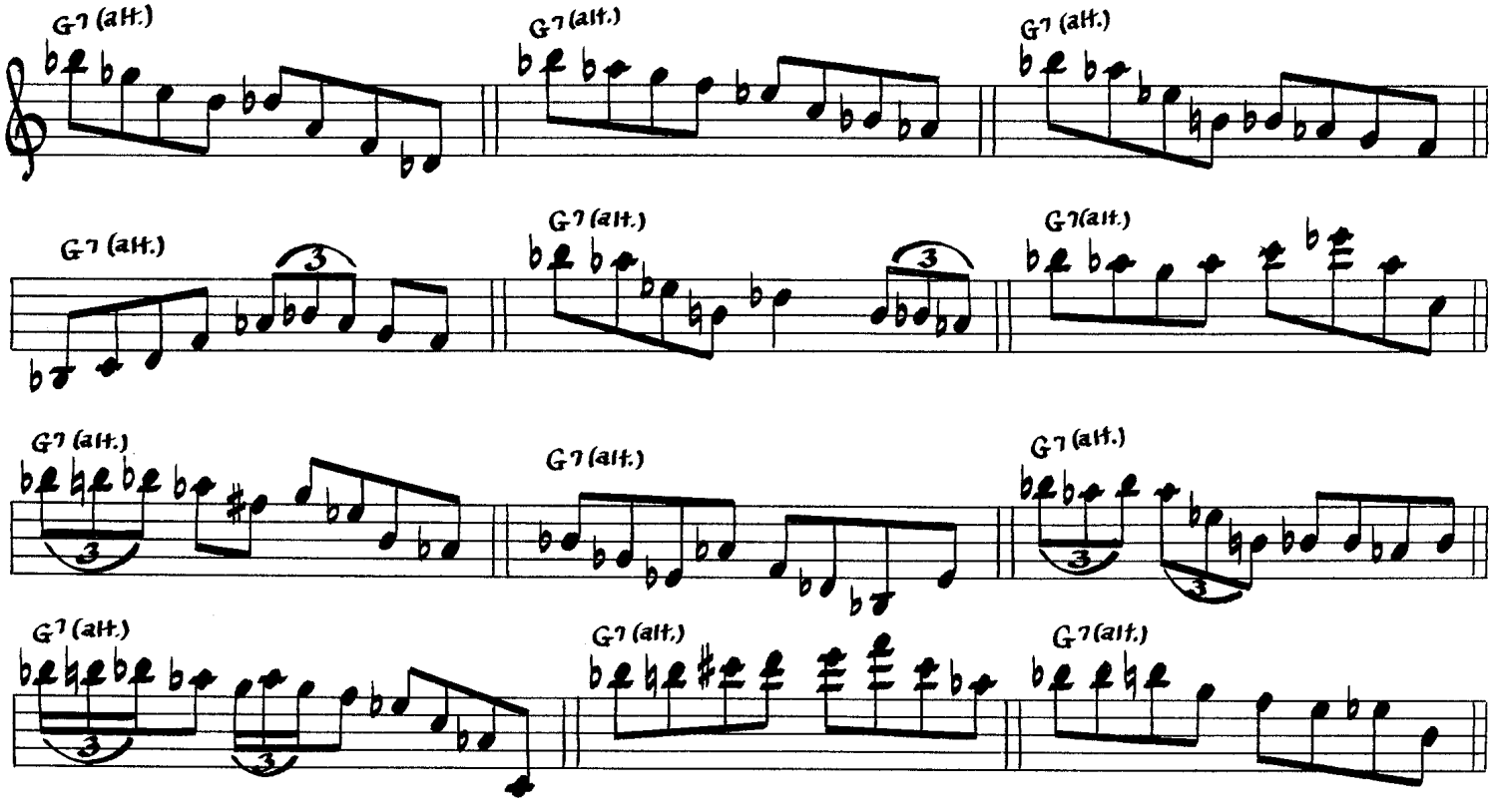
DOMINANT 7th IDEAS
Starting on the #5th



DOMINANT 7th IDEAS
Starting on the b9th



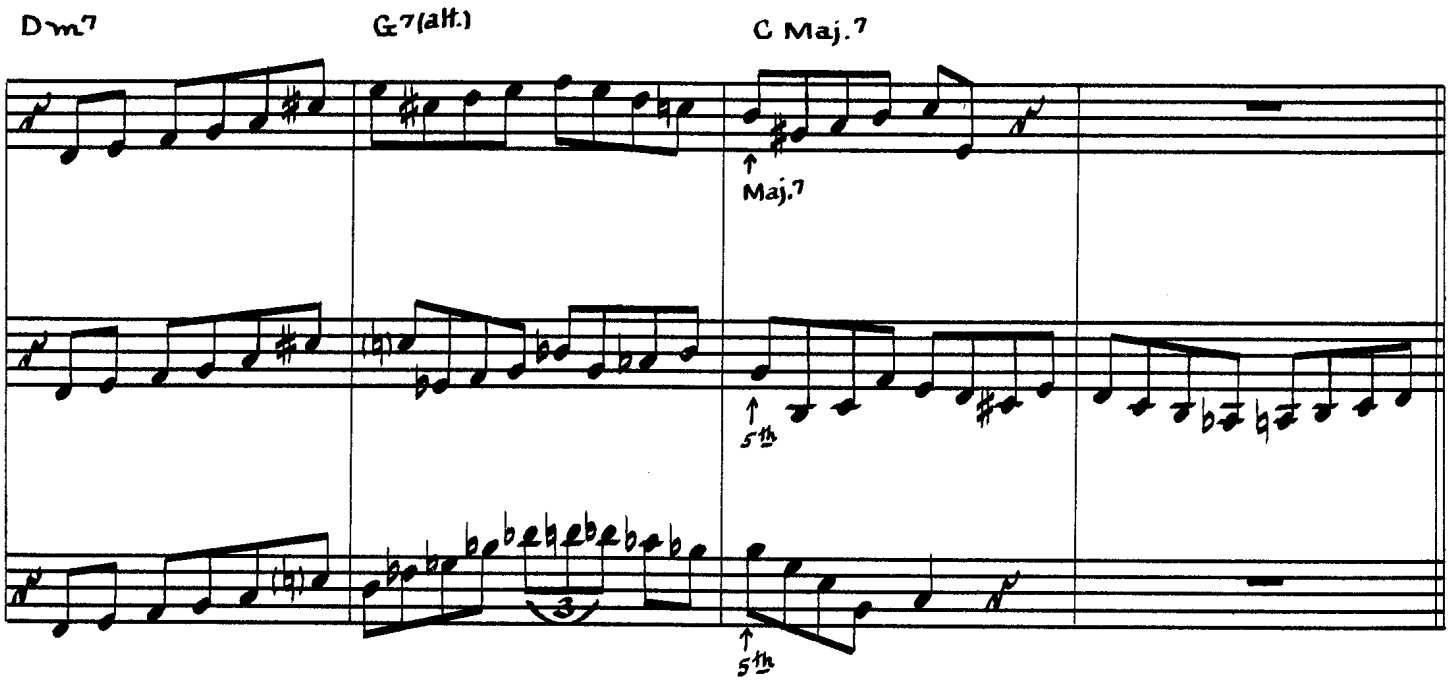
DOMINANT 7th IDEAS
Starting on the #9th

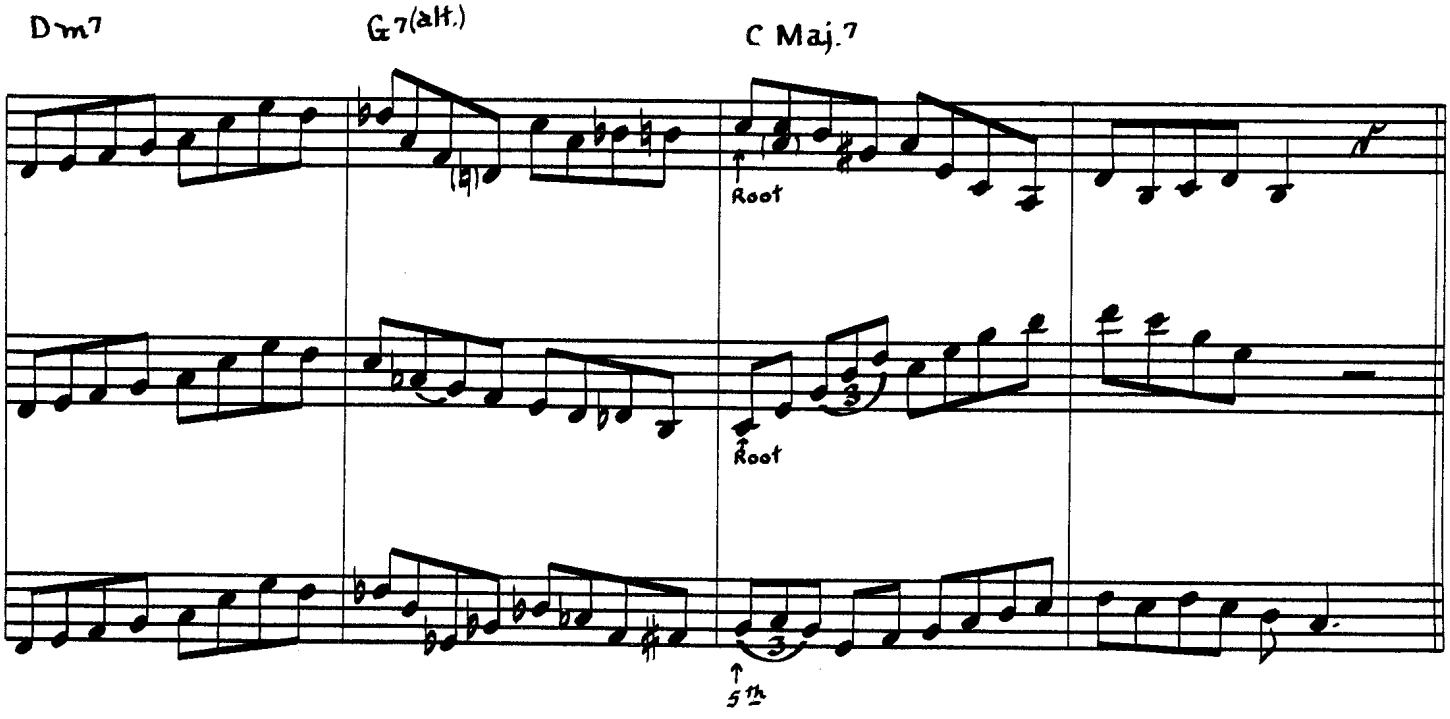


IIm7 V7 Imaj7

Starting on the Root of the IIm7 chord

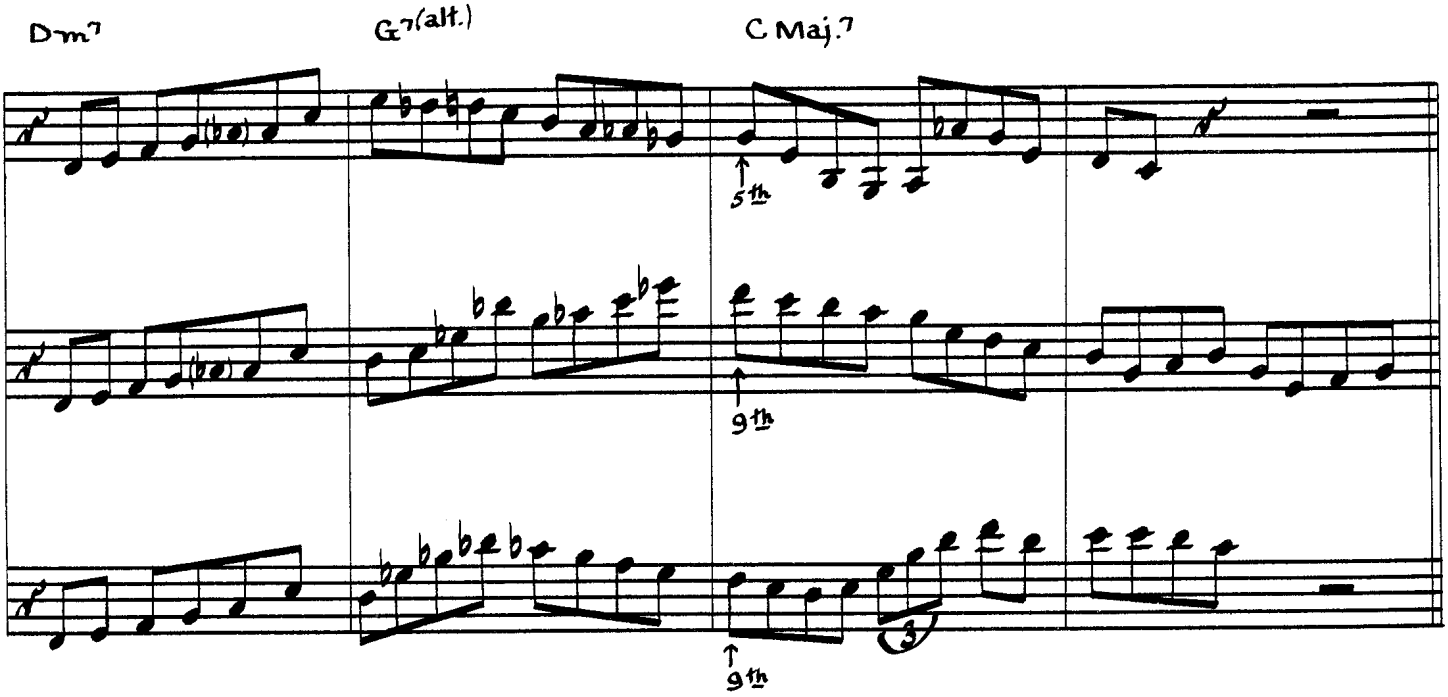
The following IIm7 V7 Imaj7 ideas are in groups of threes because they utilize a common IIm7 chord idea.

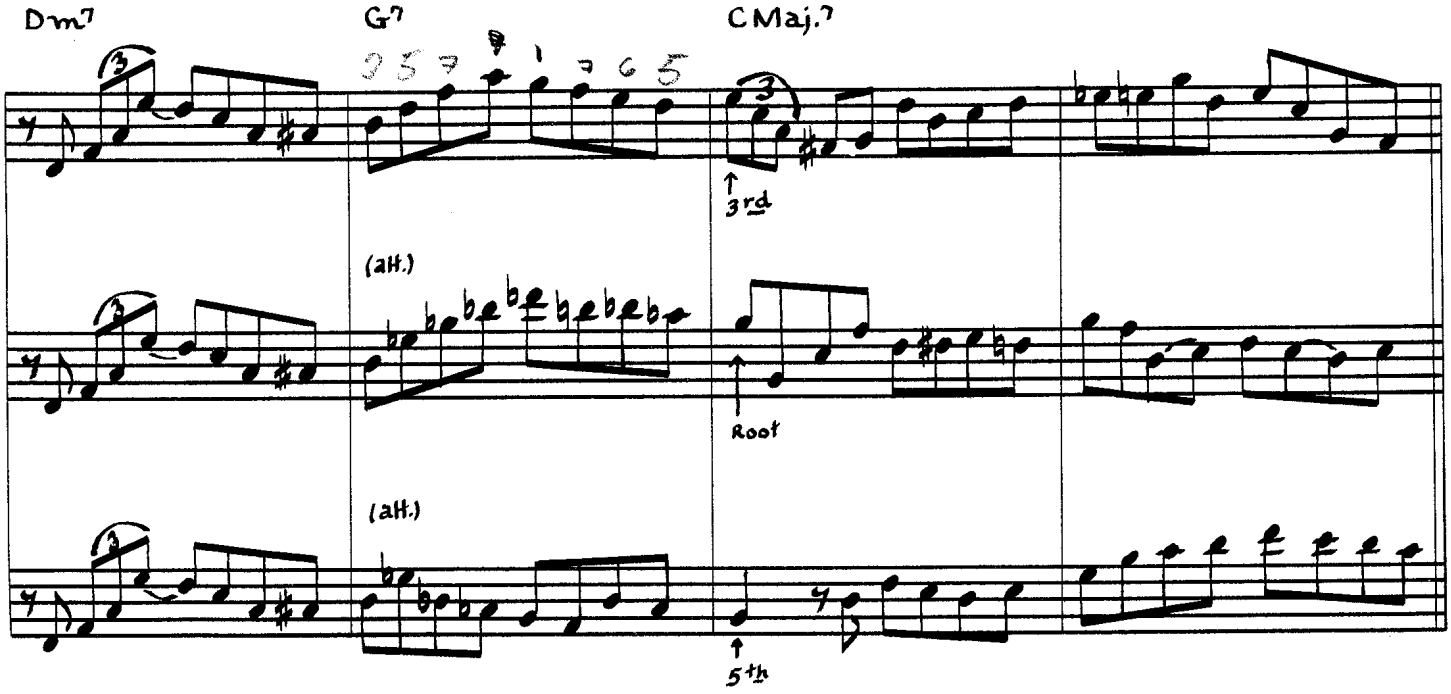




IIm7 V7 Imaj7

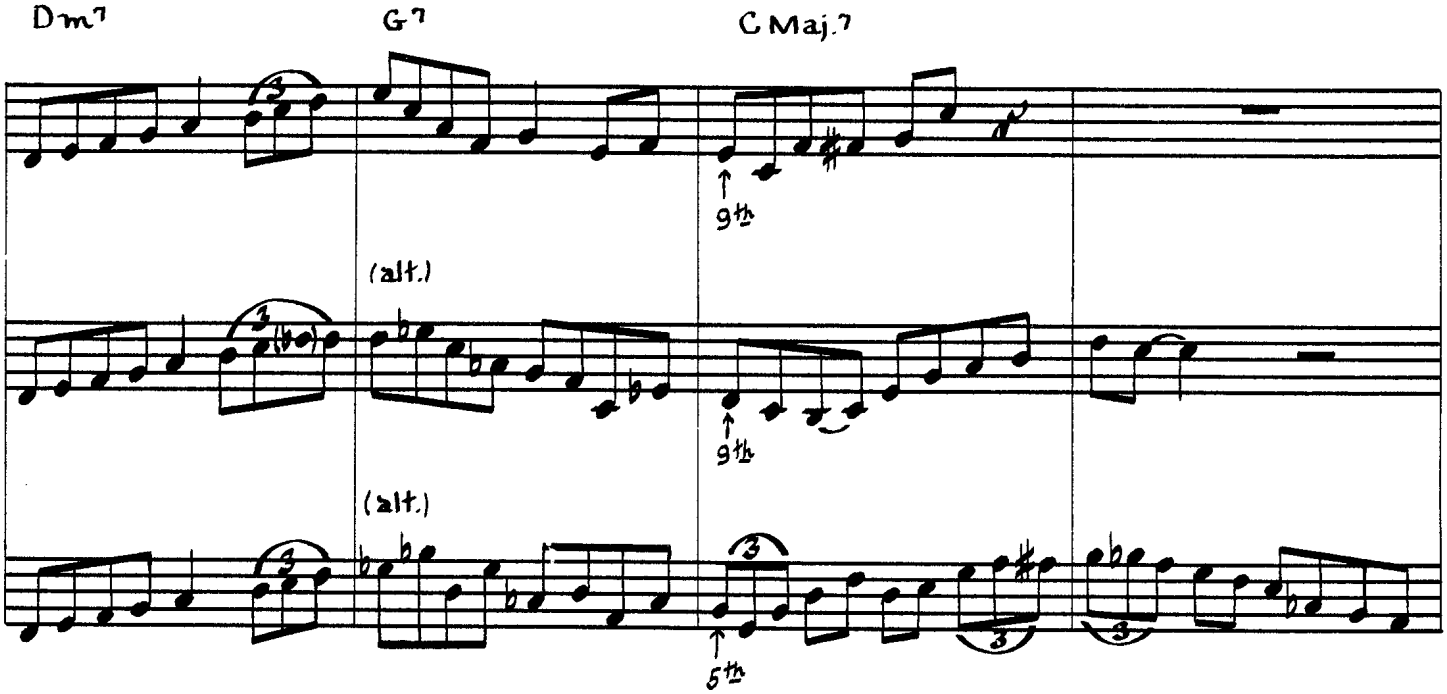
Starting on the Root of the IIm7 chord

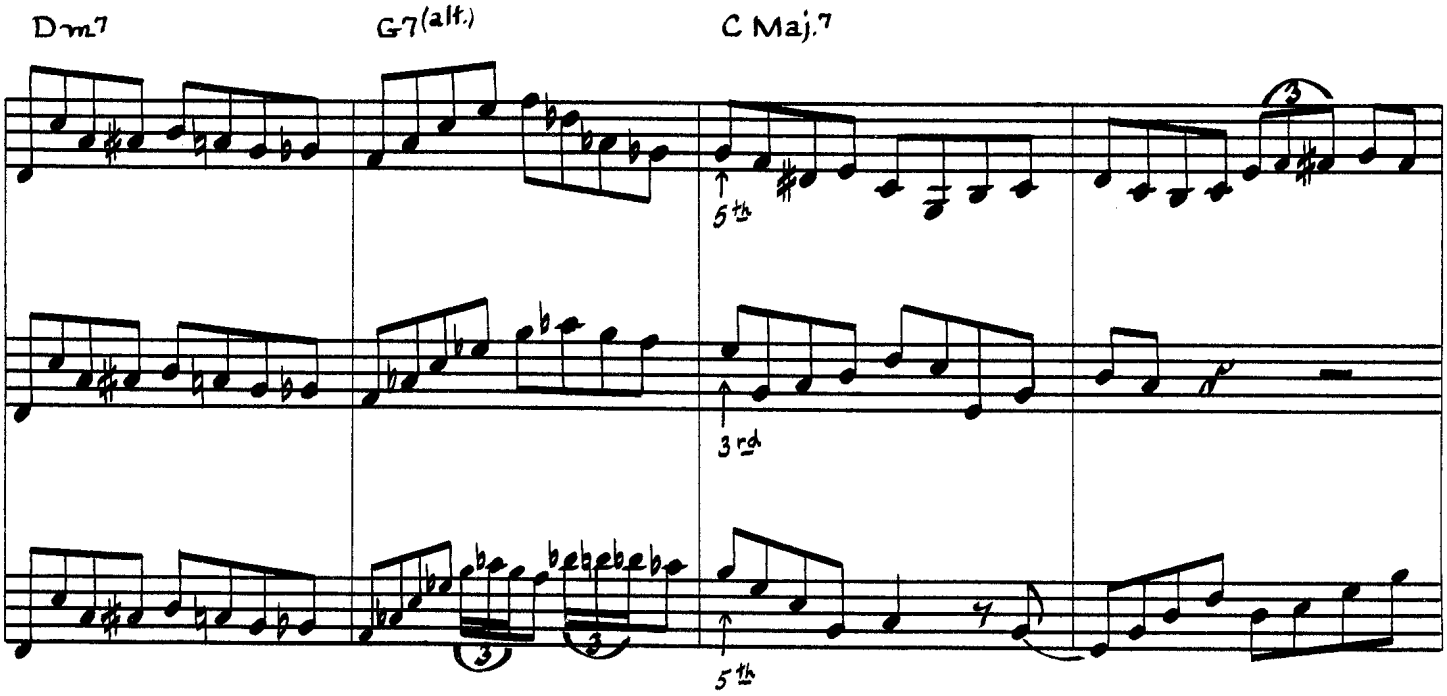




IIm7 V7 Imaj7

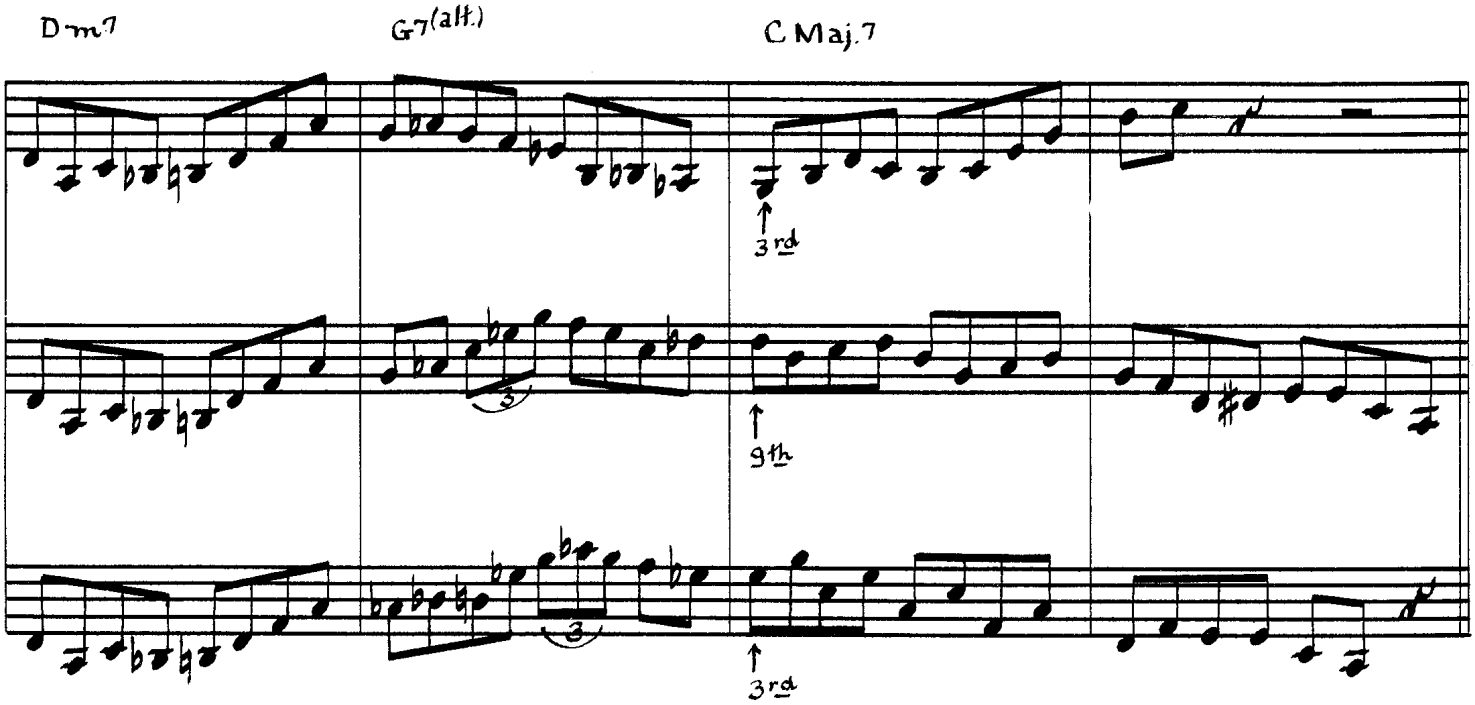
Starting on the Root of the IIm7 chord

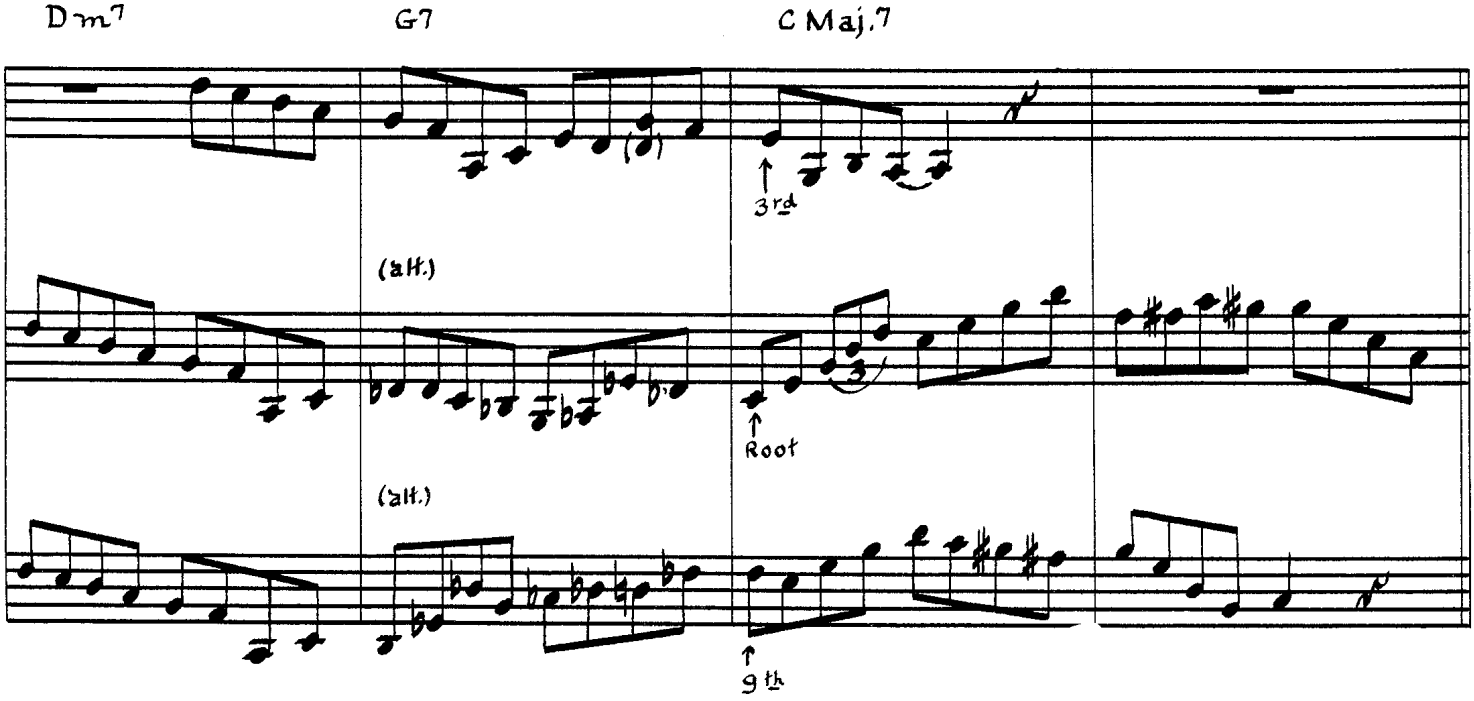




IIm7 V7 Imaj7

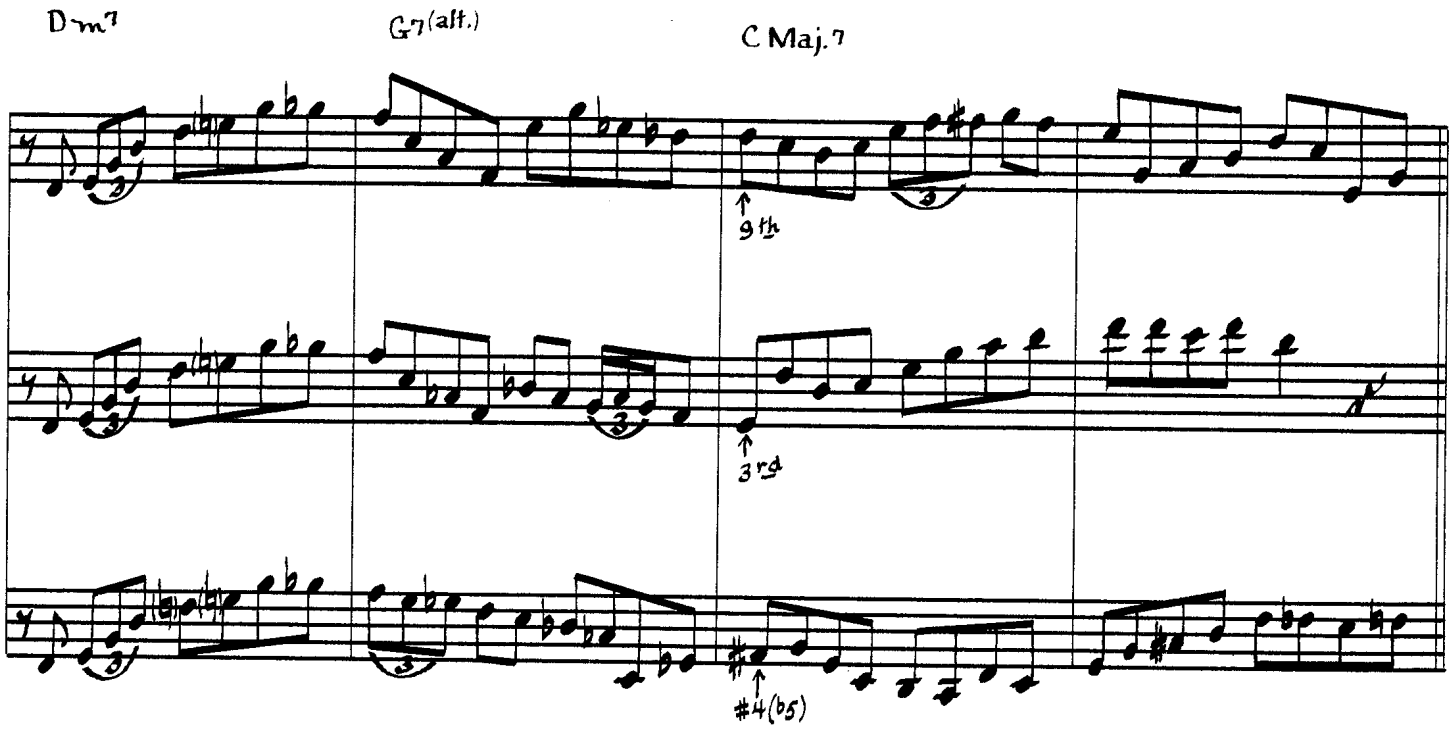
Starting on the Root of the IIm7 chord

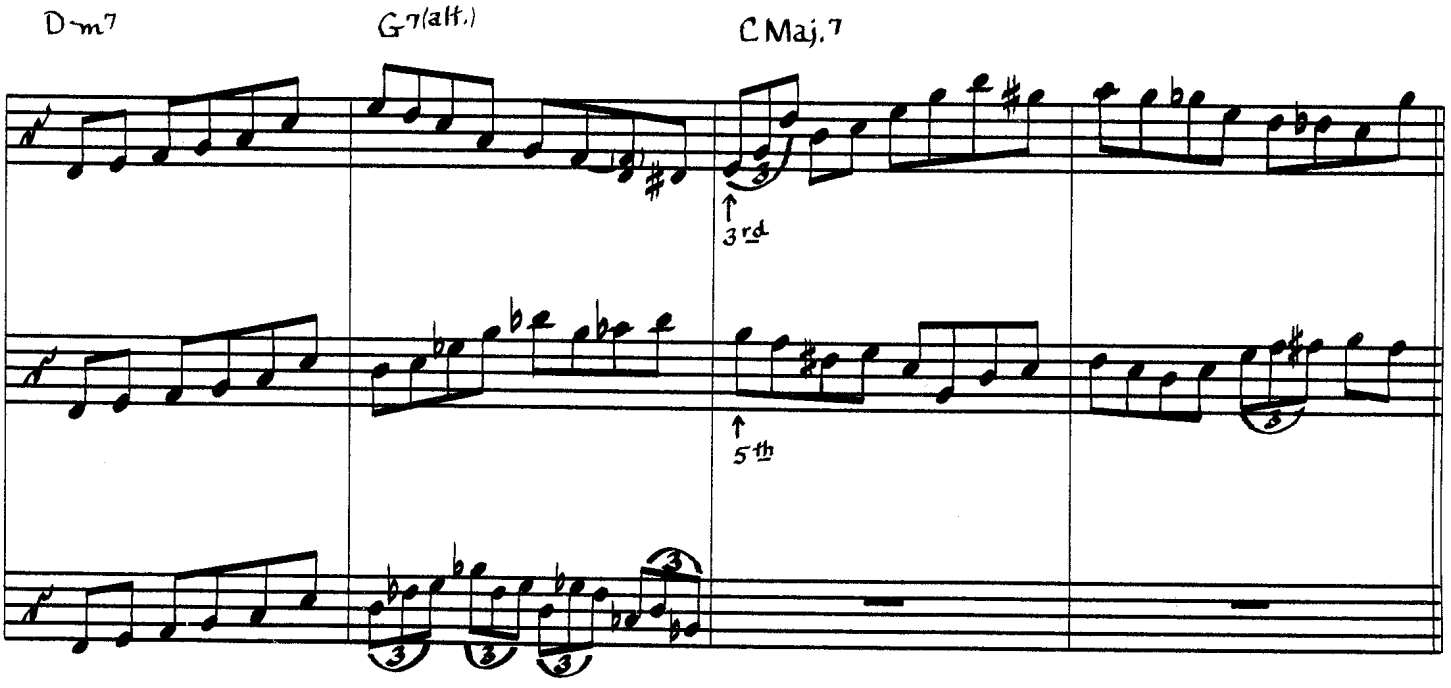




IIm7 V7 Imaj7

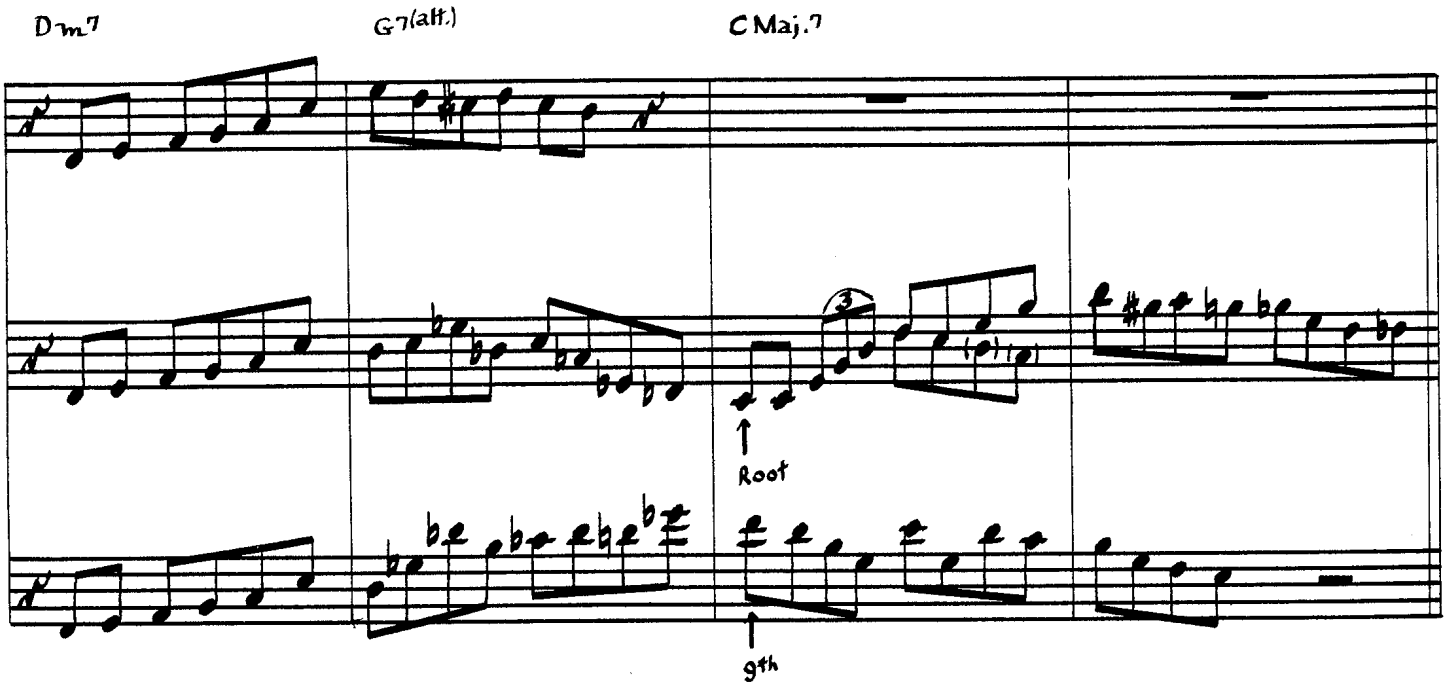
Starting on the Root of the IIm7 chord

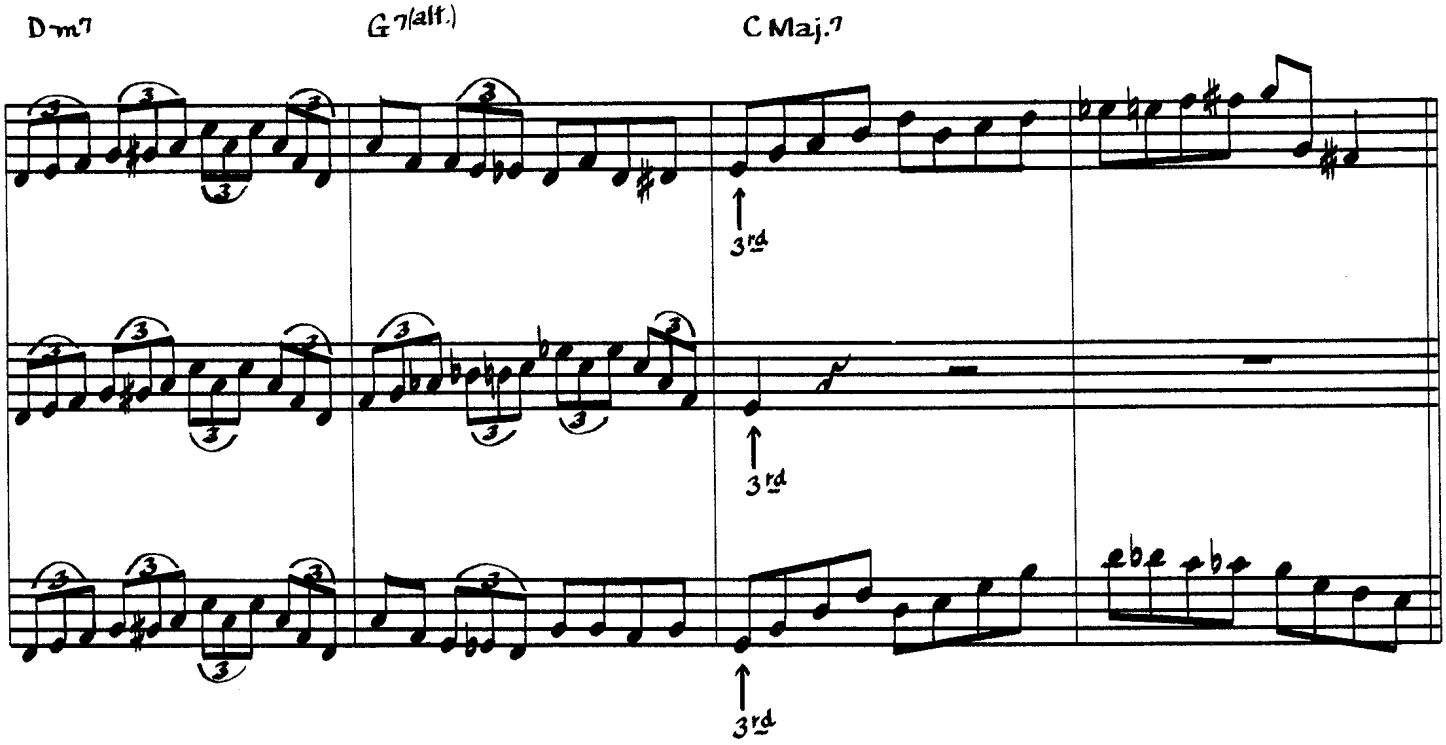




IIm7 V7 Imaj7
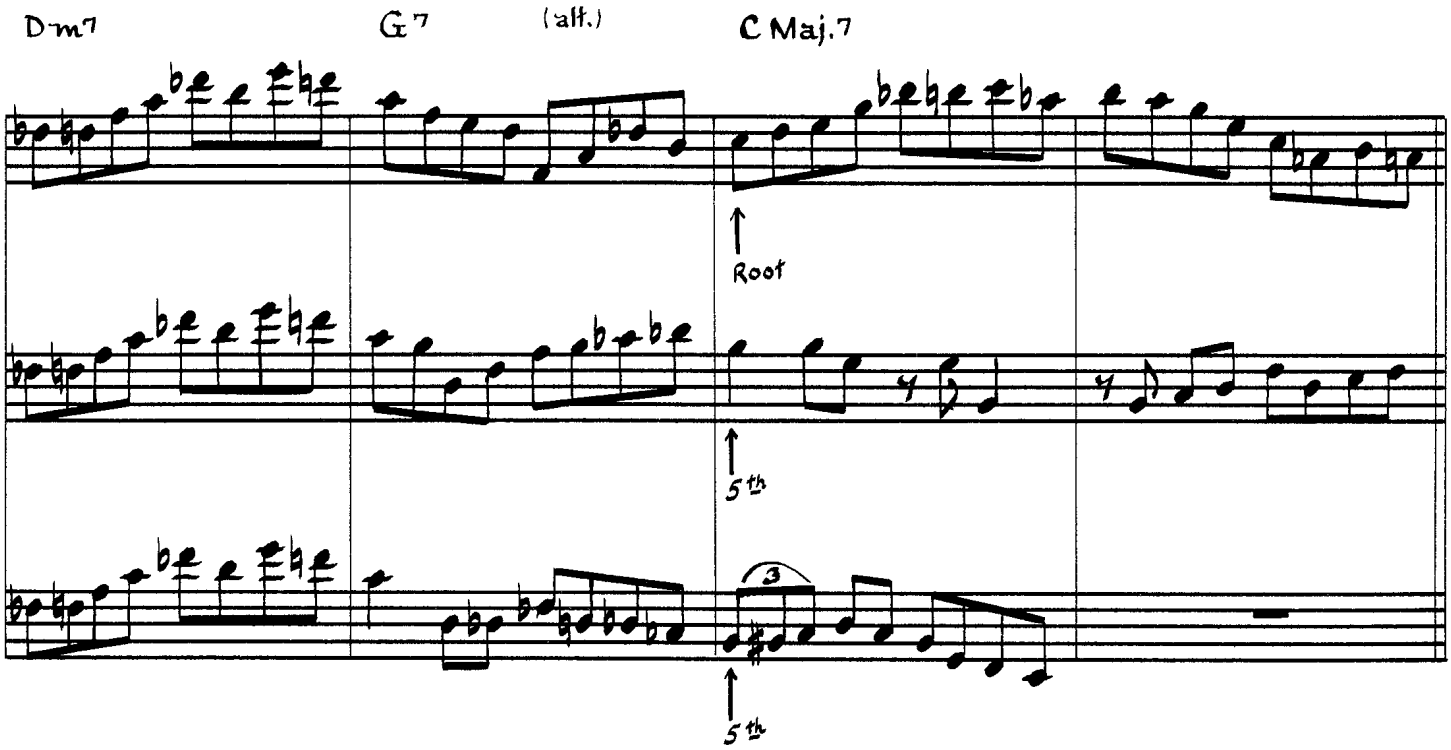
Starting on the Root of the IIm7 chord

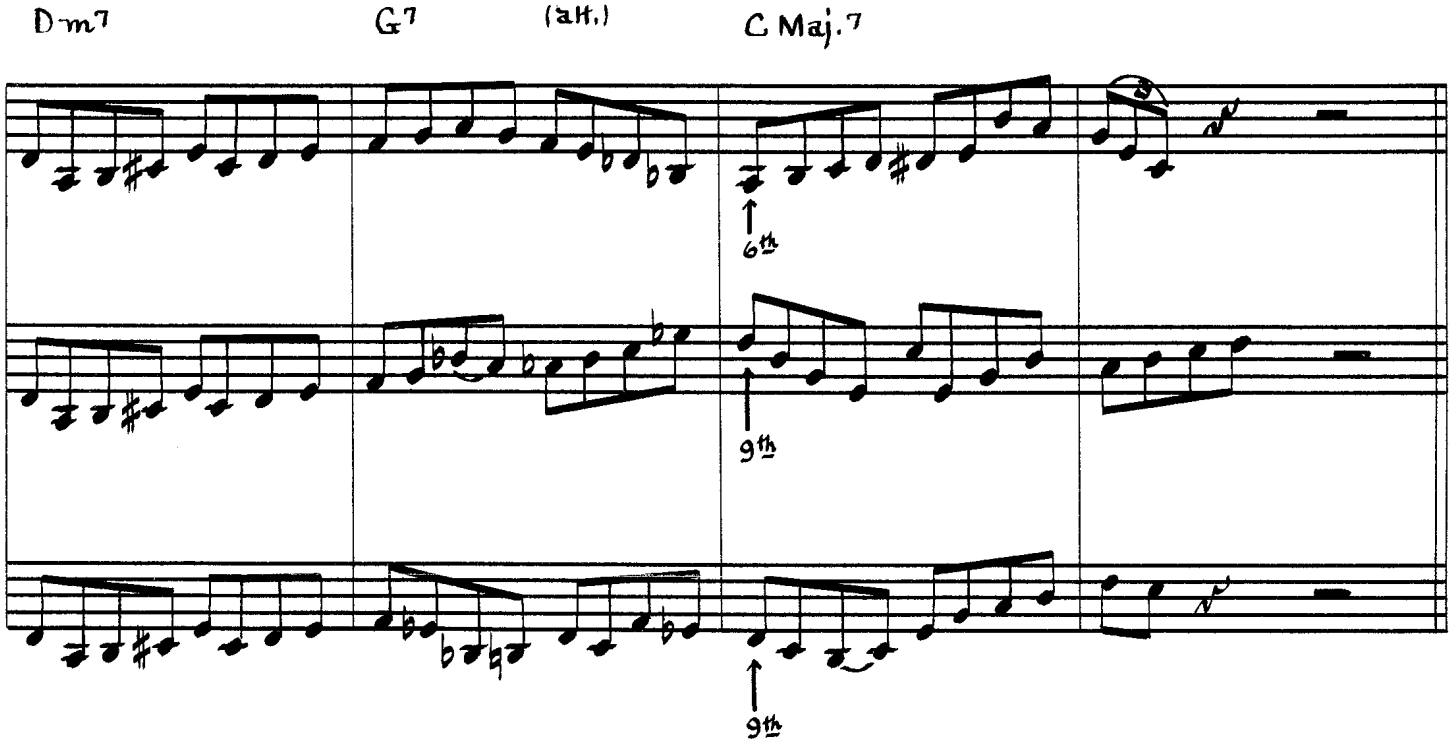




IIm7 V7 Imaj7

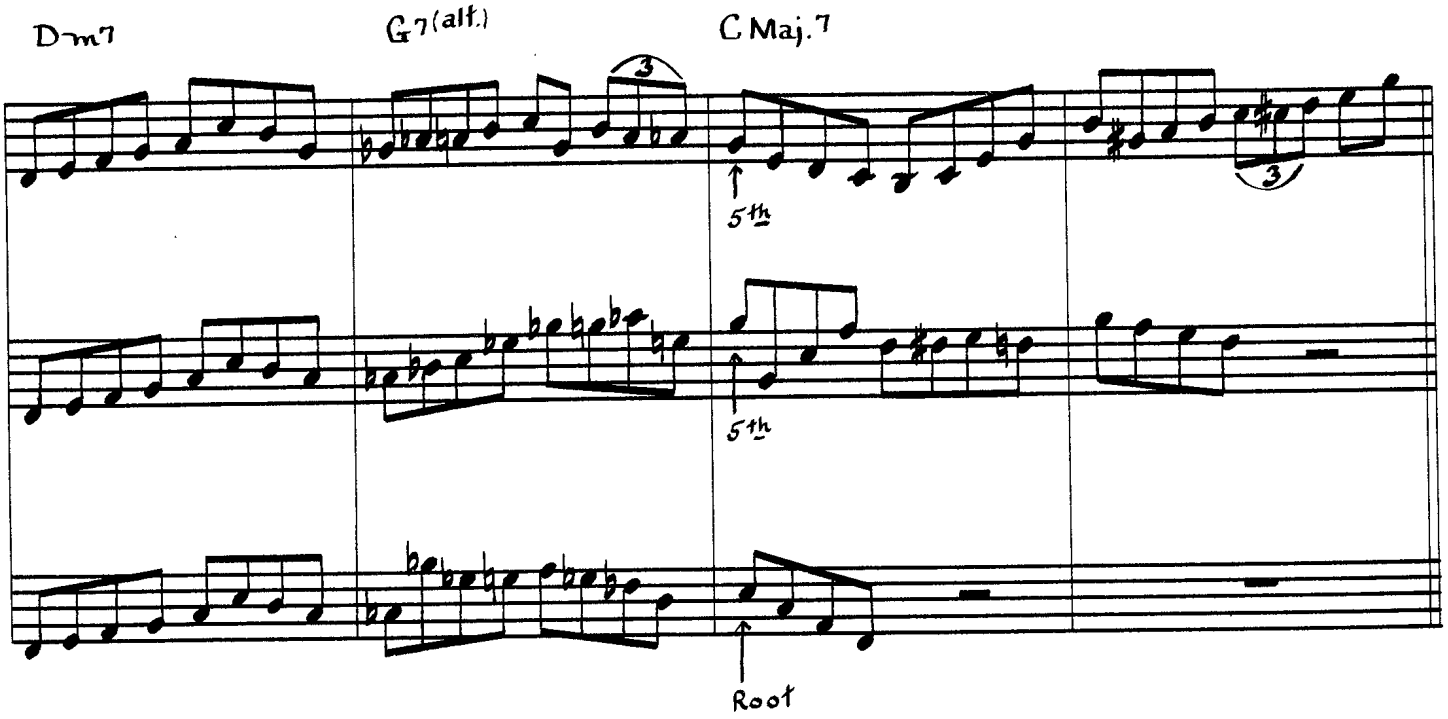
Starting on the Root of the IIm7 chord

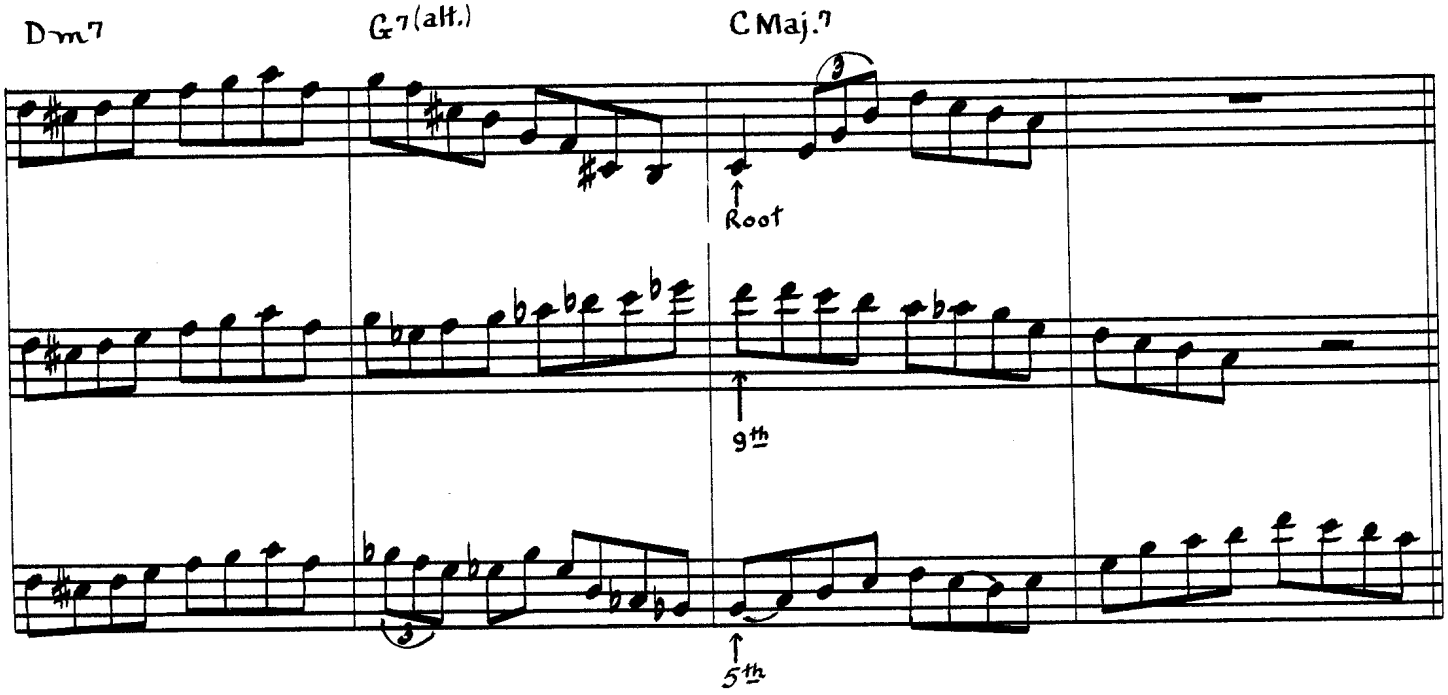




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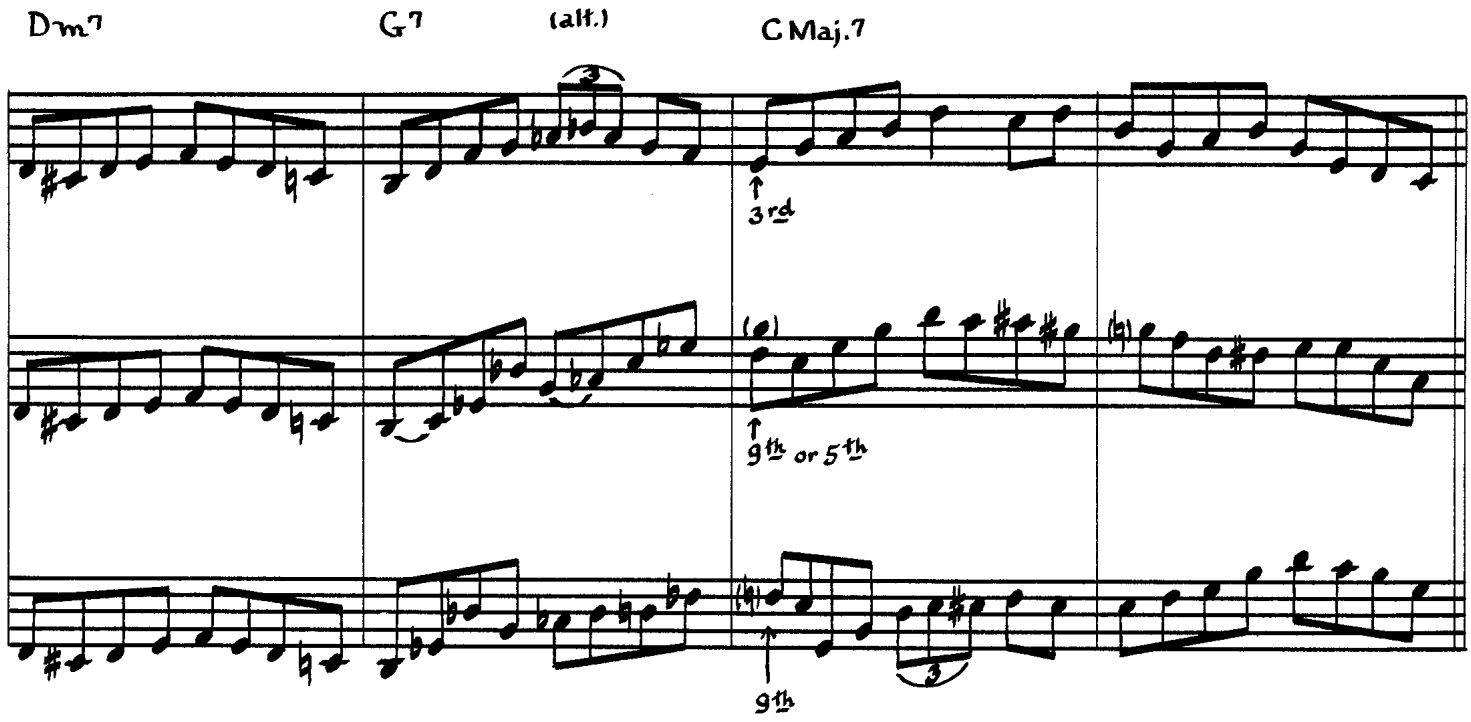
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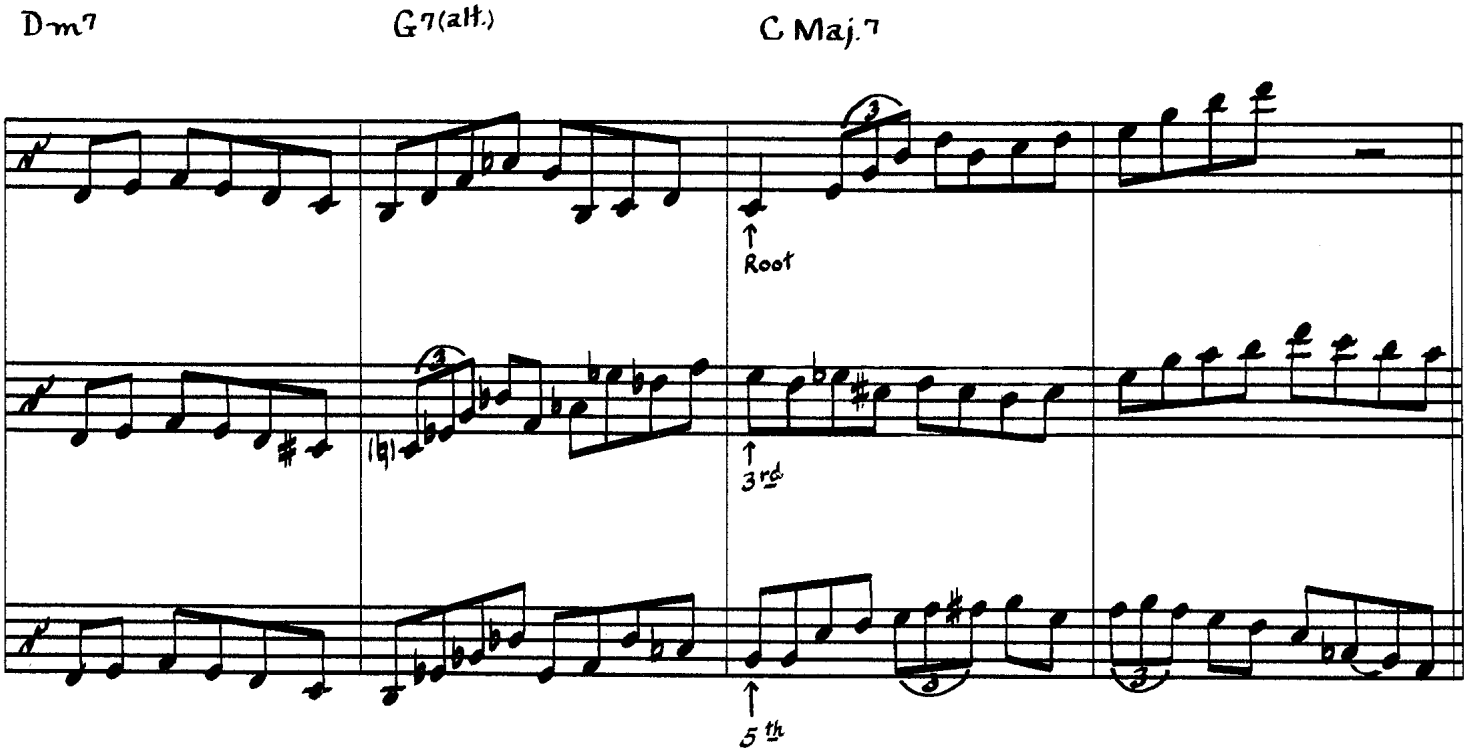




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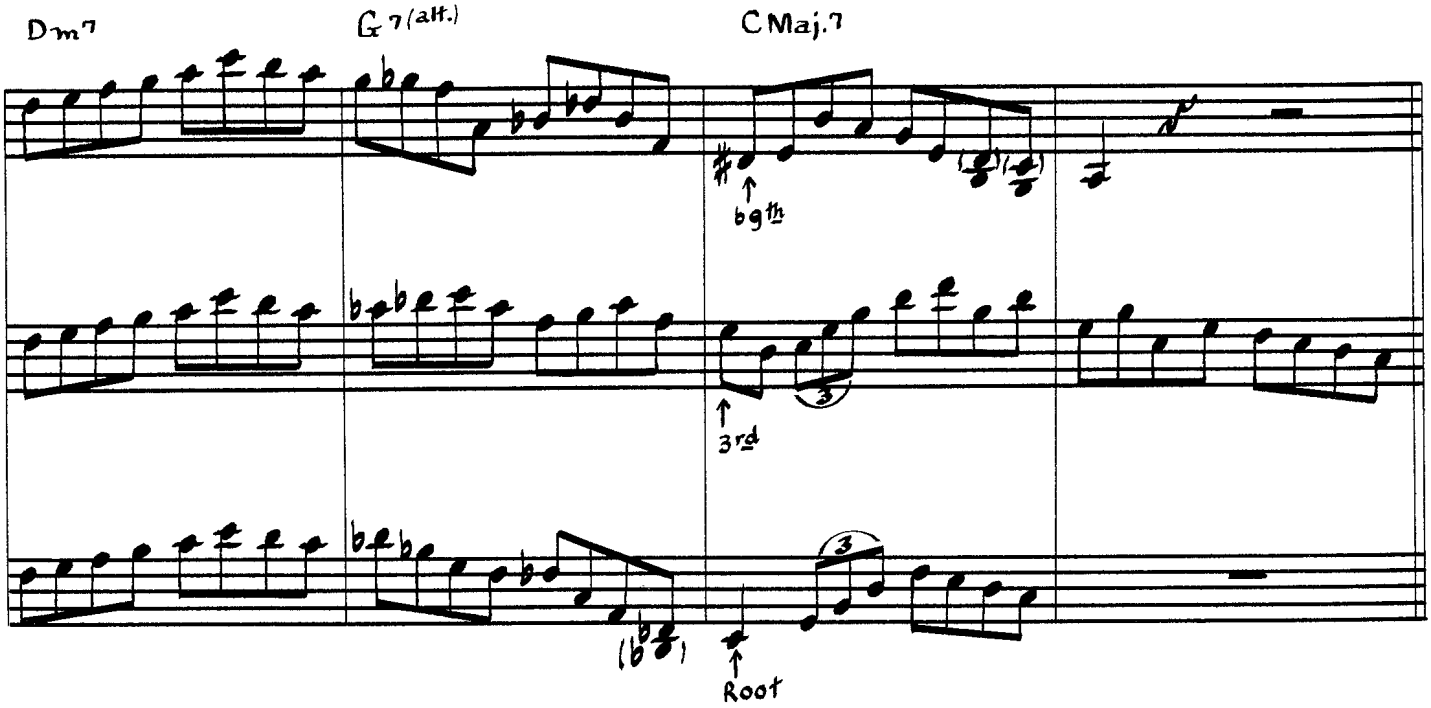
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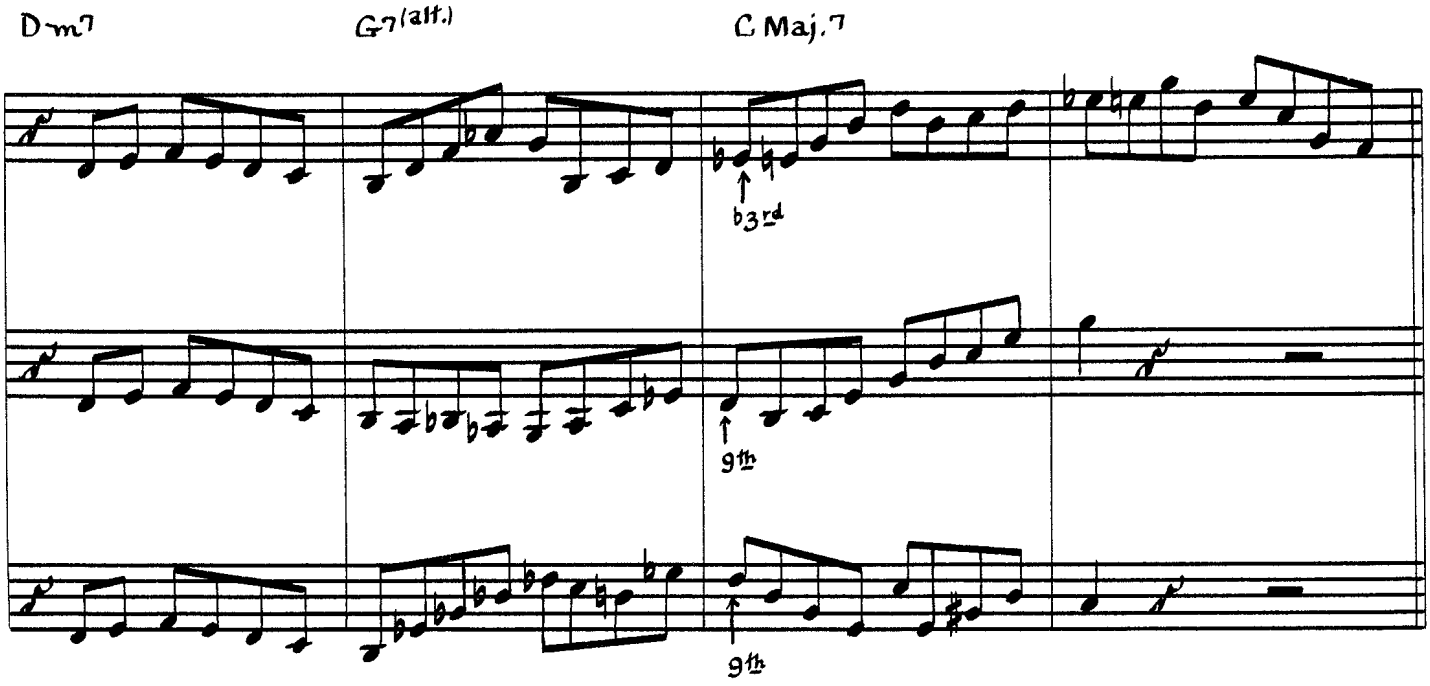




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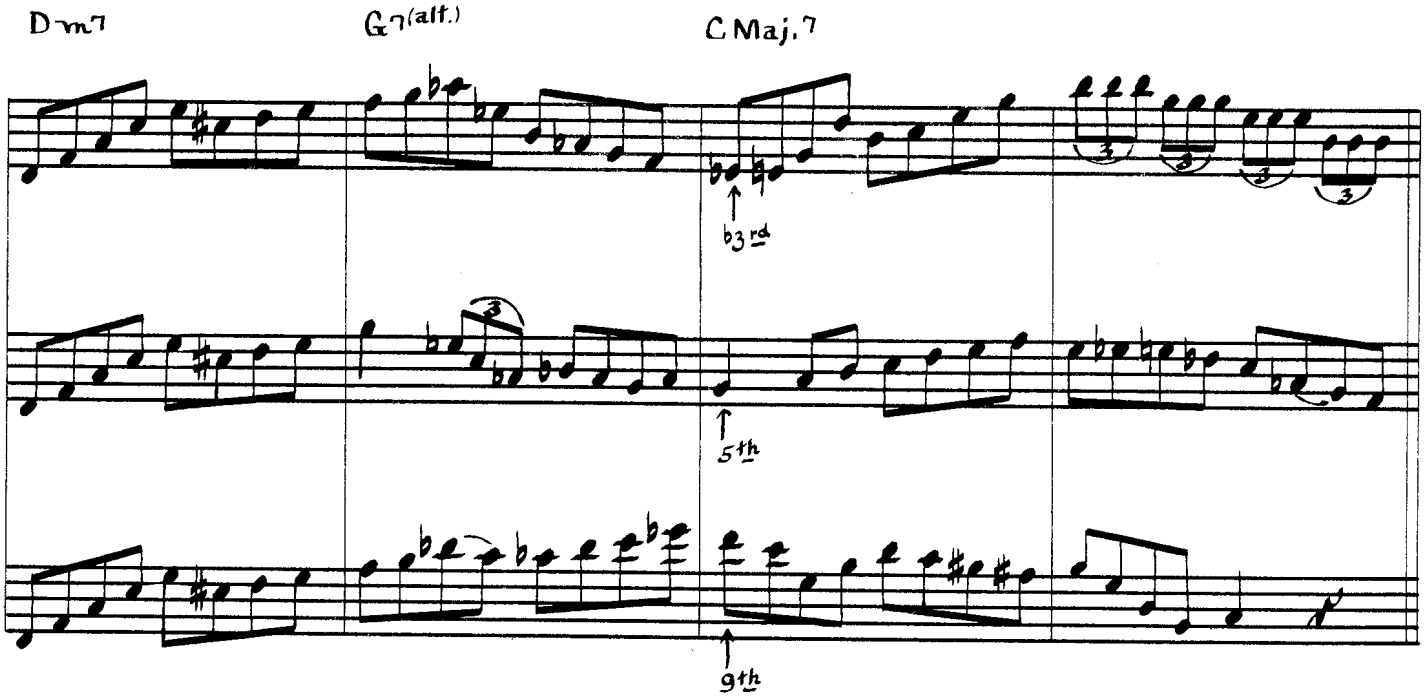
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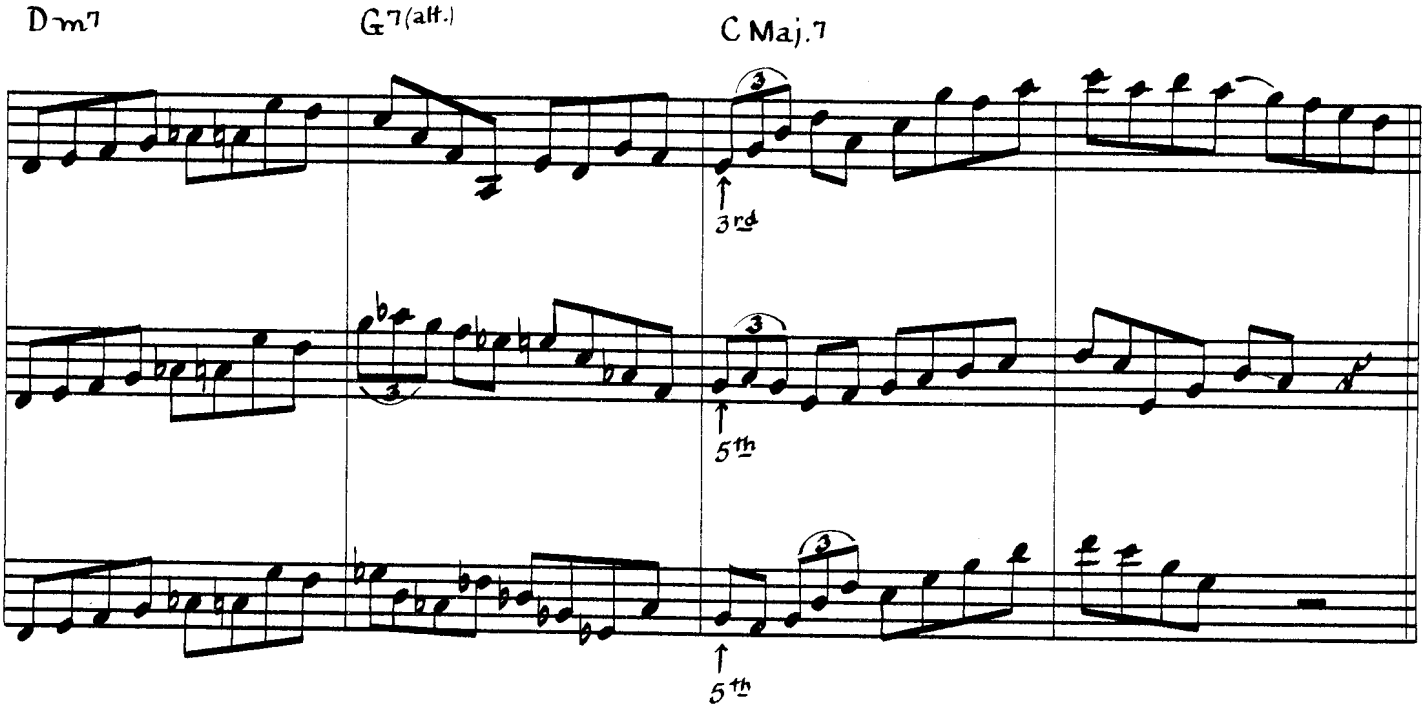




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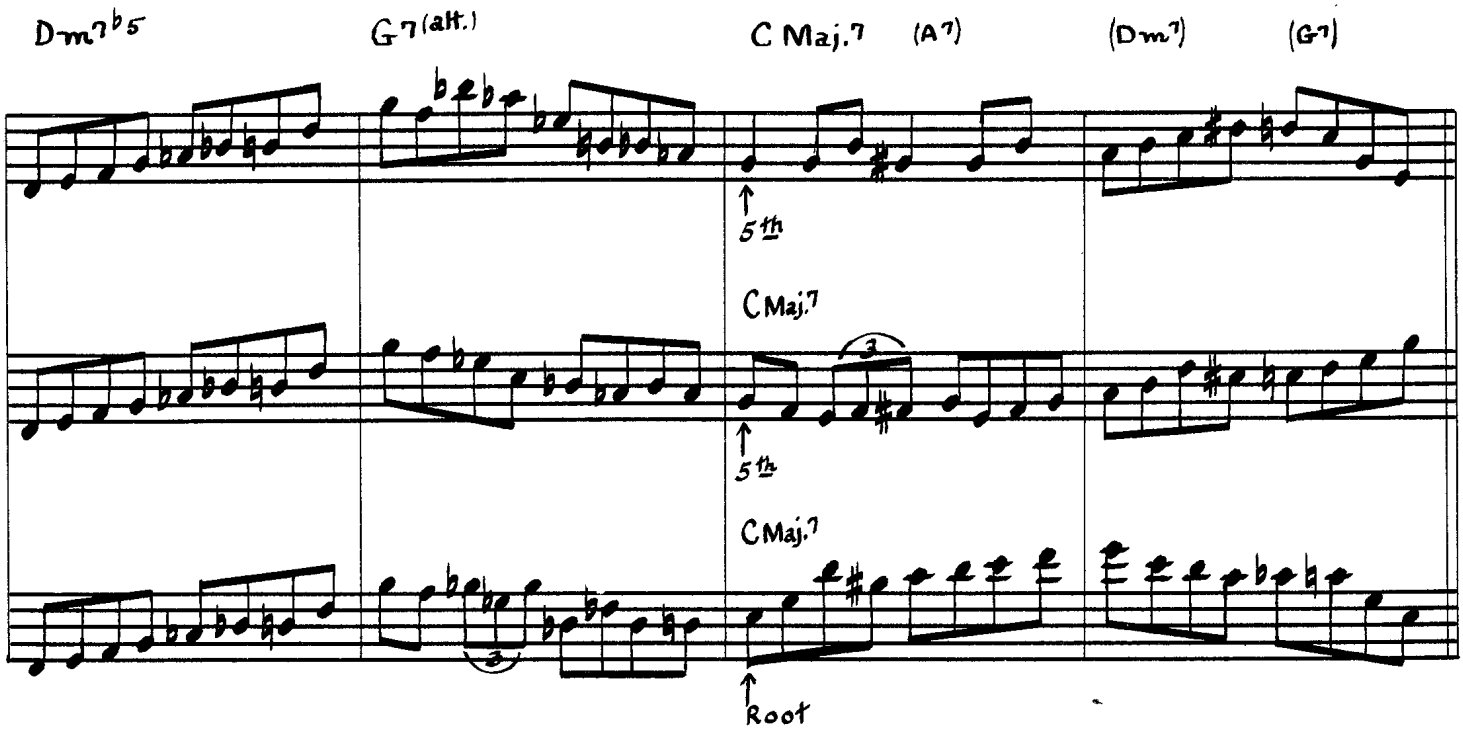
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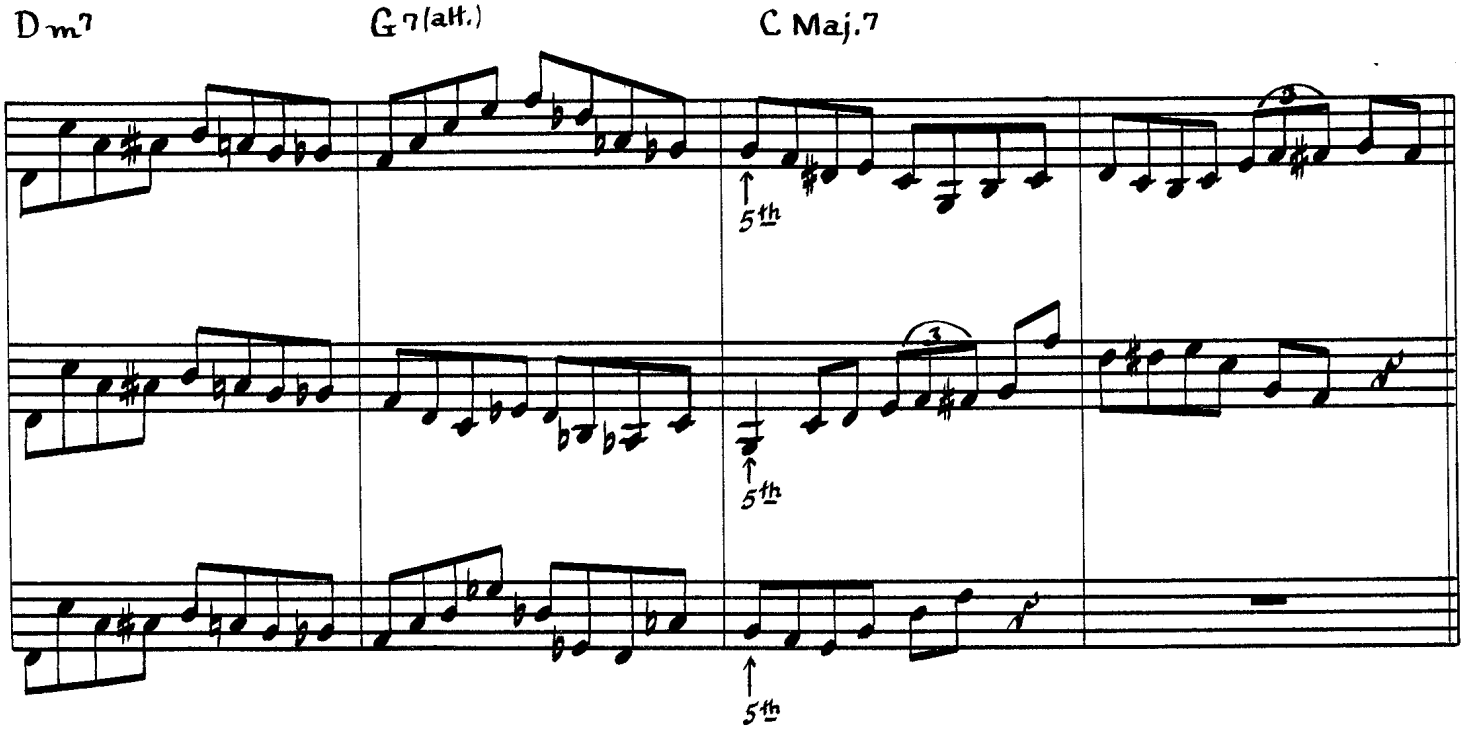




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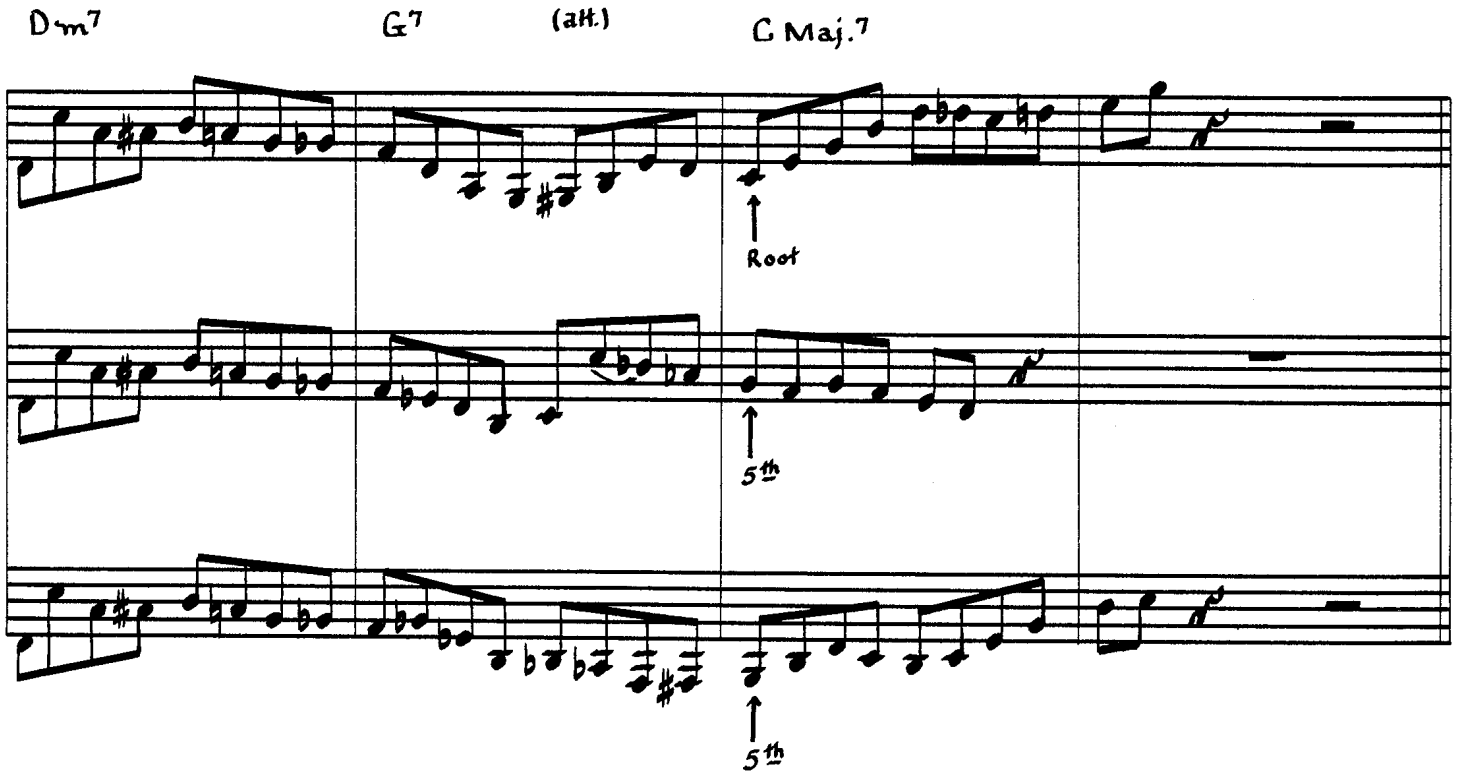
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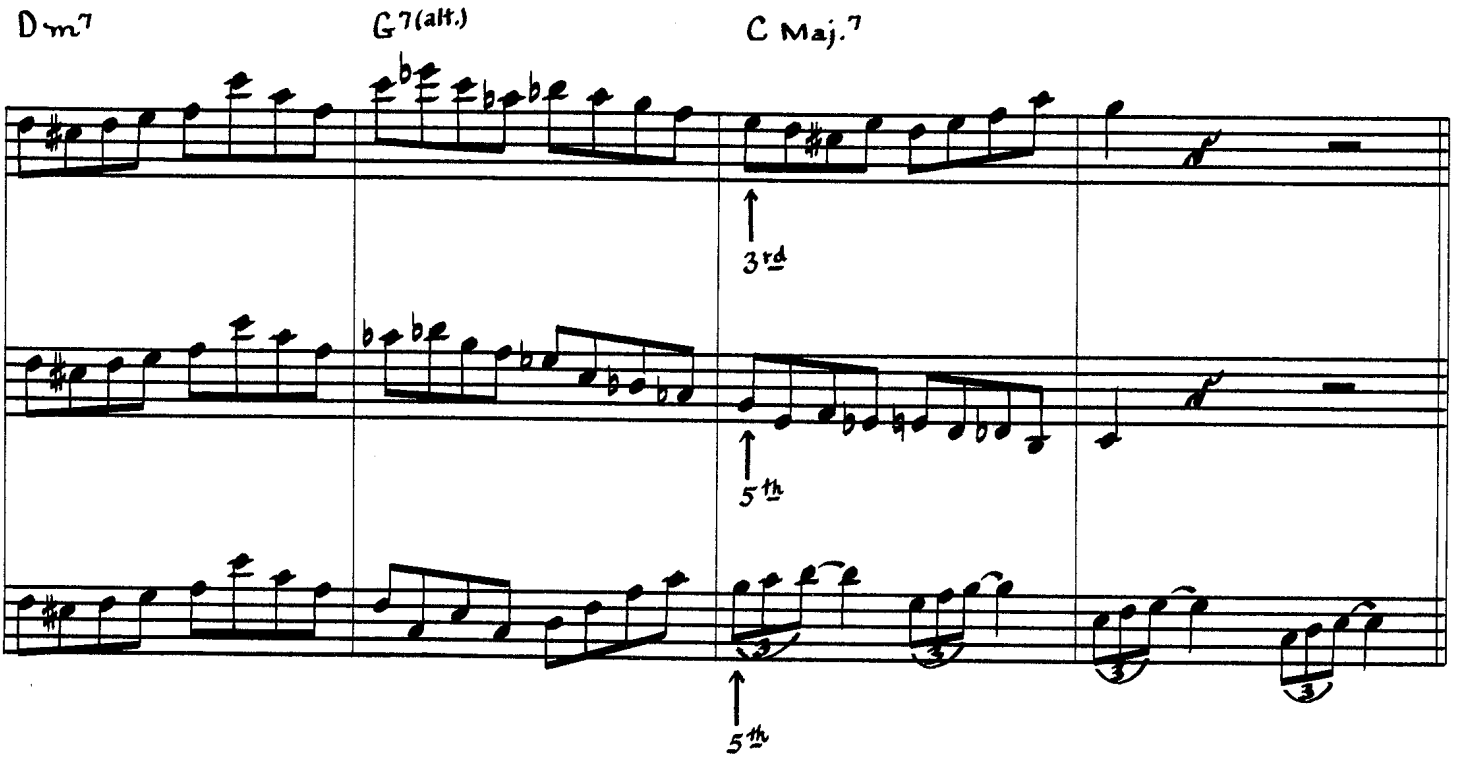




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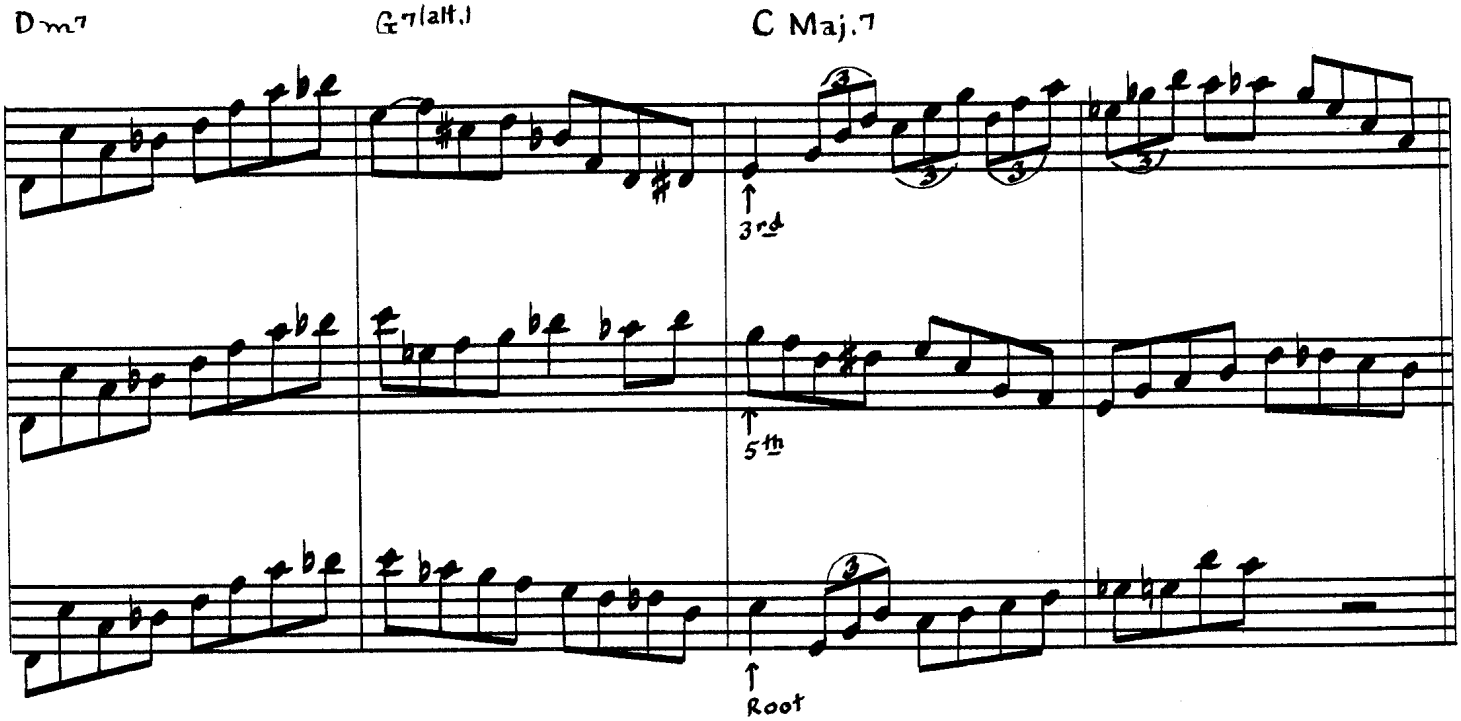
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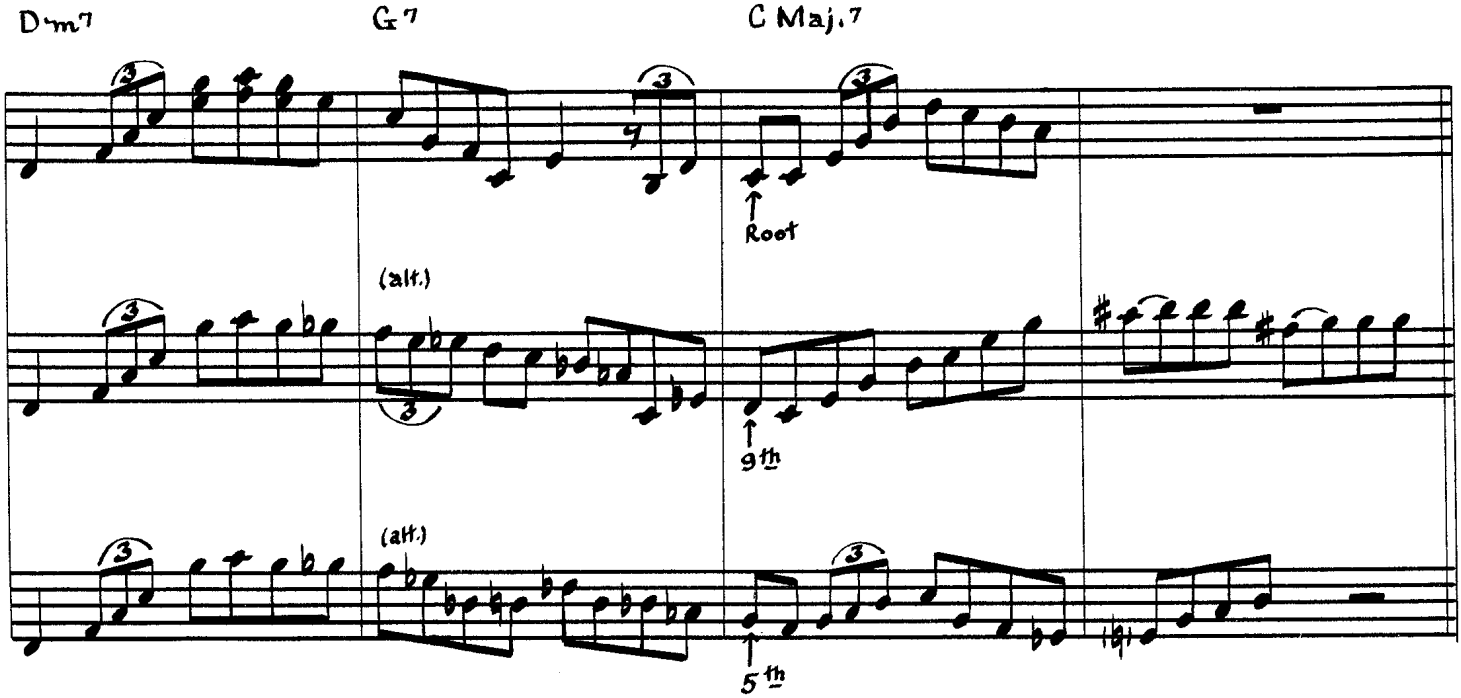




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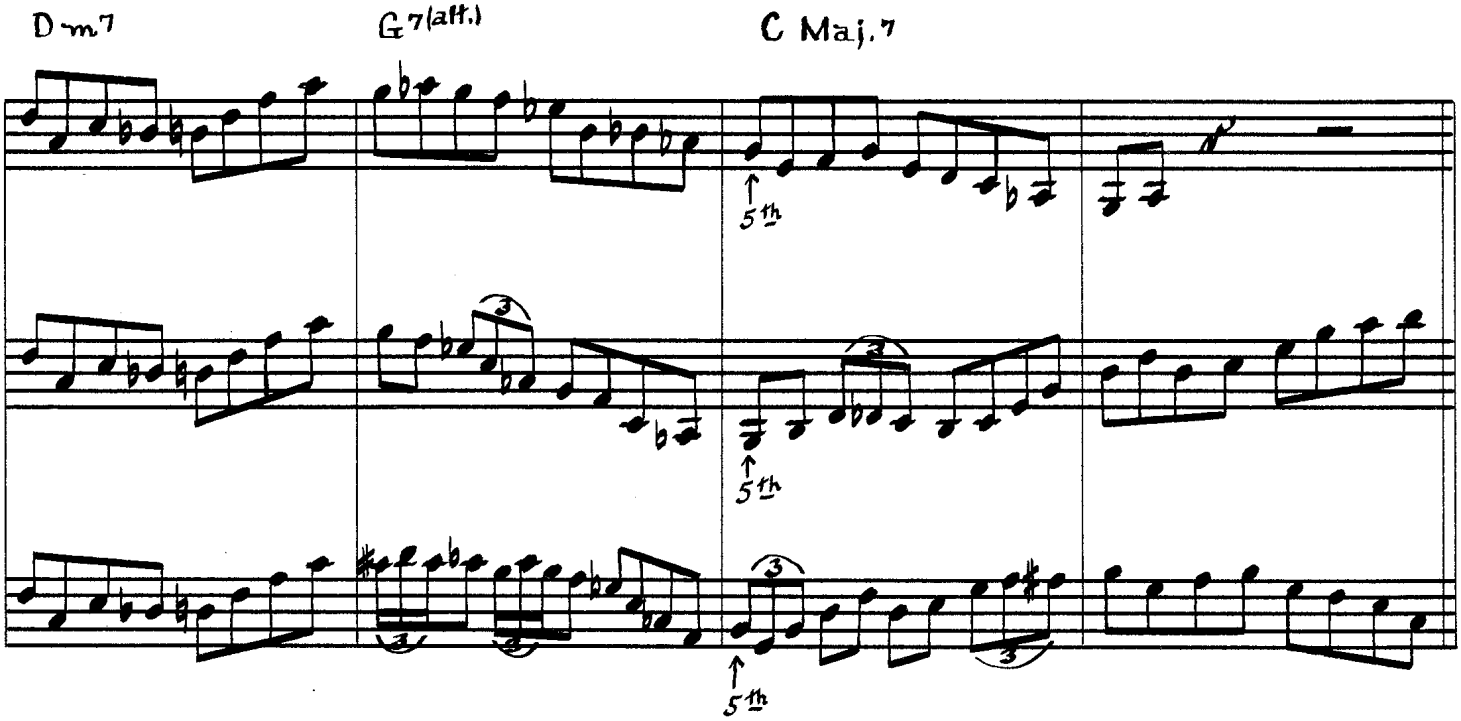
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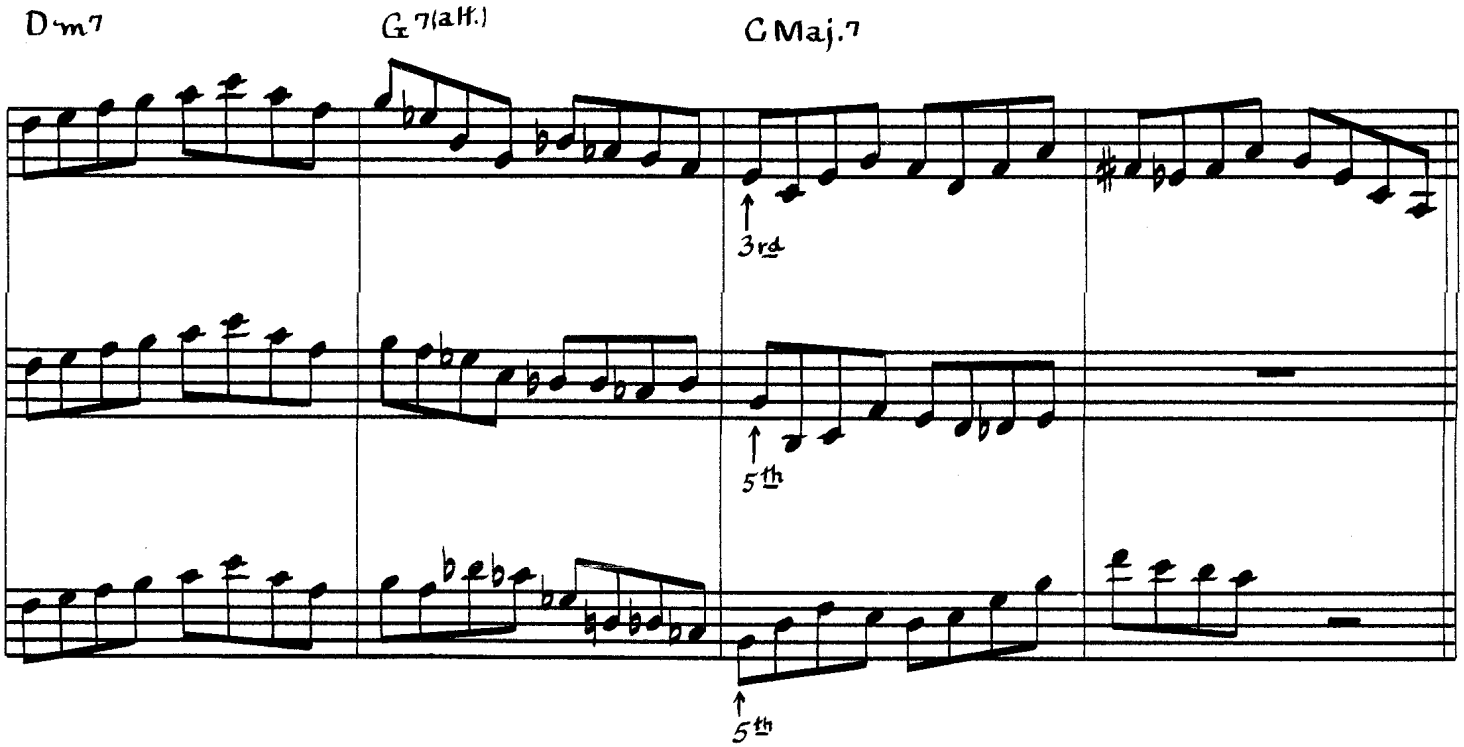




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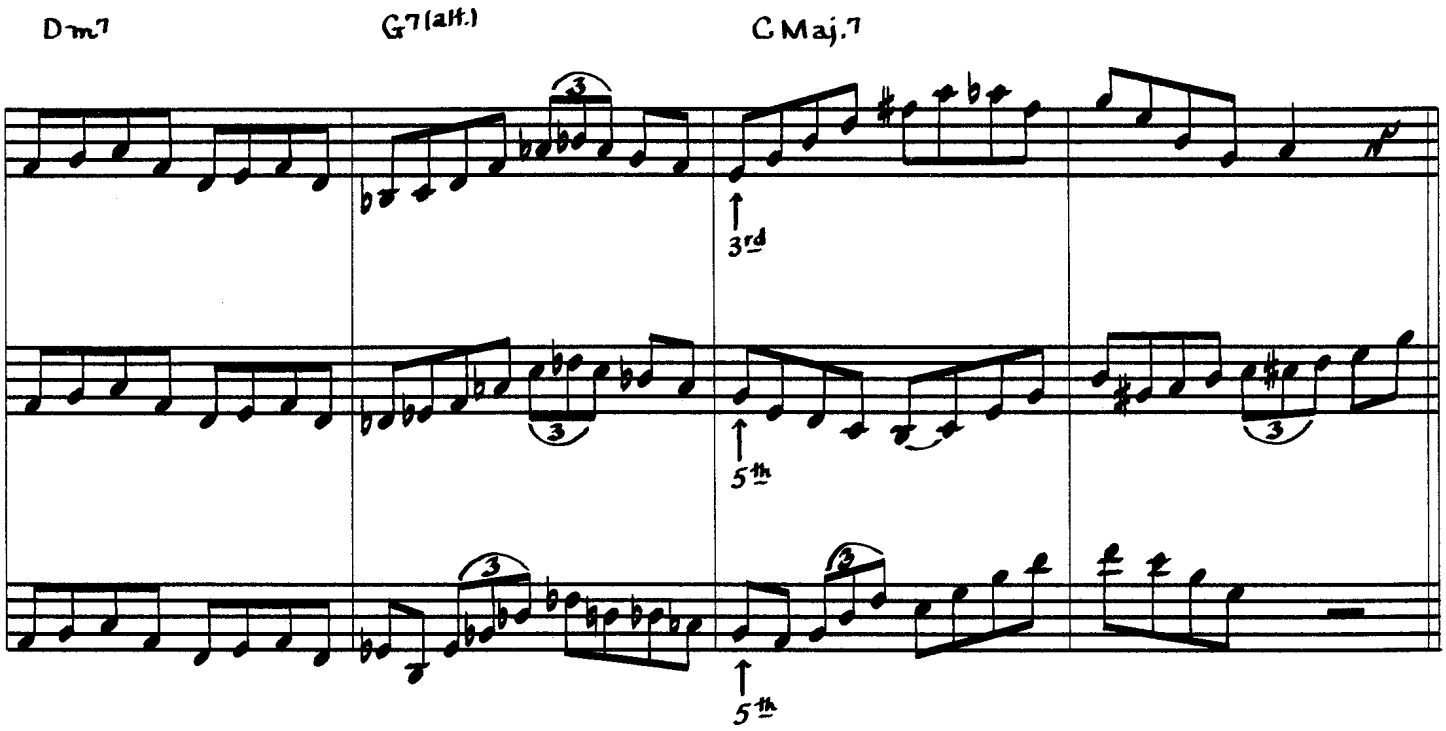
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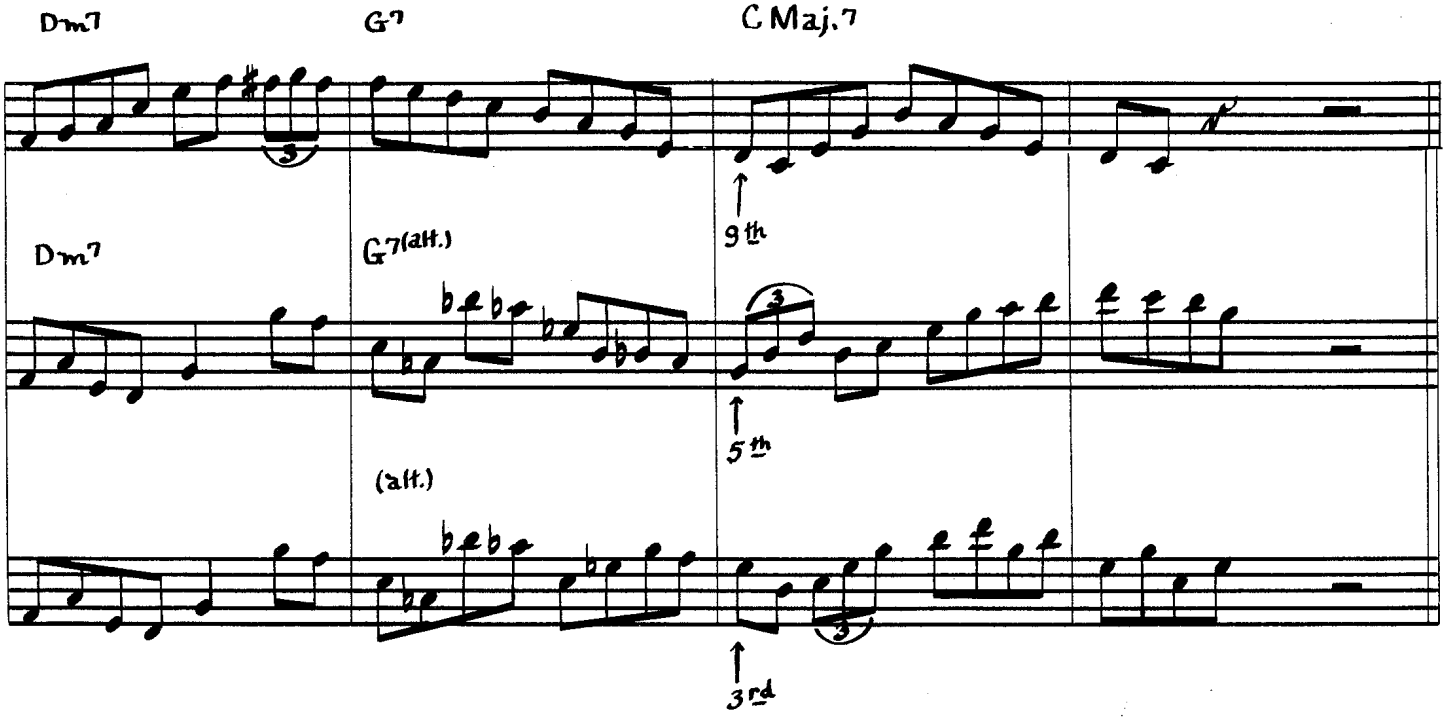




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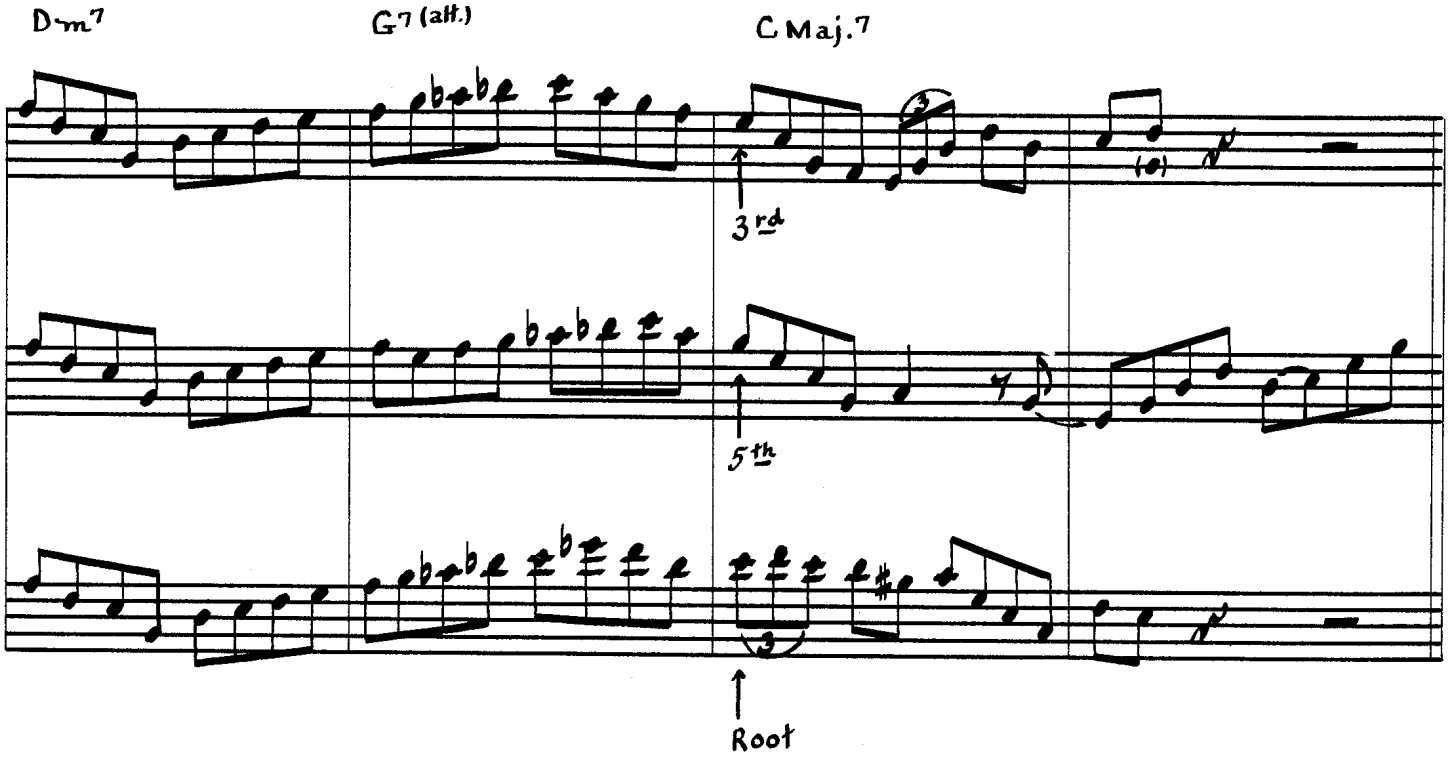
Starting on the b3rd of the IIm7 chord
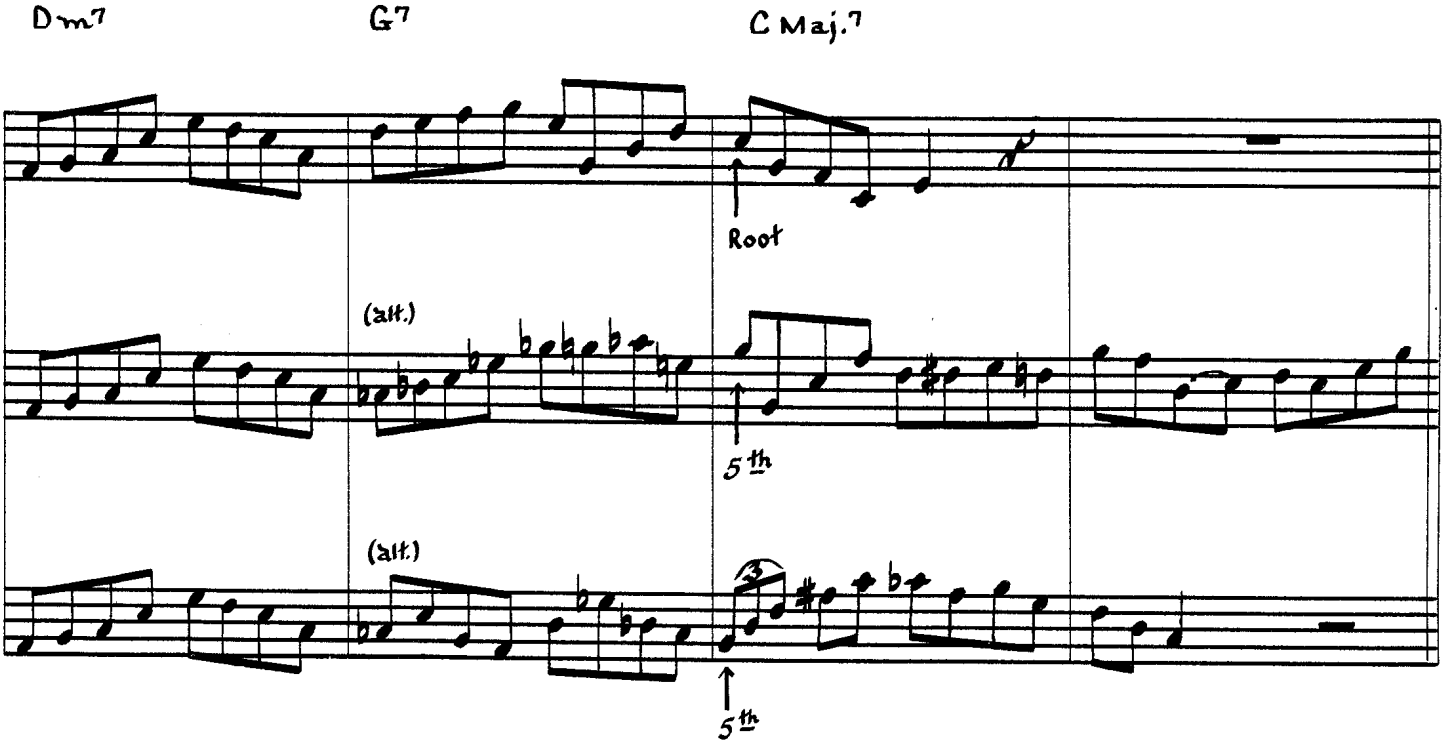




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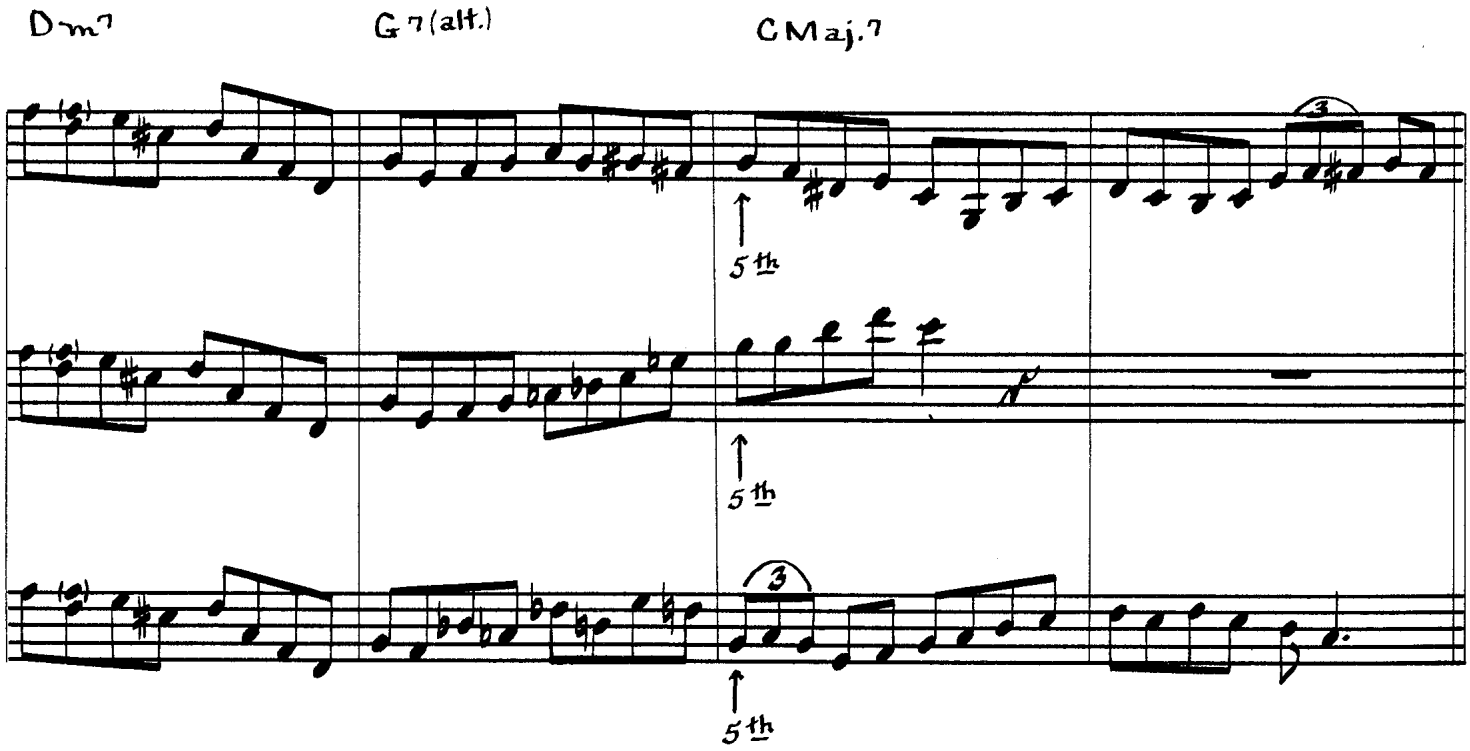
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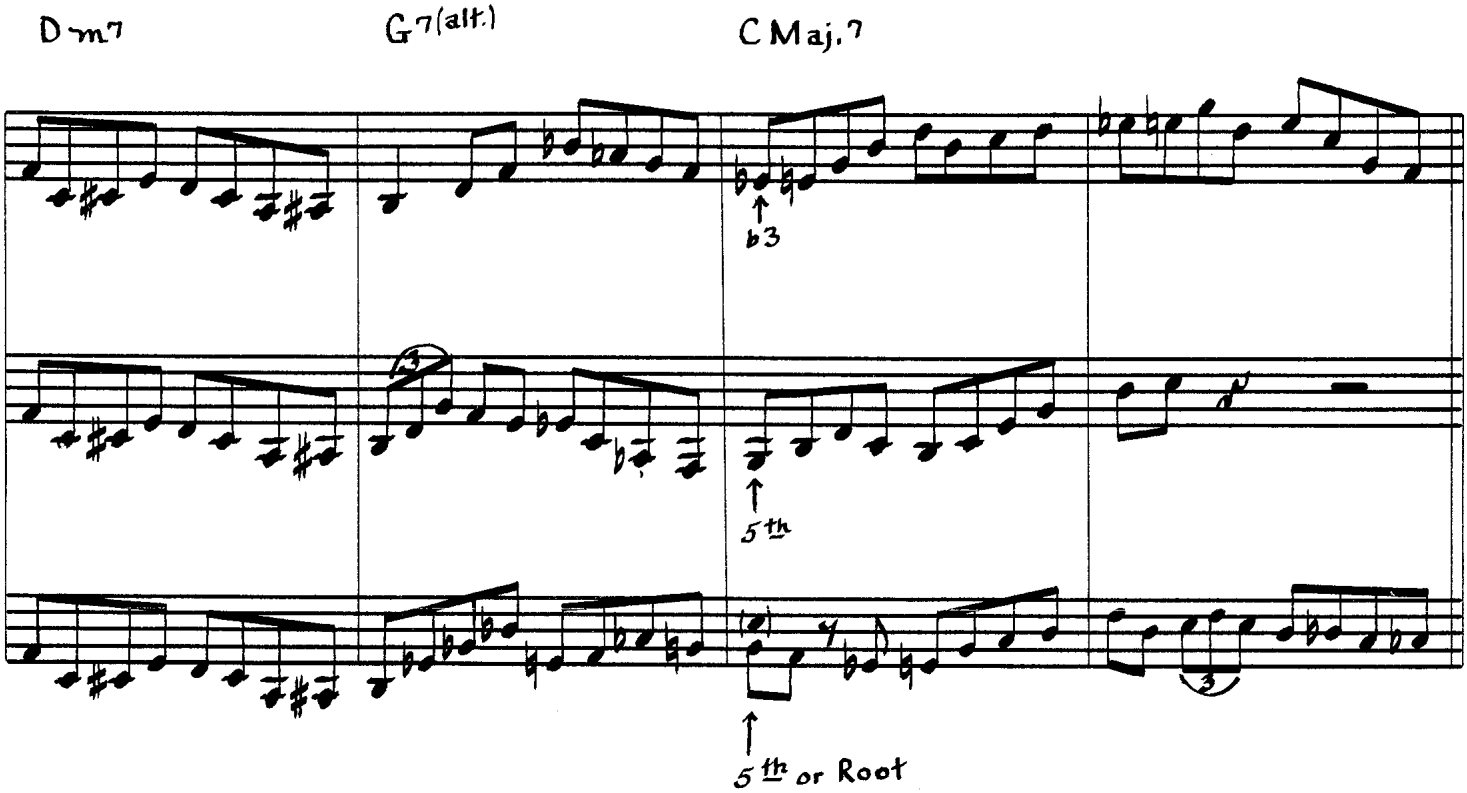




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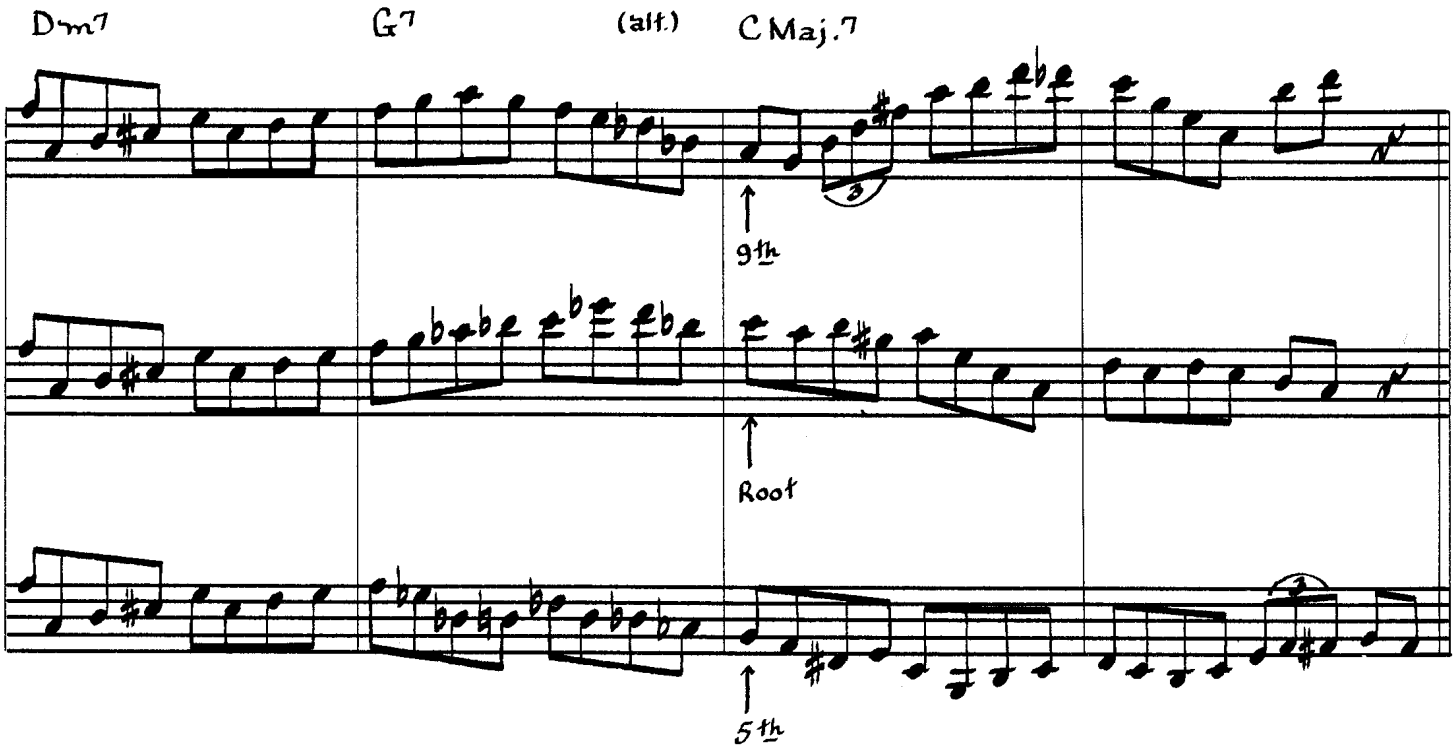
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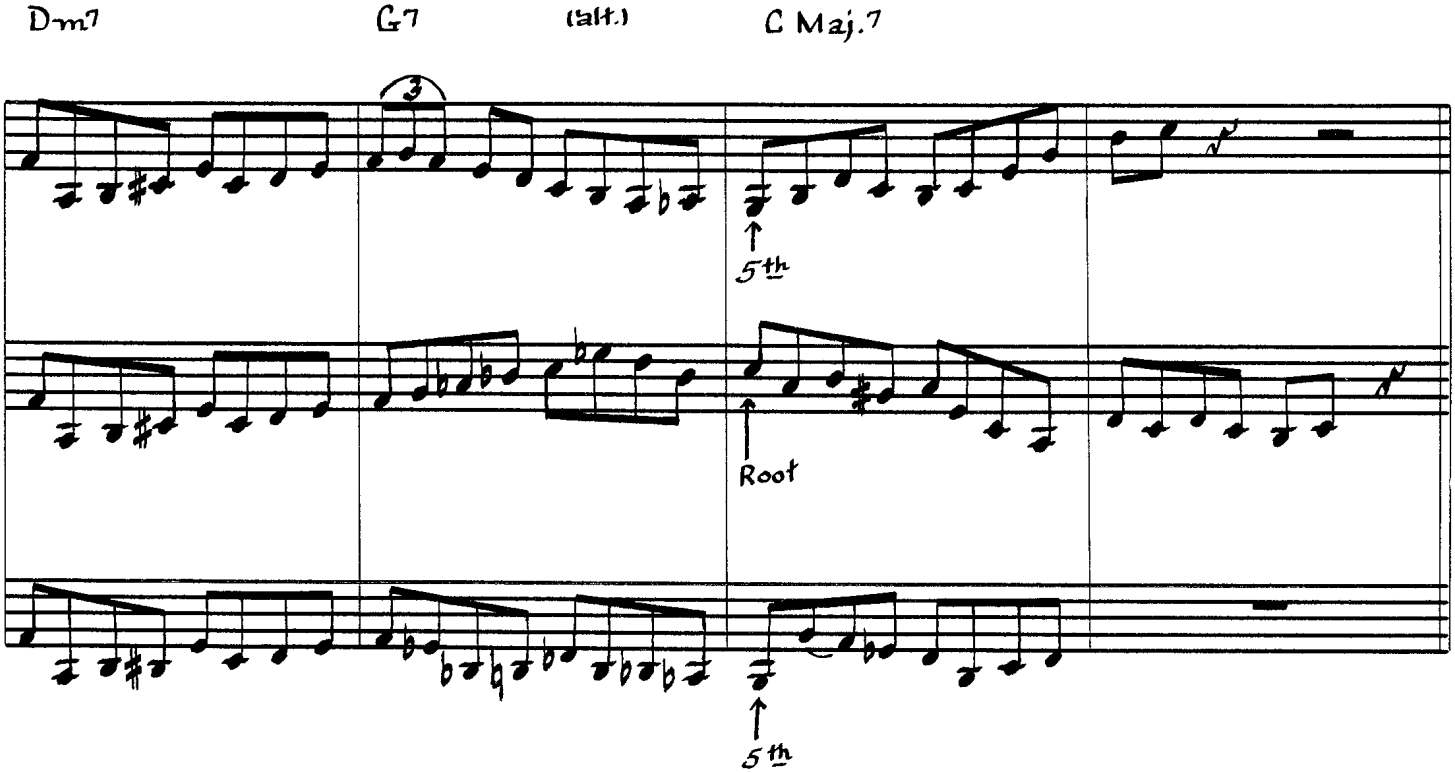




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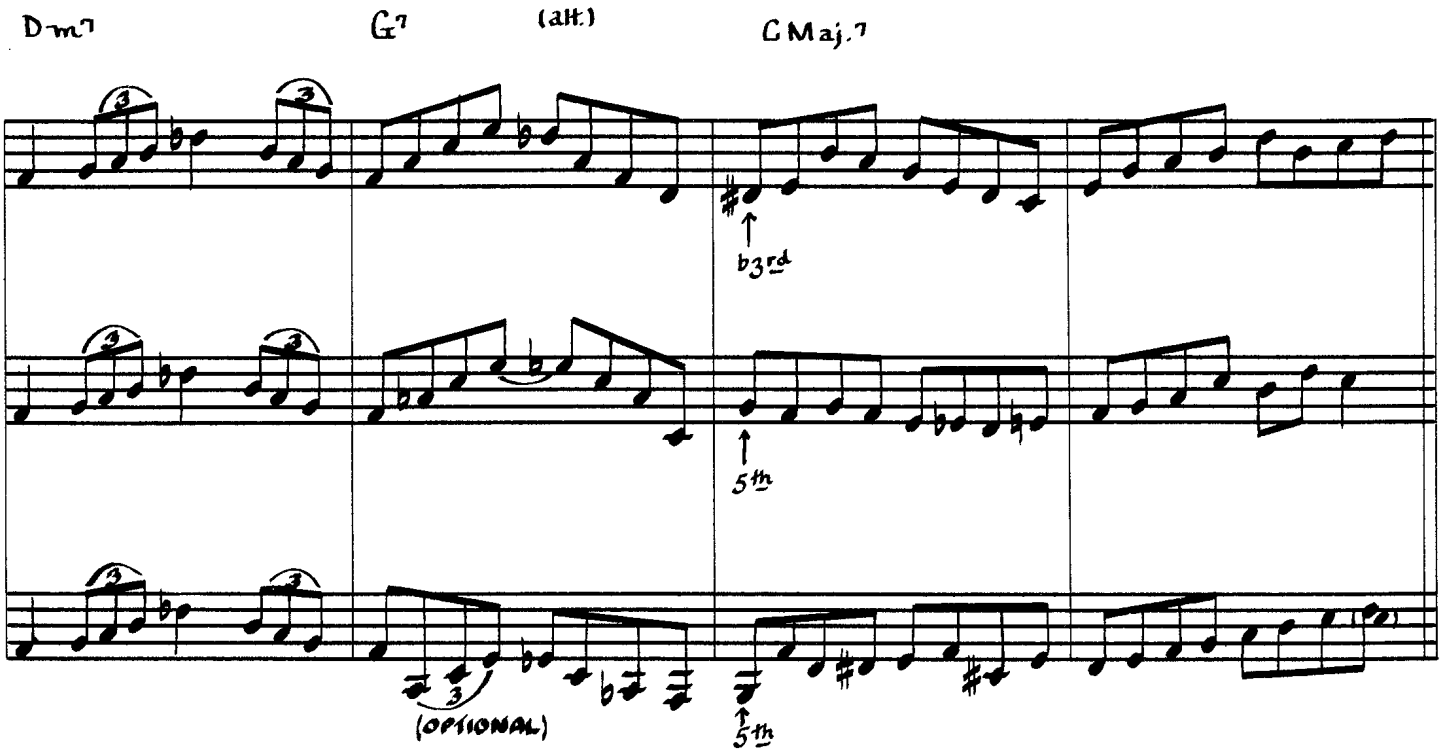
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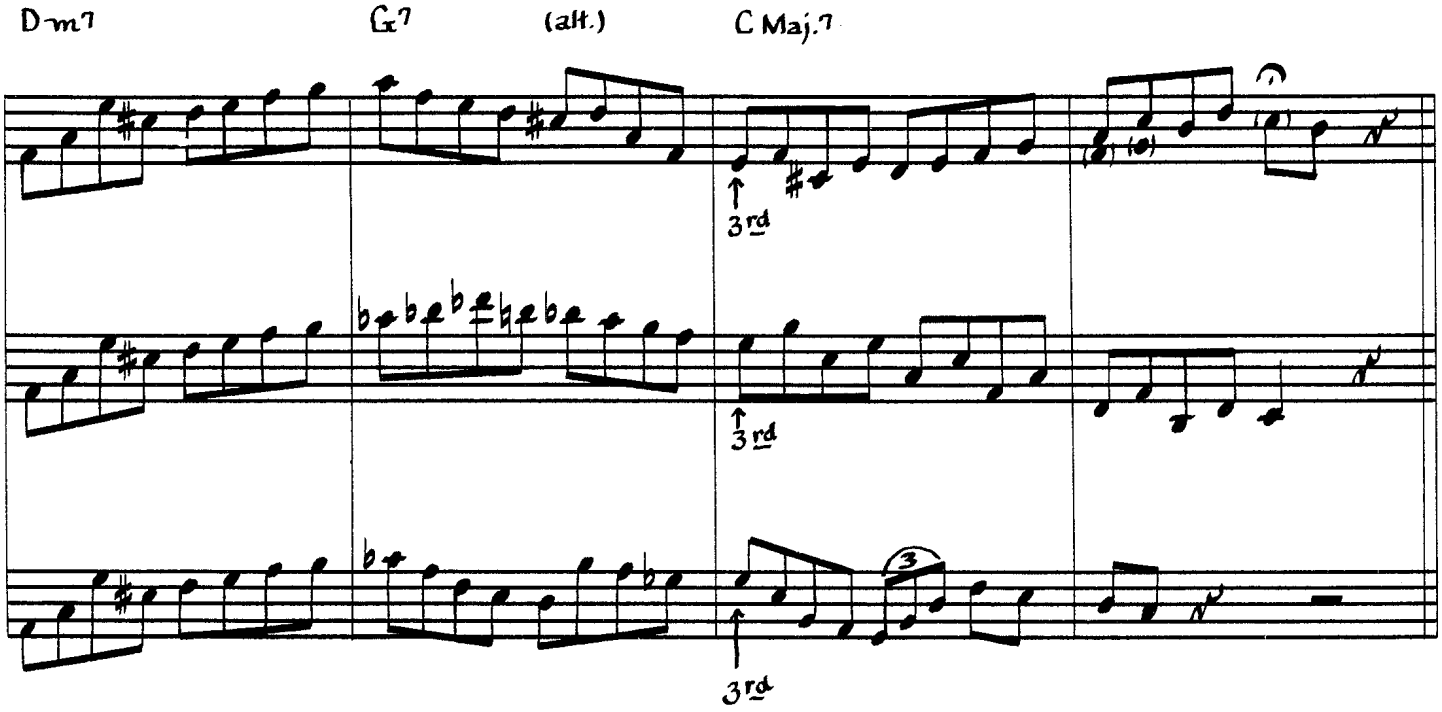




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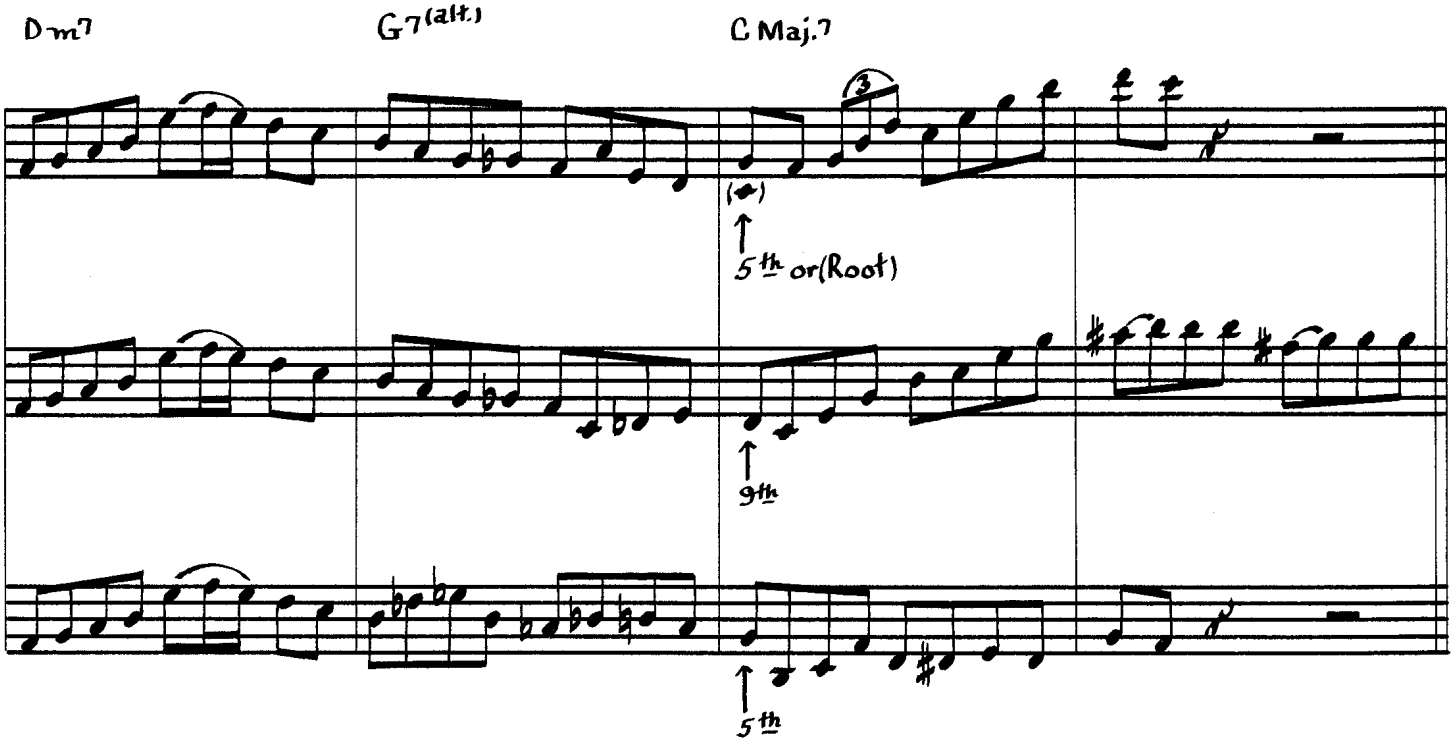
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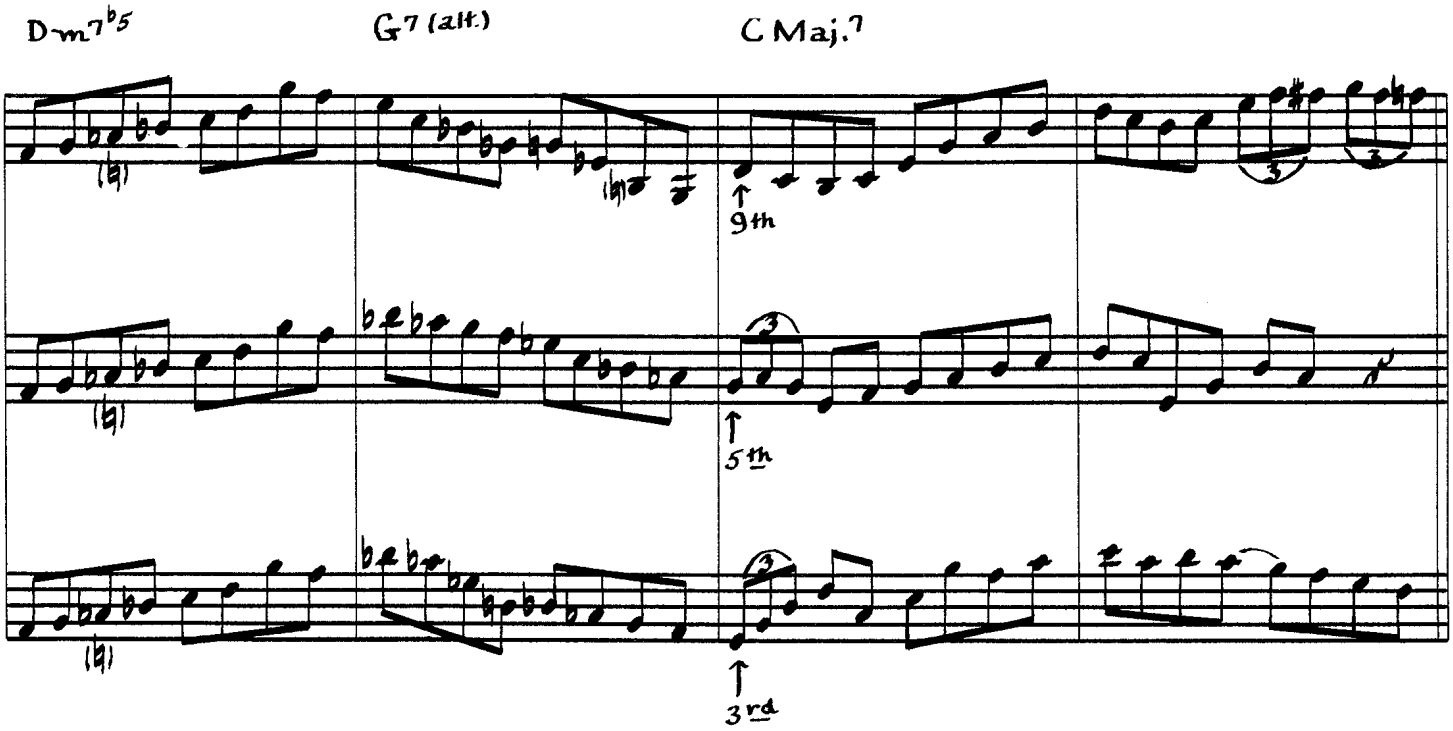




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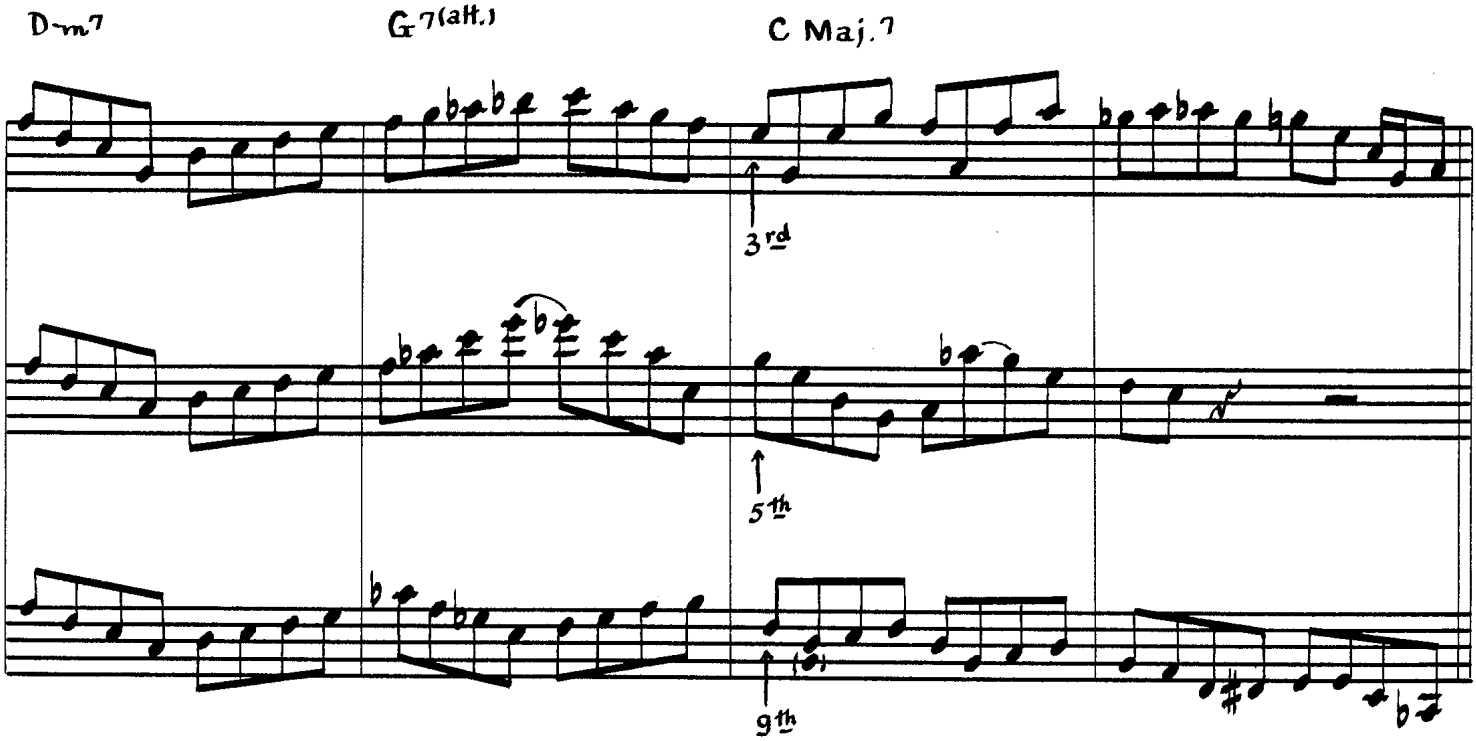
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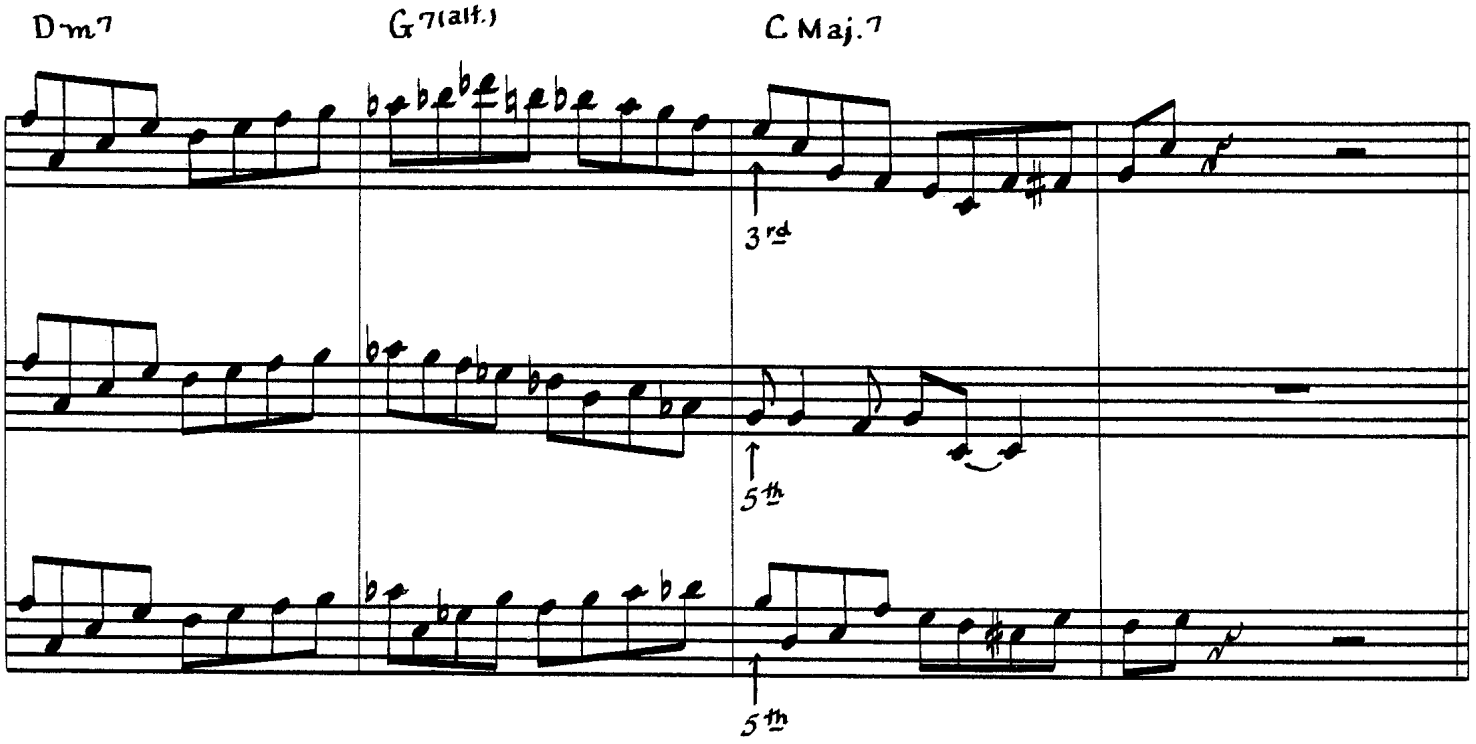




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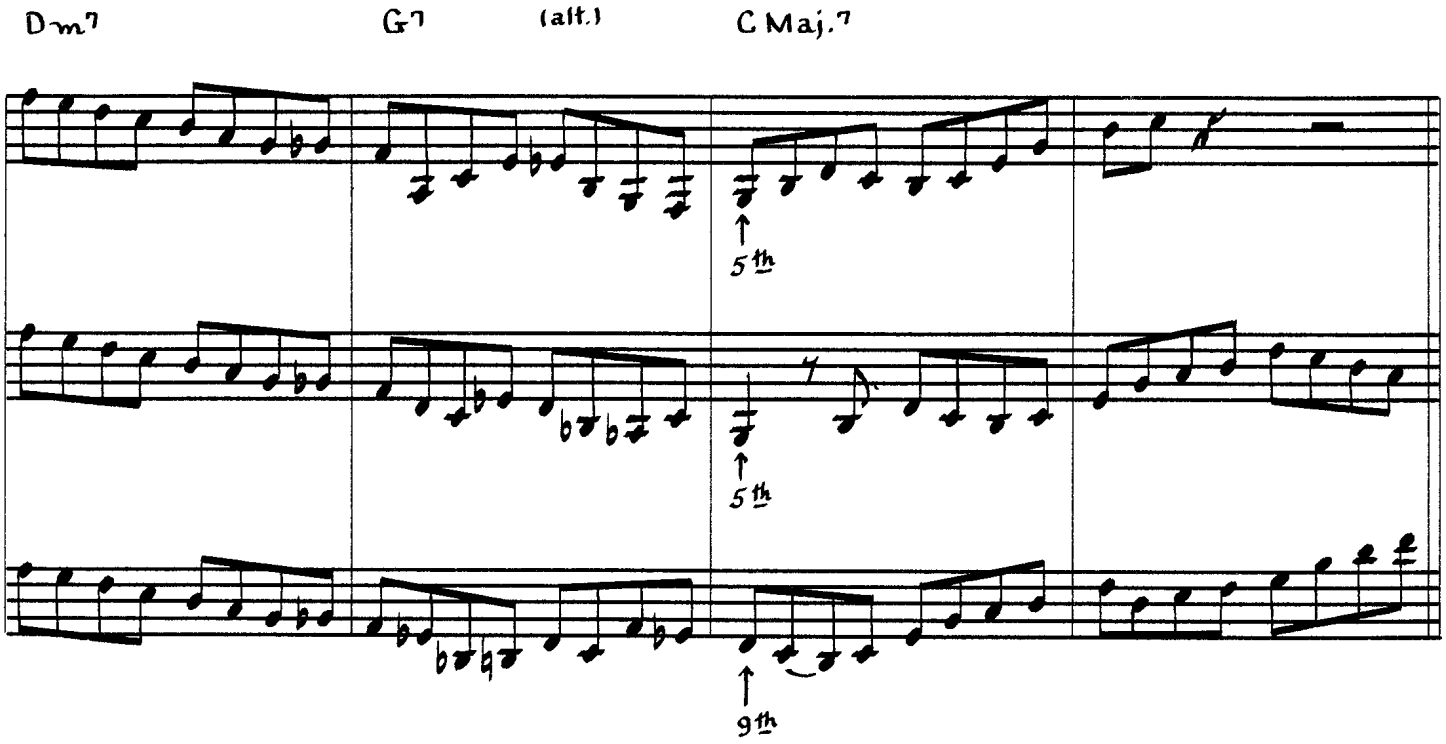
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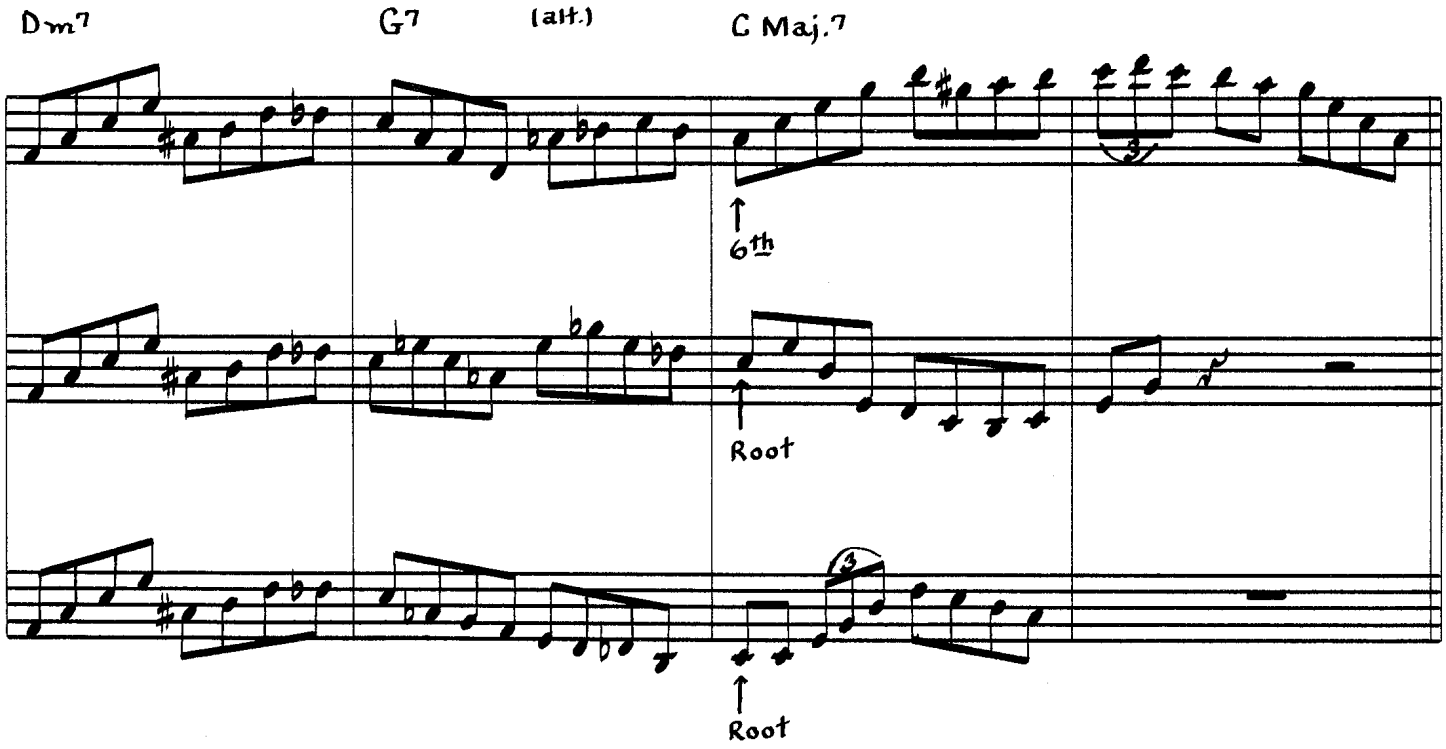




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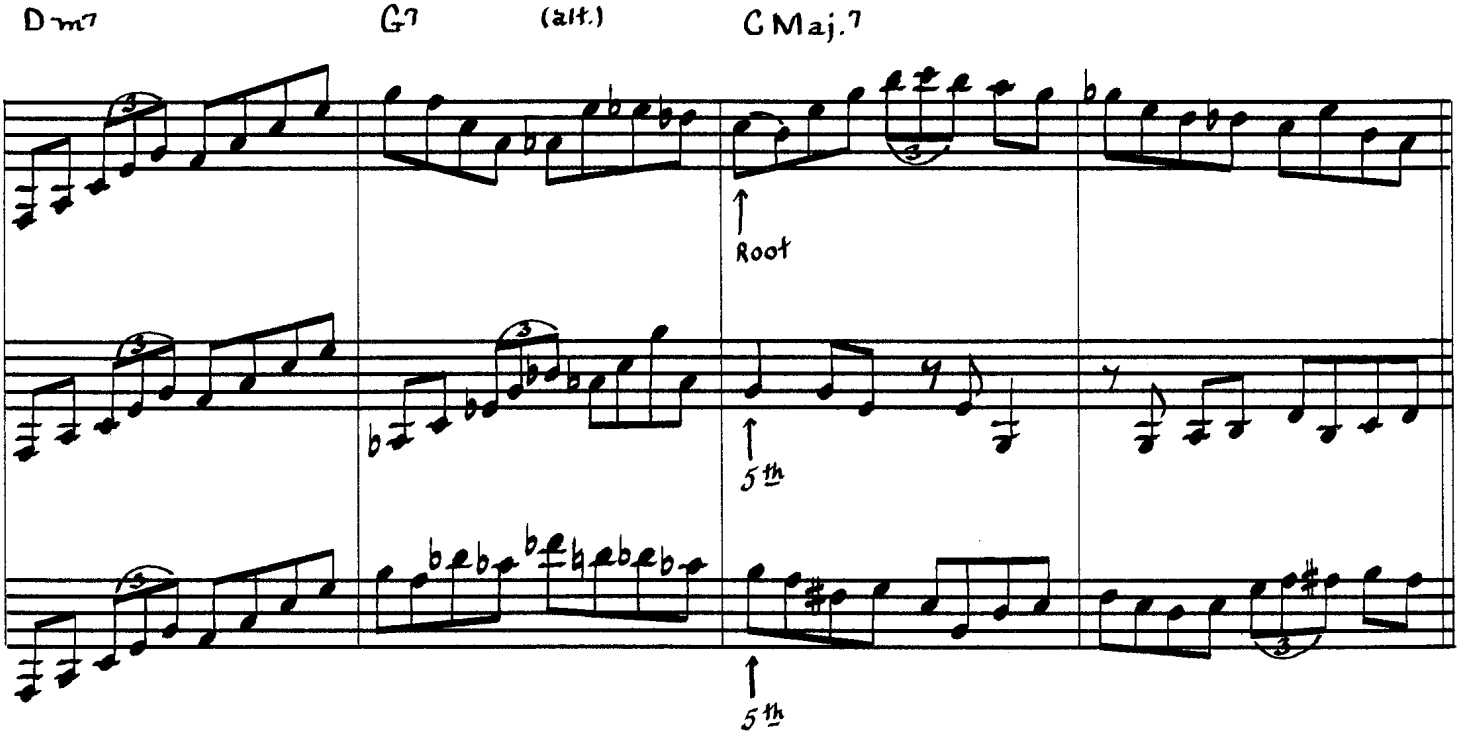
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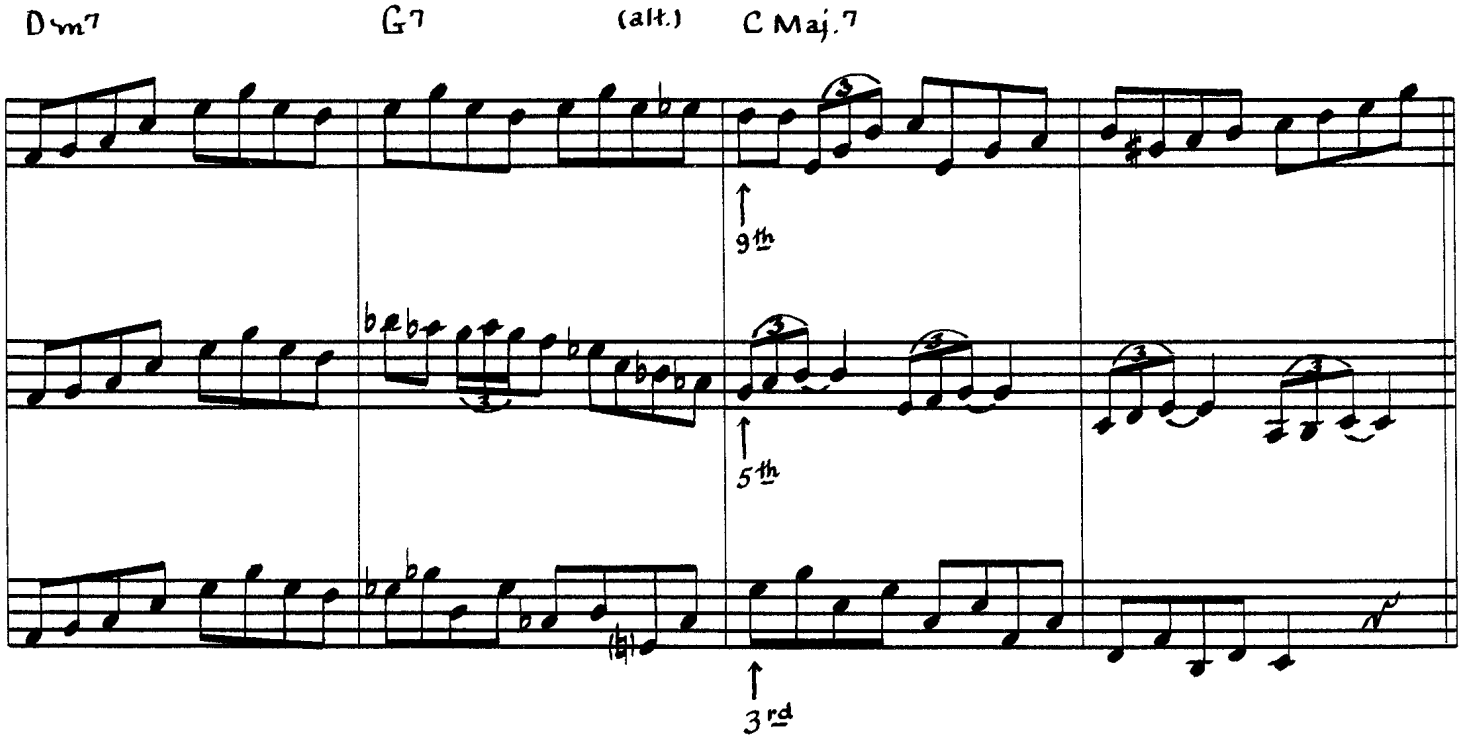




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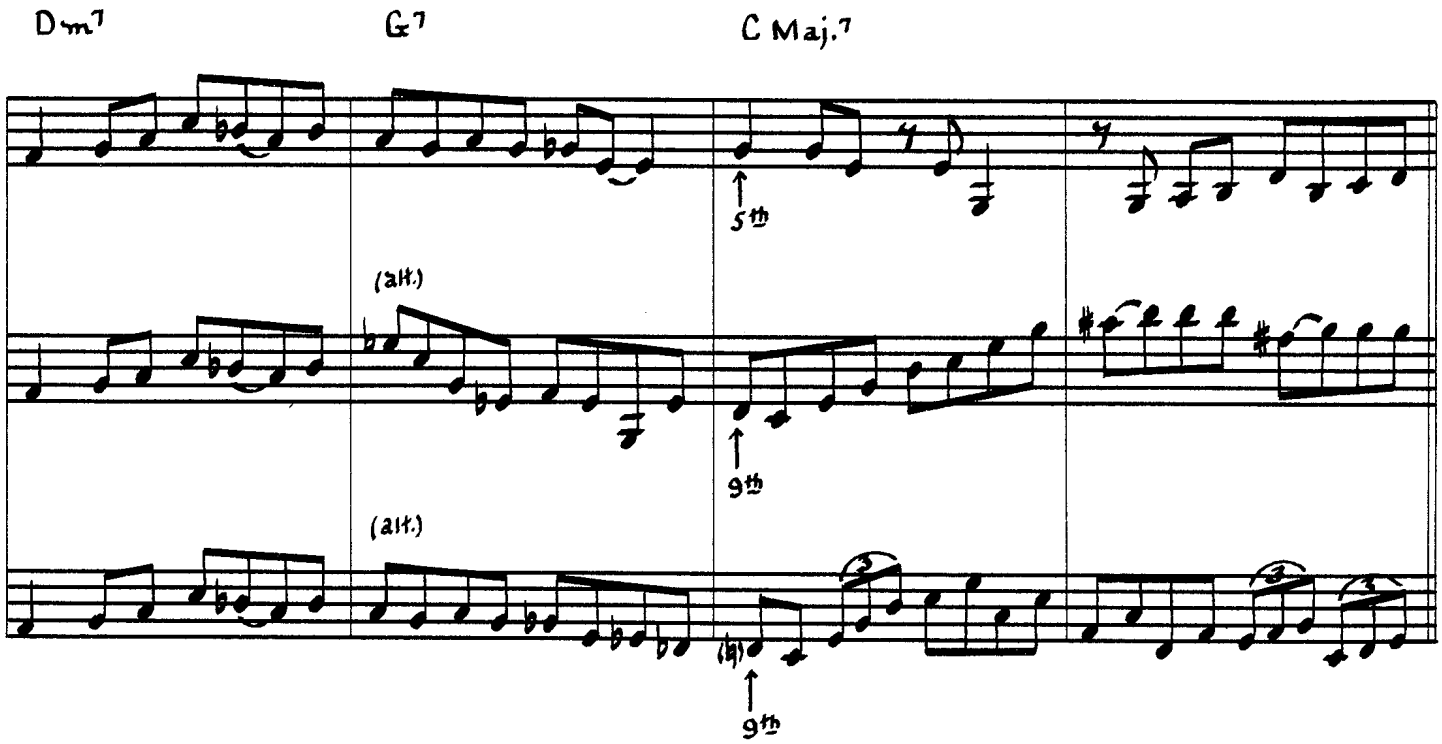
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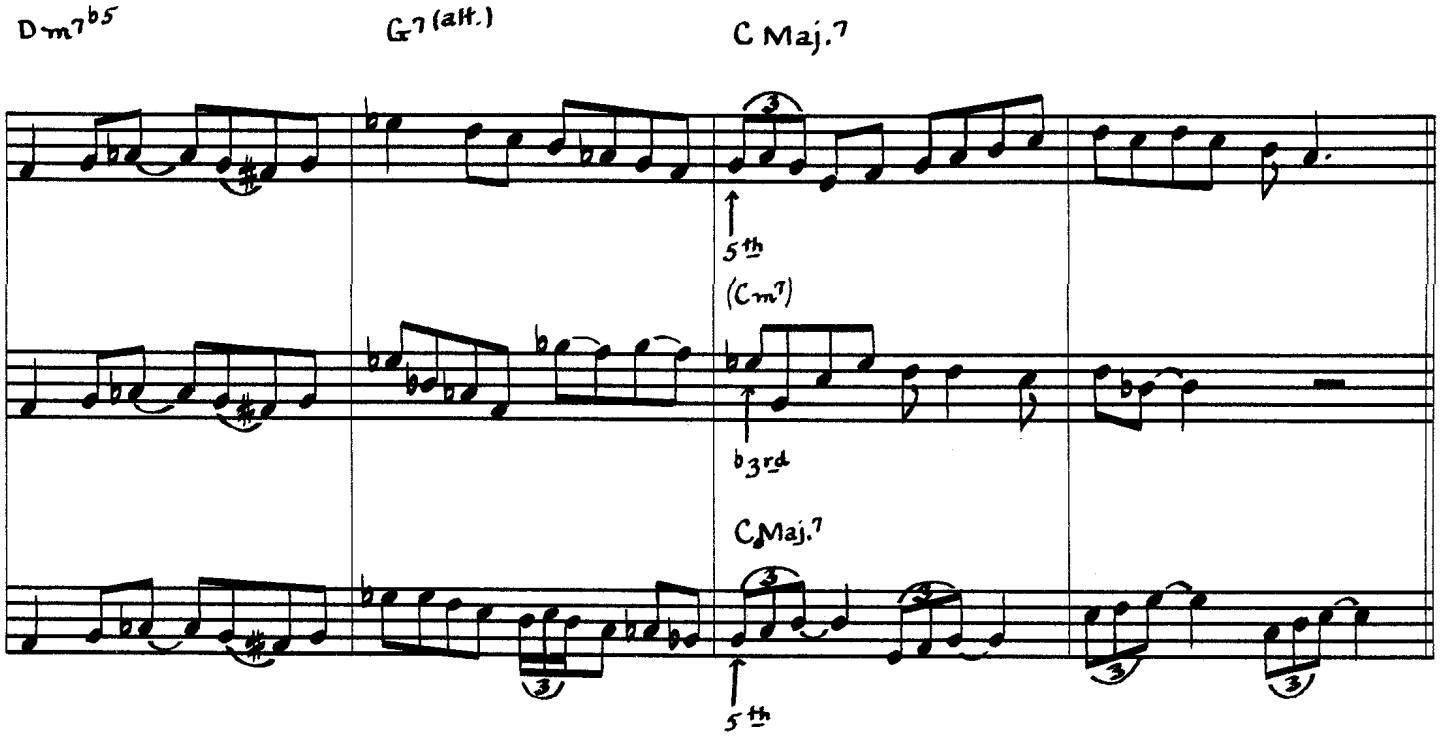




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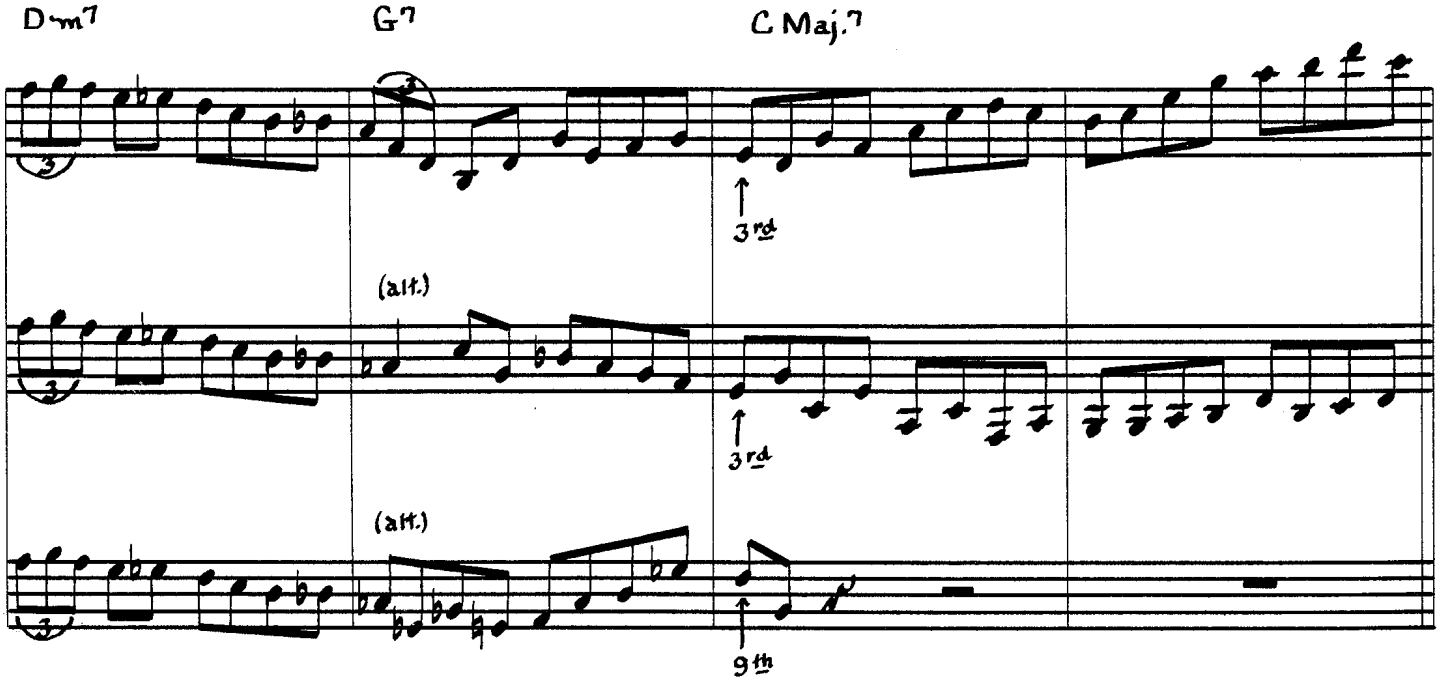
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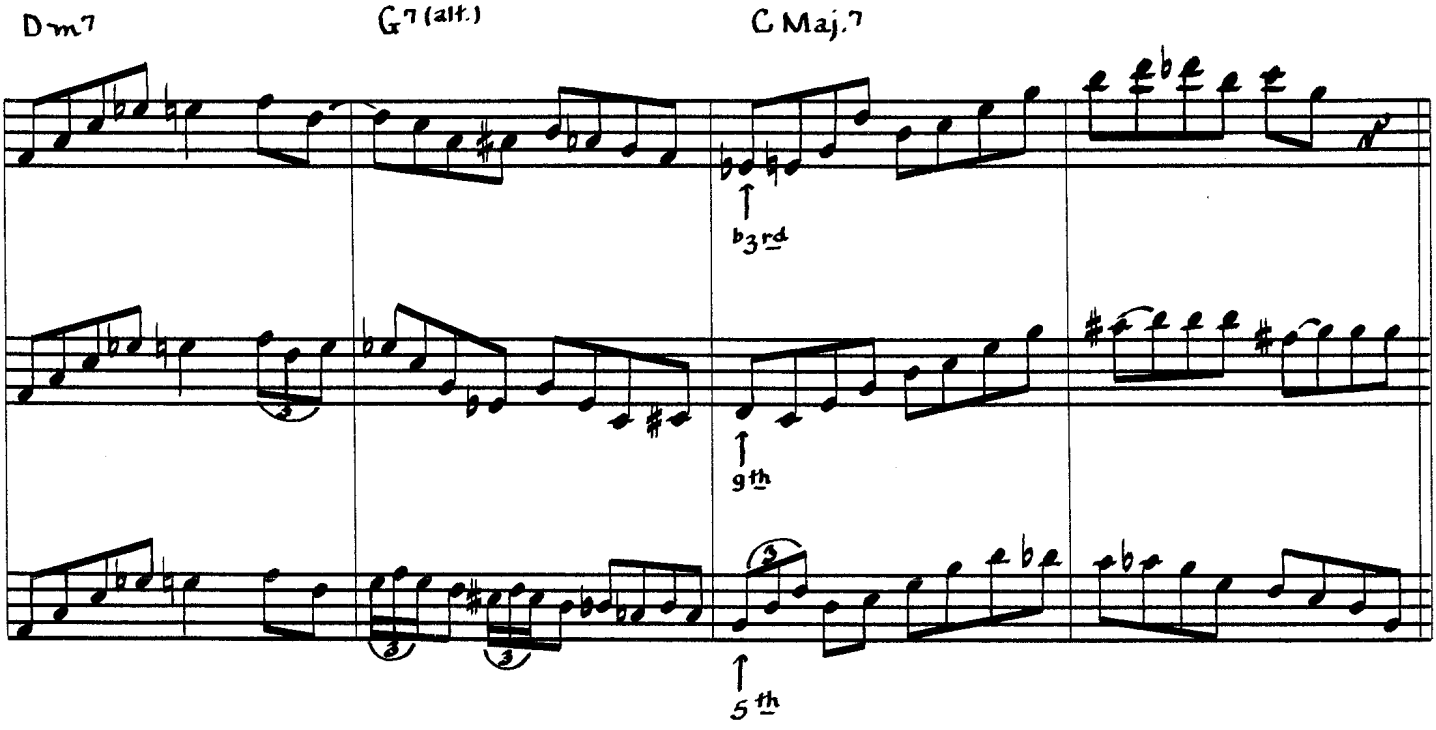




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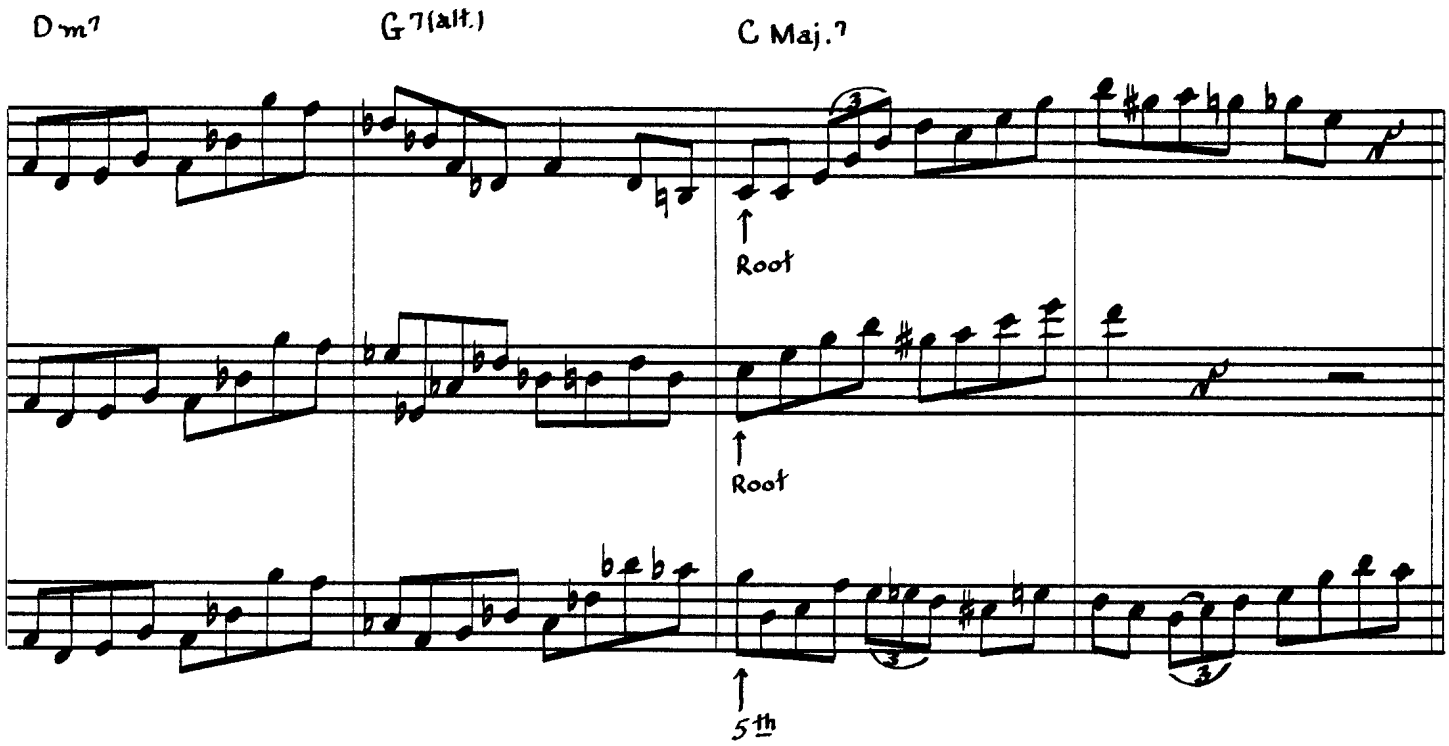
Starting on the b3rd of the IIm7 chord

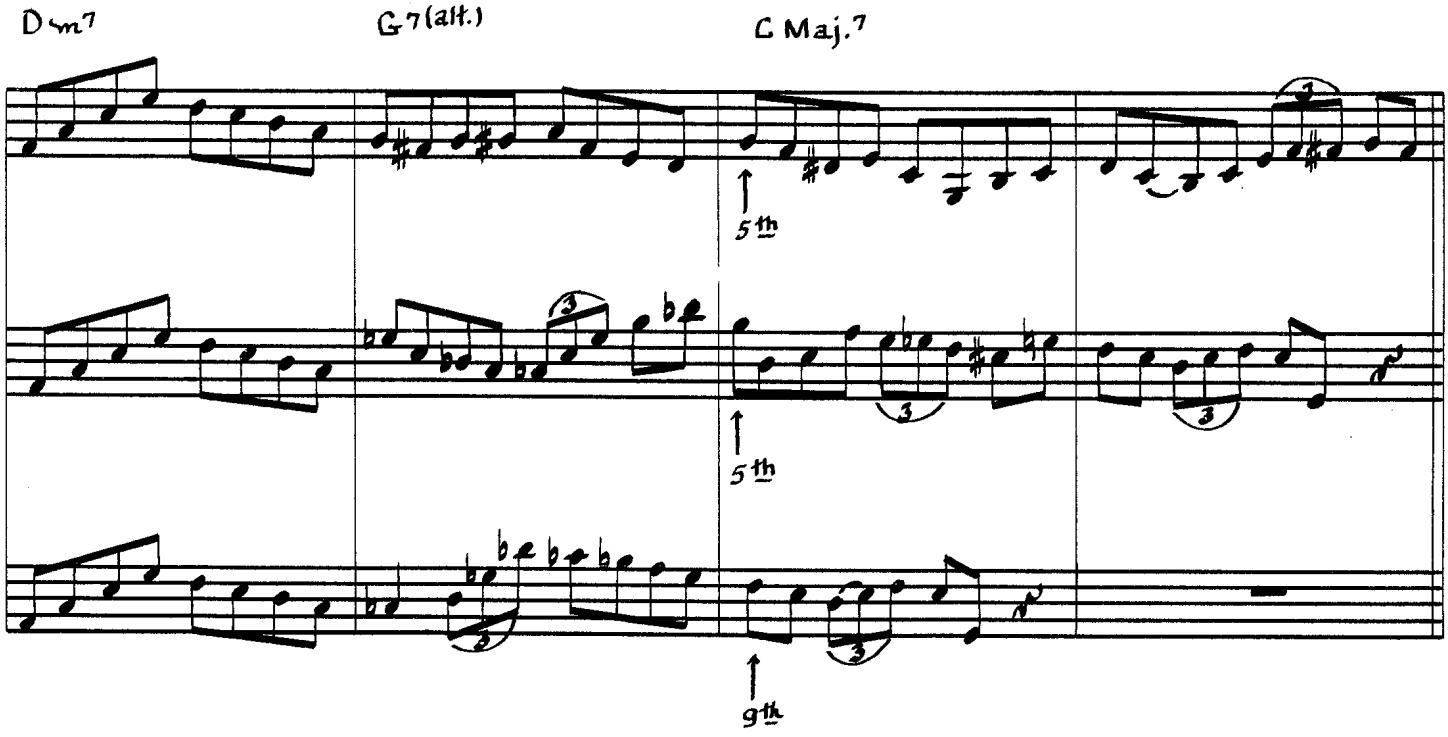




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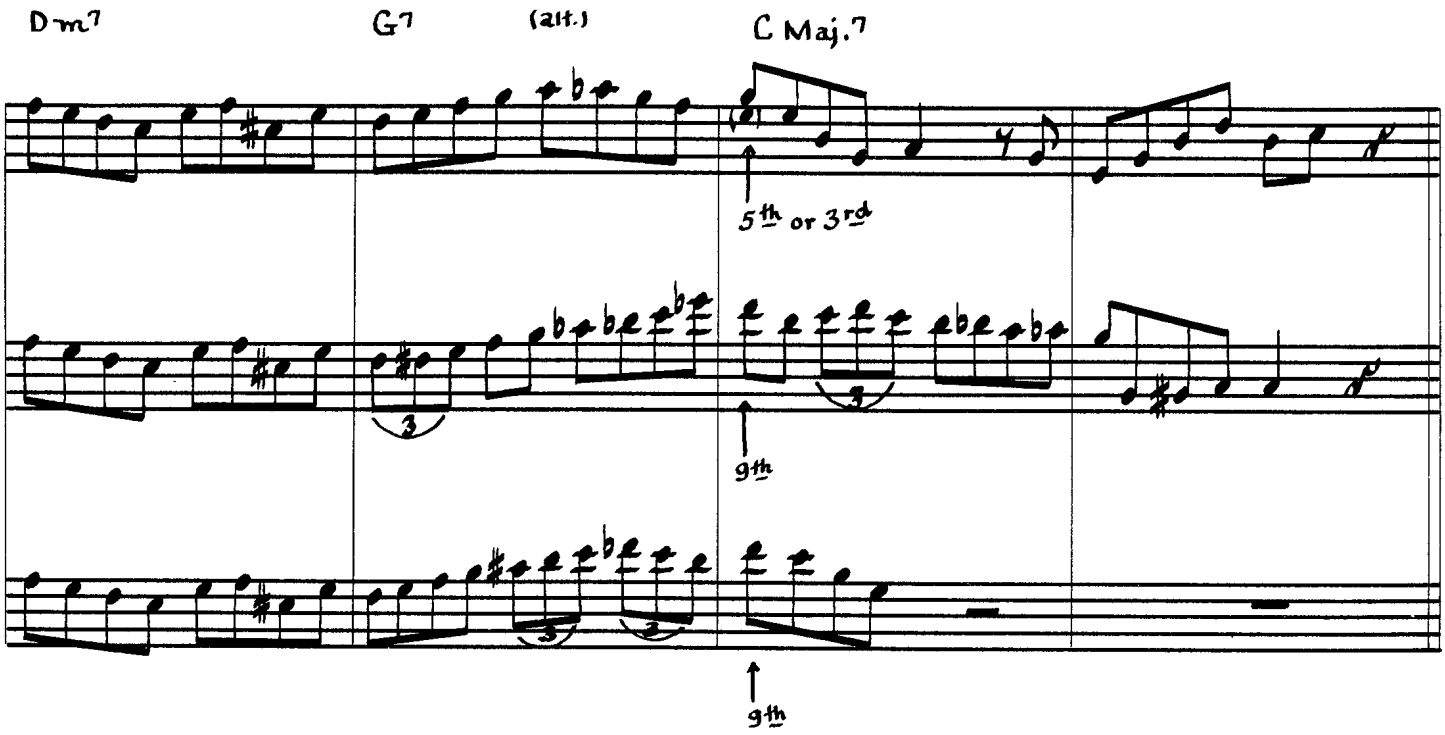
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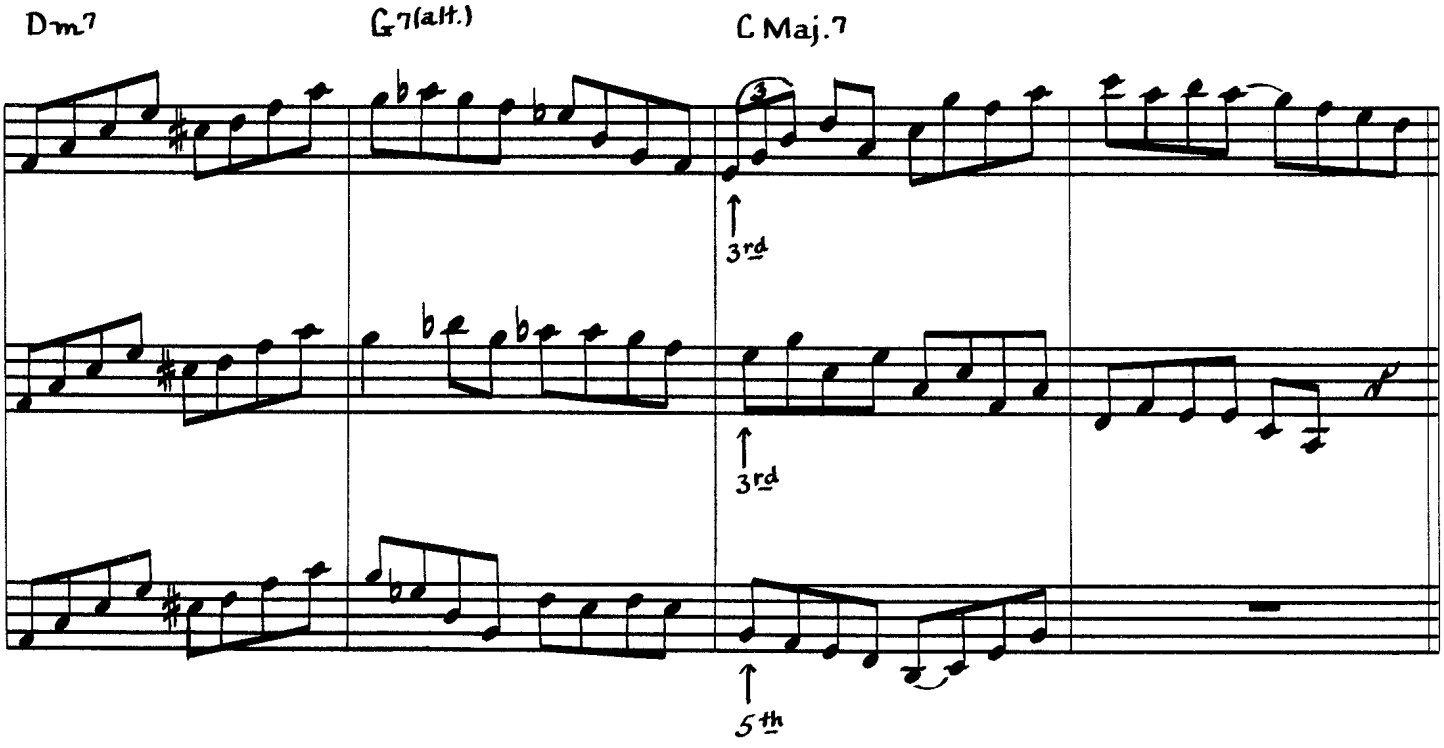




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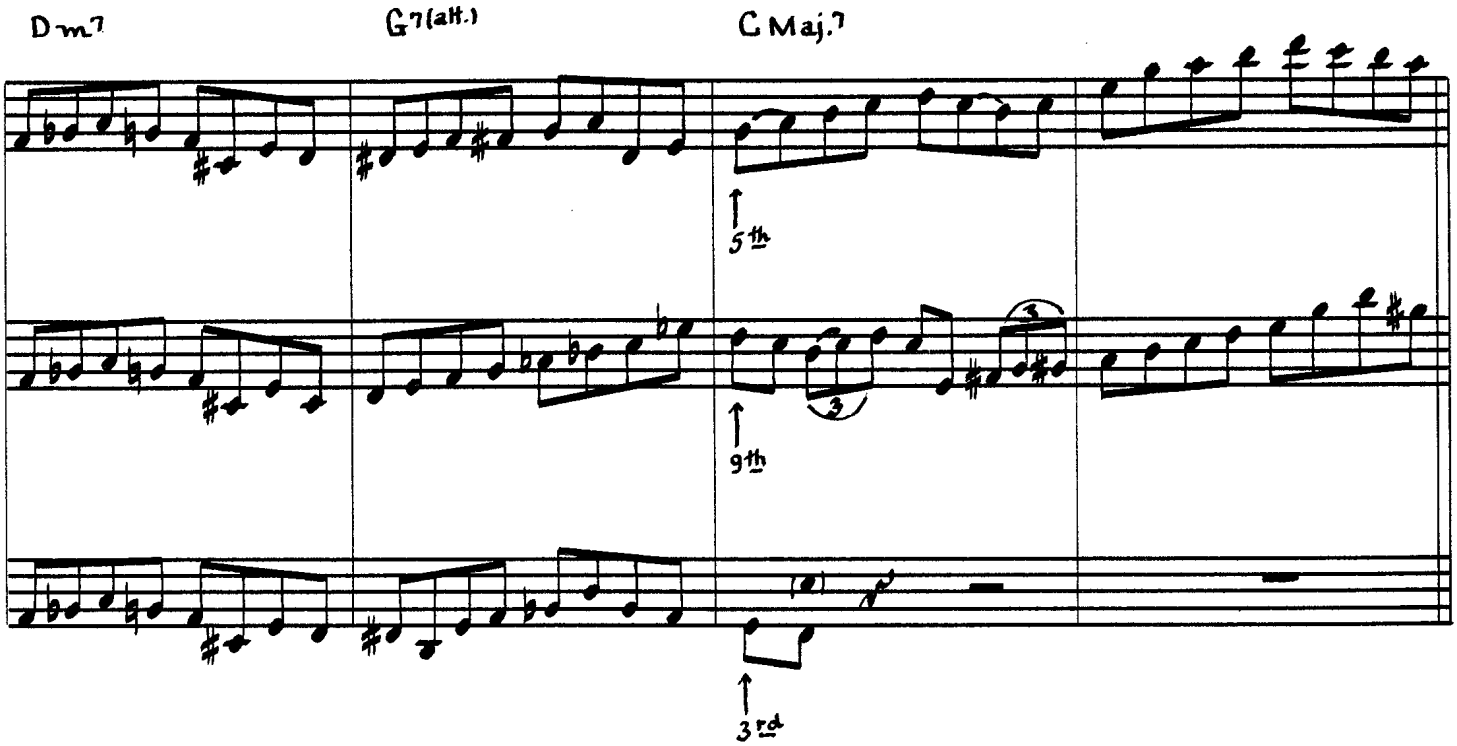
Starting on the b3rd of the IIm7 chord

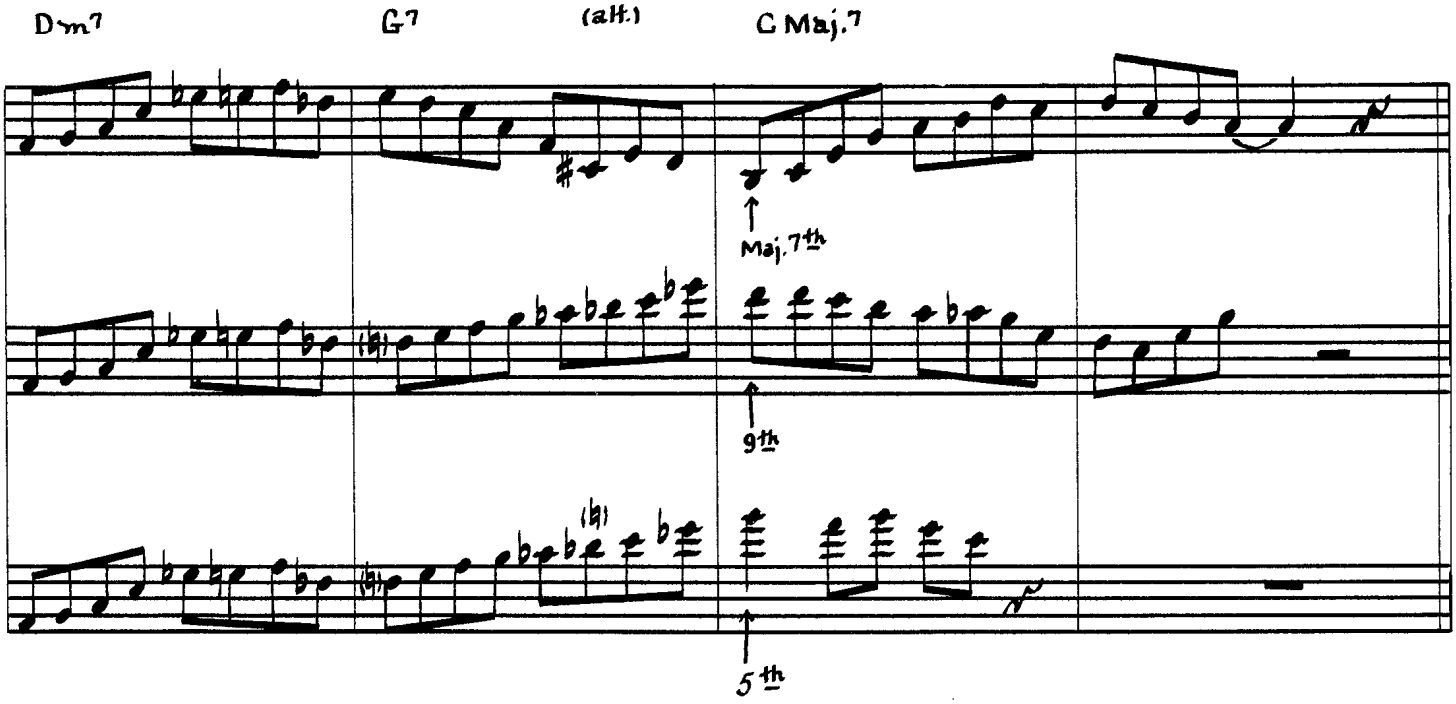




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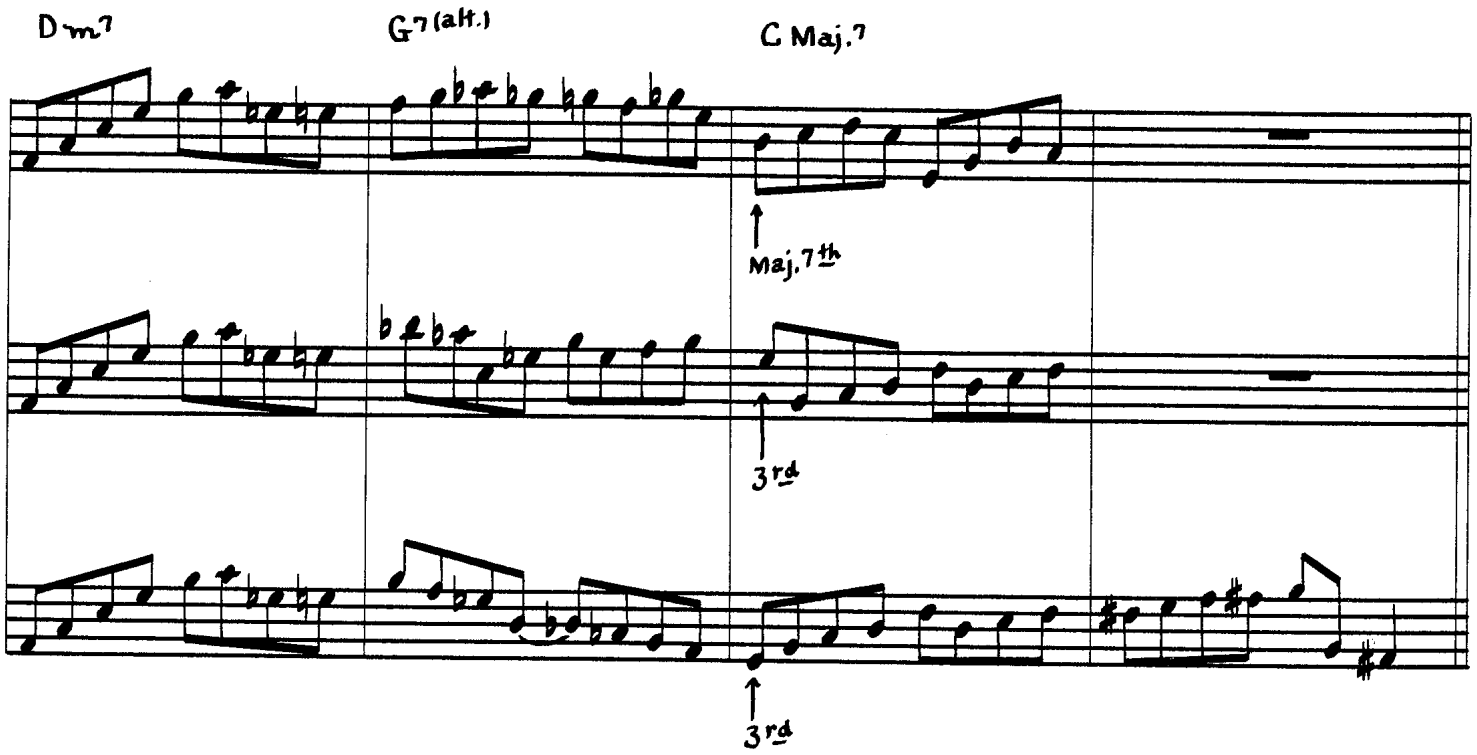
Starting on the b3rd of the IIm7 chord

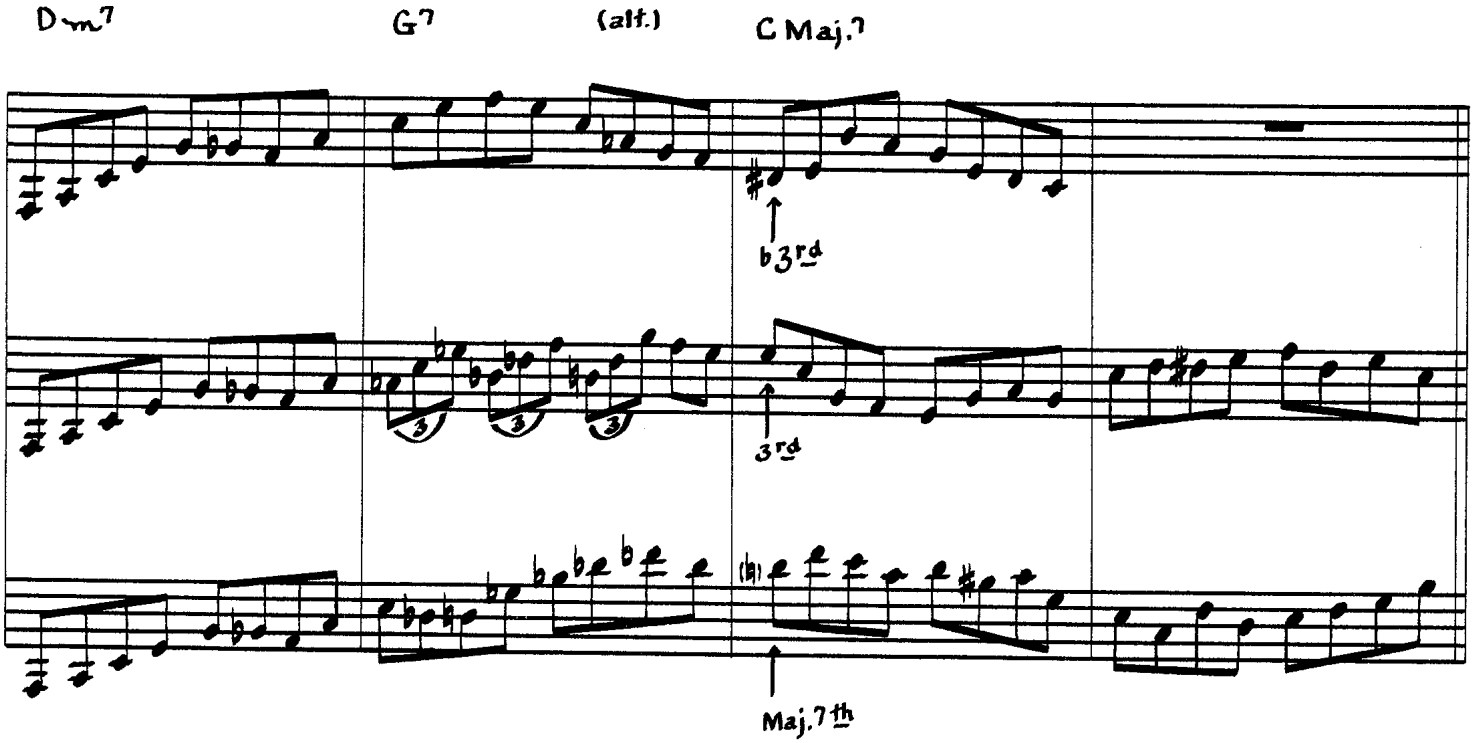




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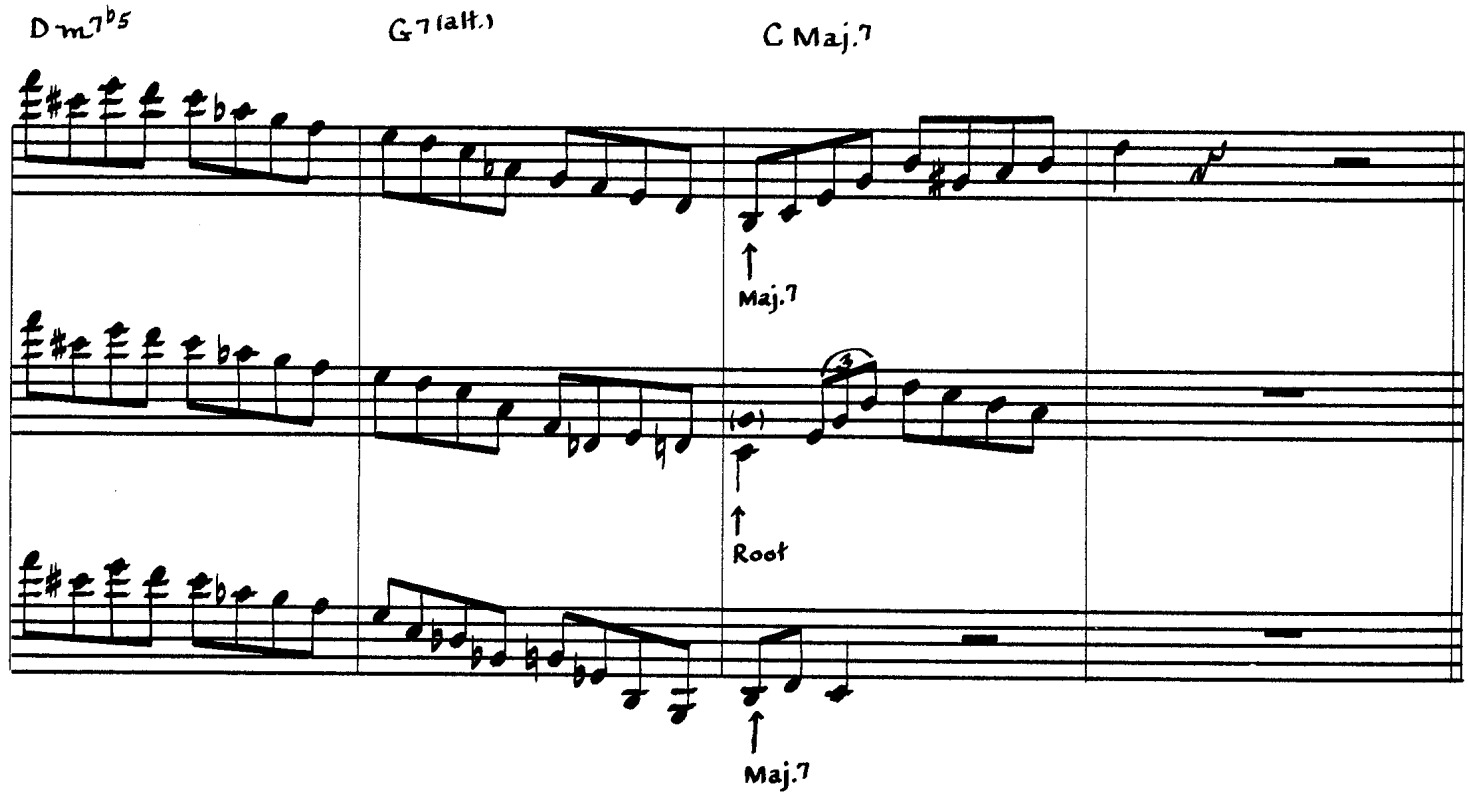
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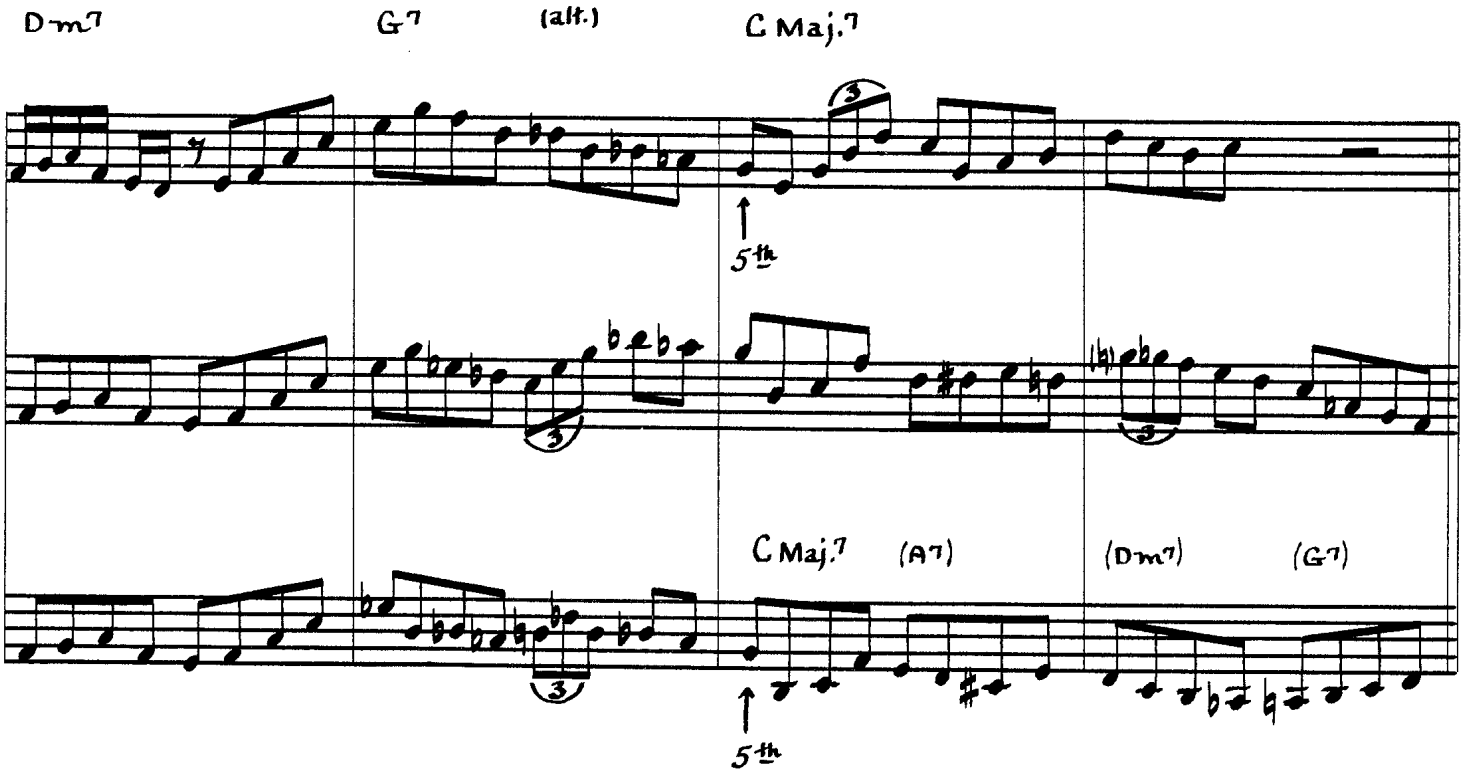




IIm7 V7 Imaj7
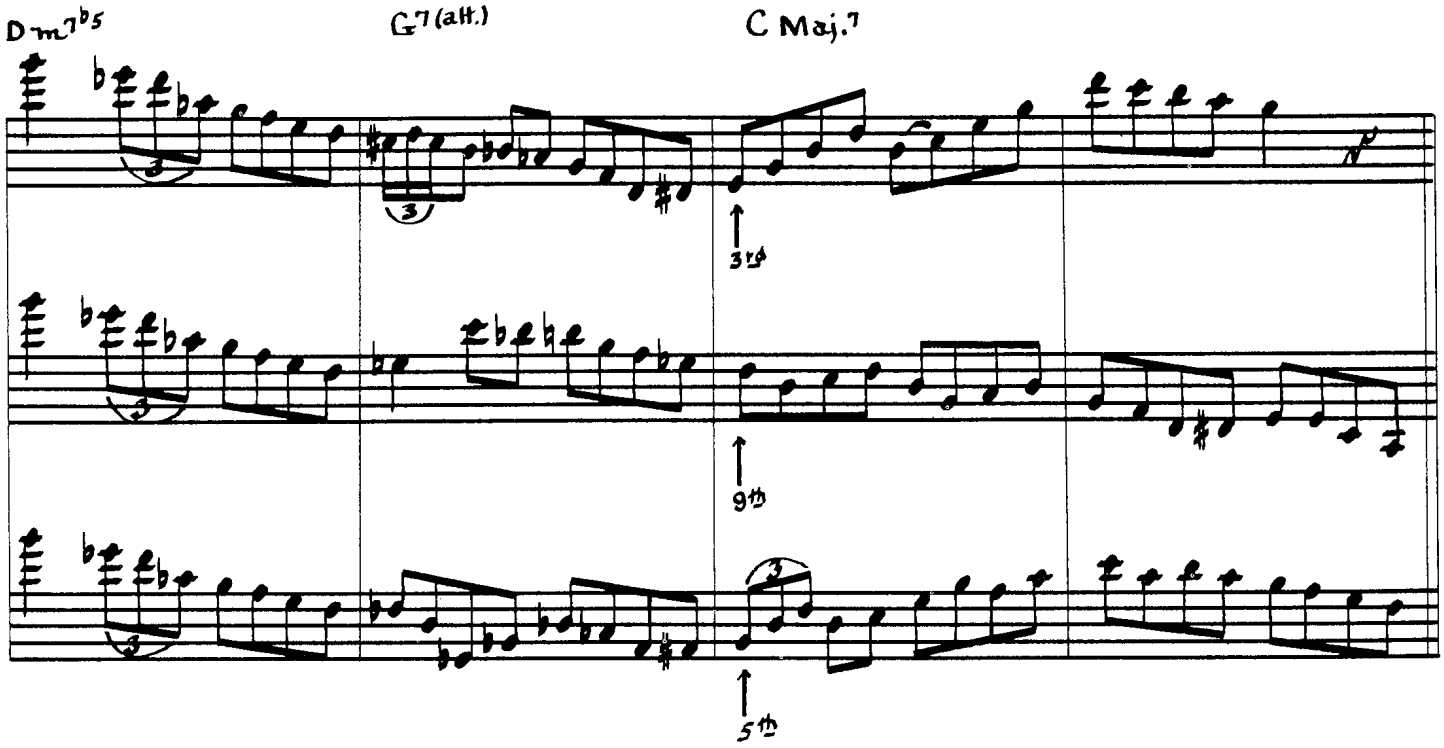
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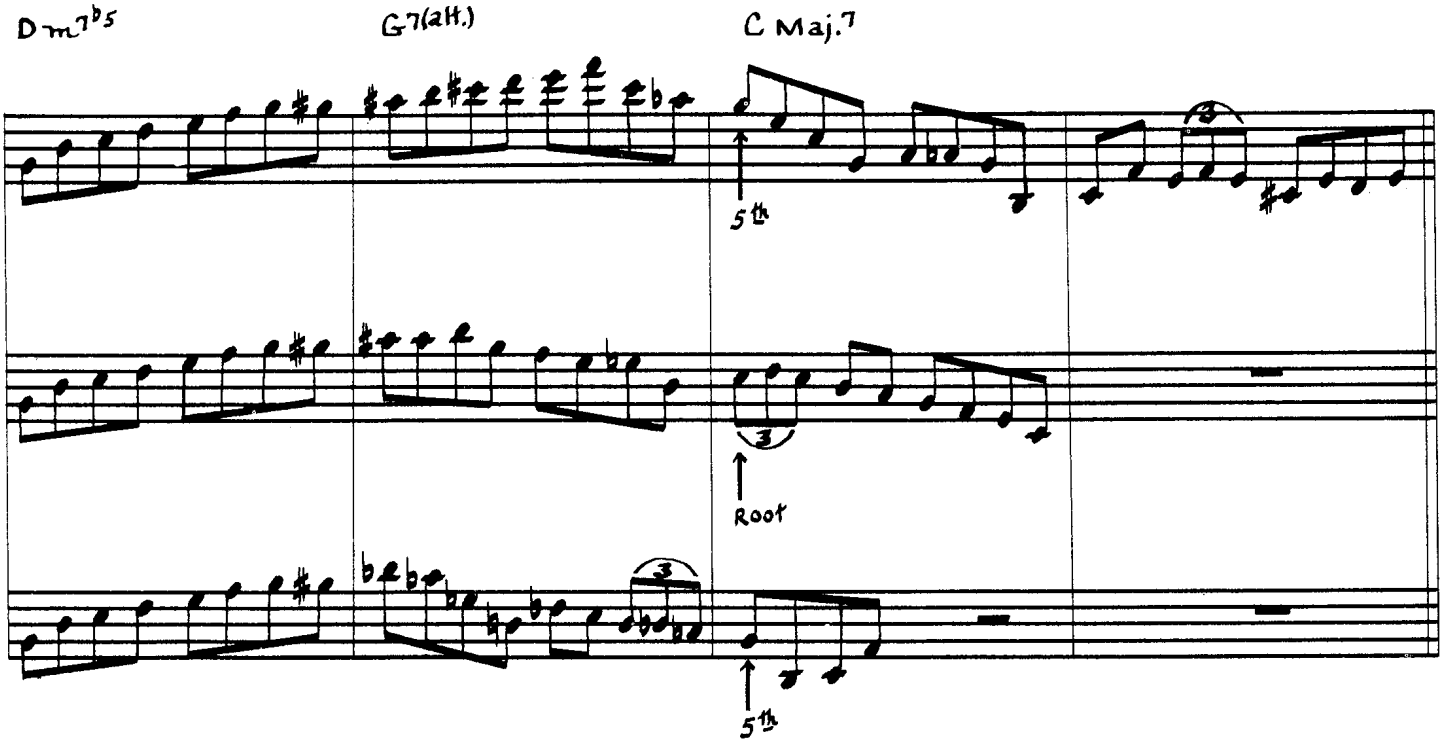




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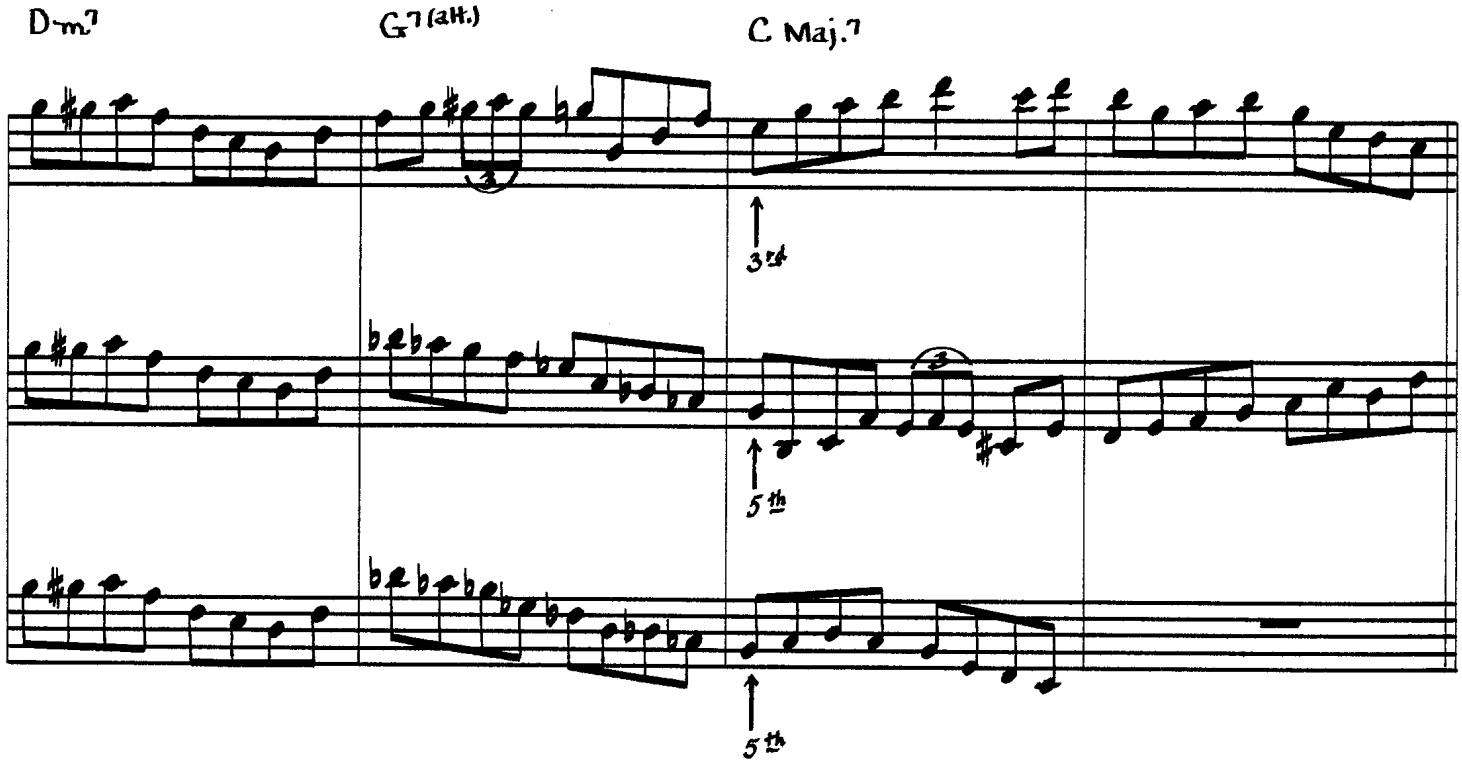
Starting on the 4th or 11th of the IIm7 chord
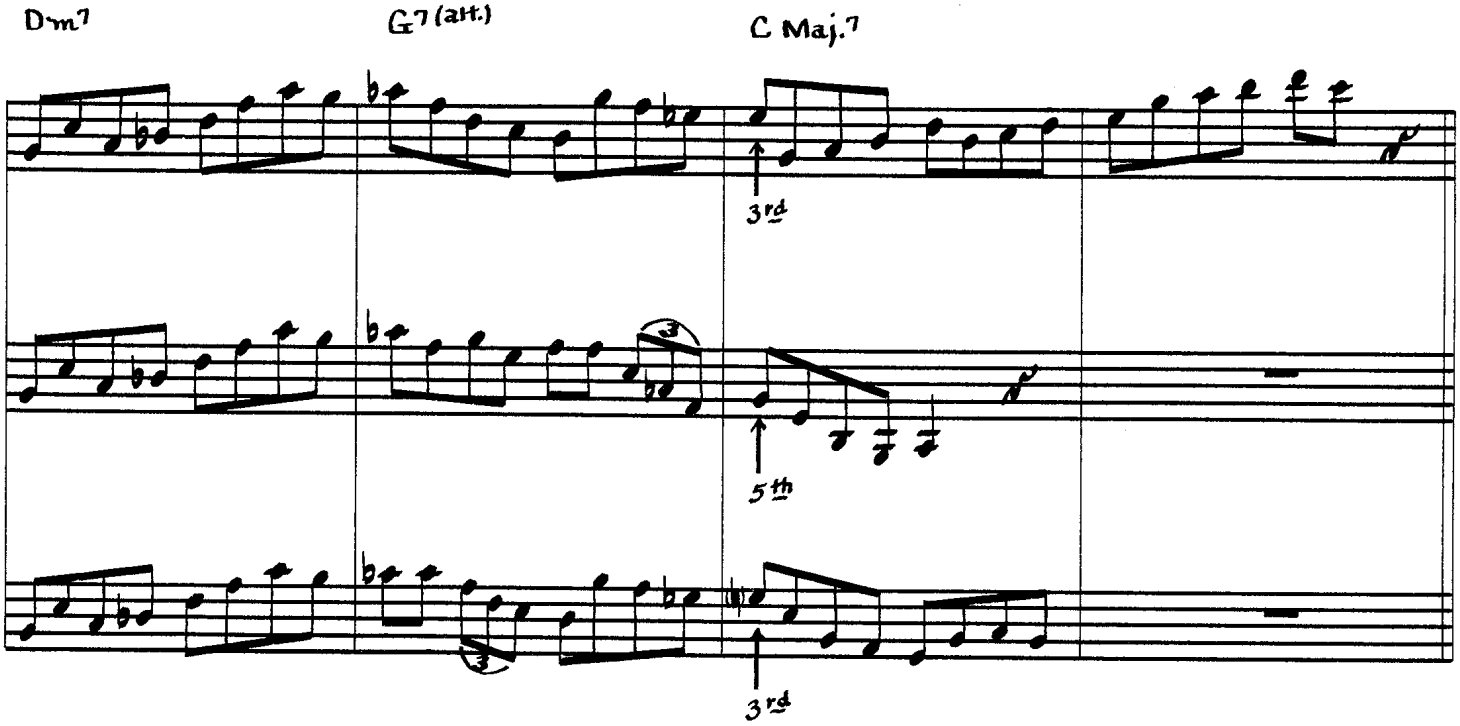




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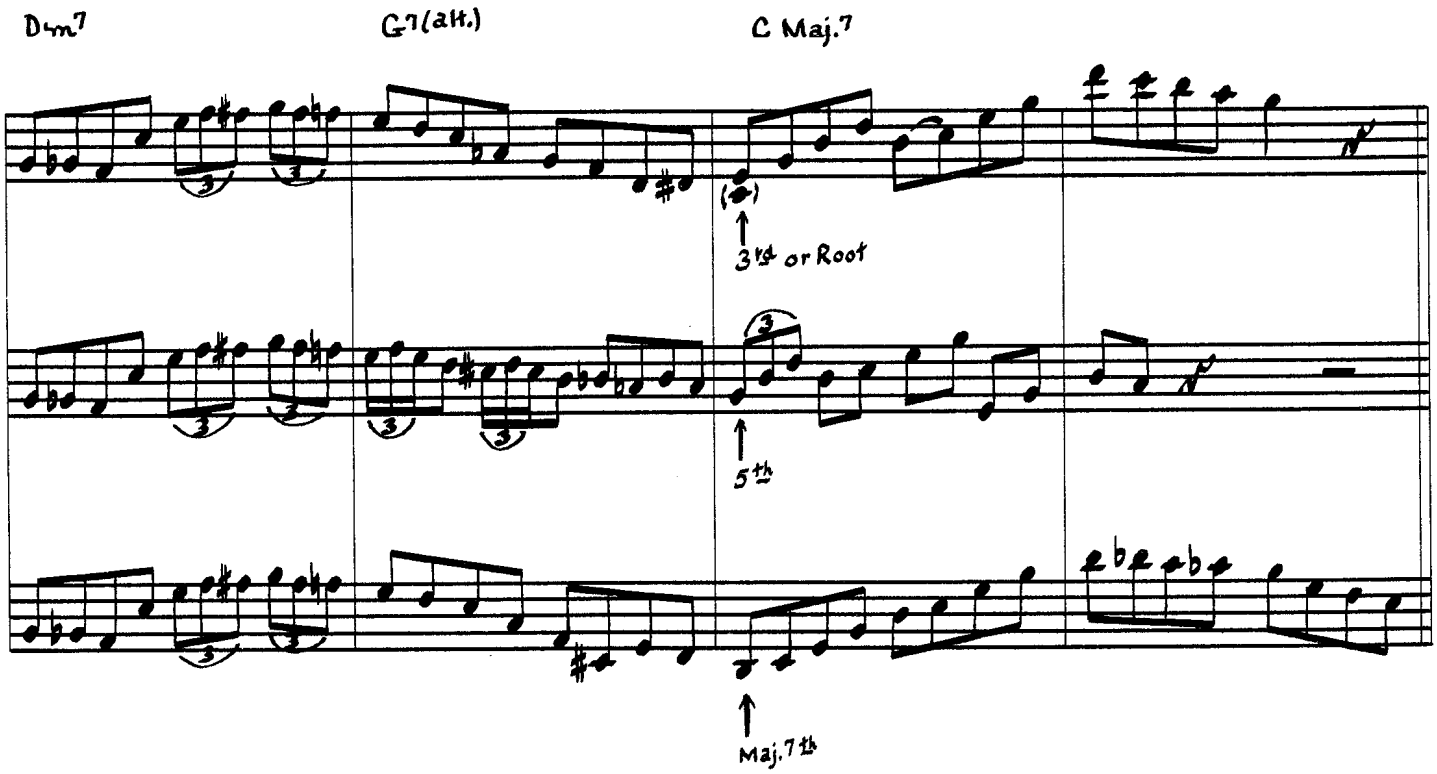
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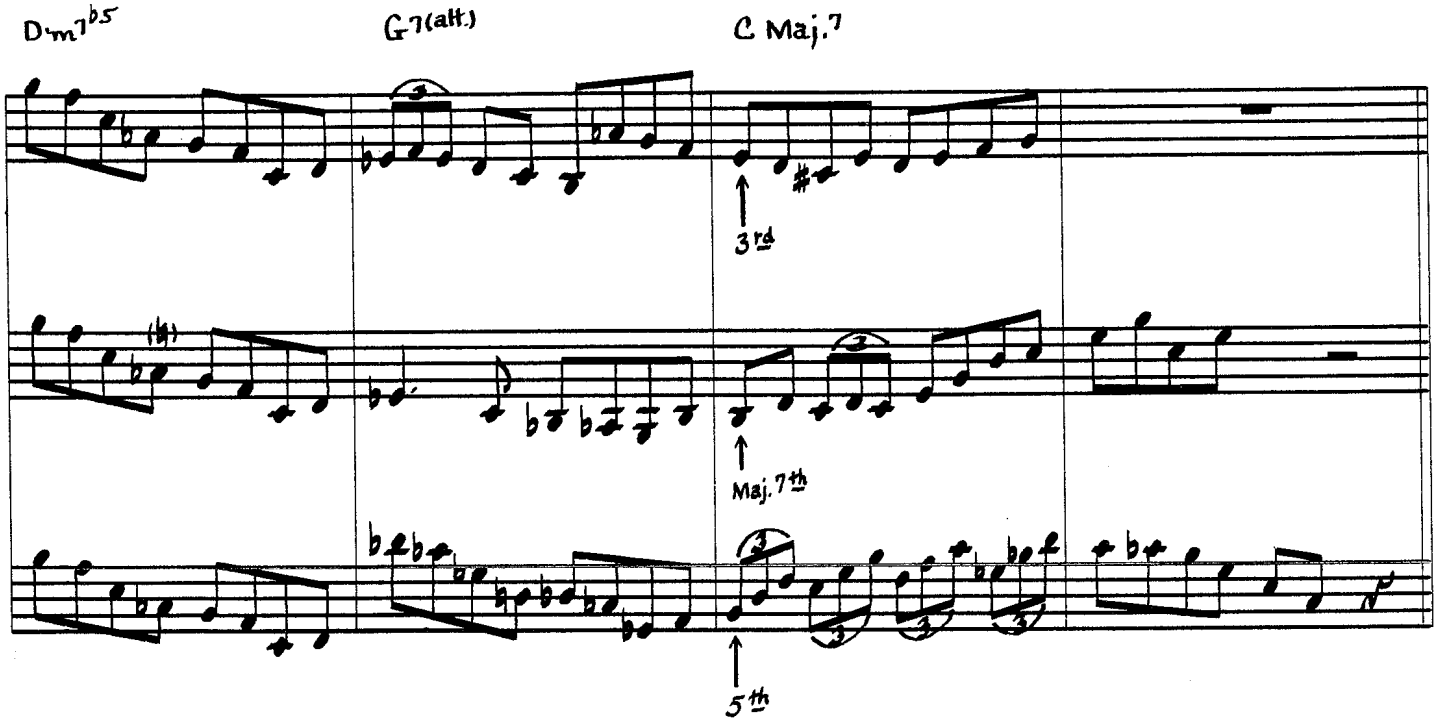




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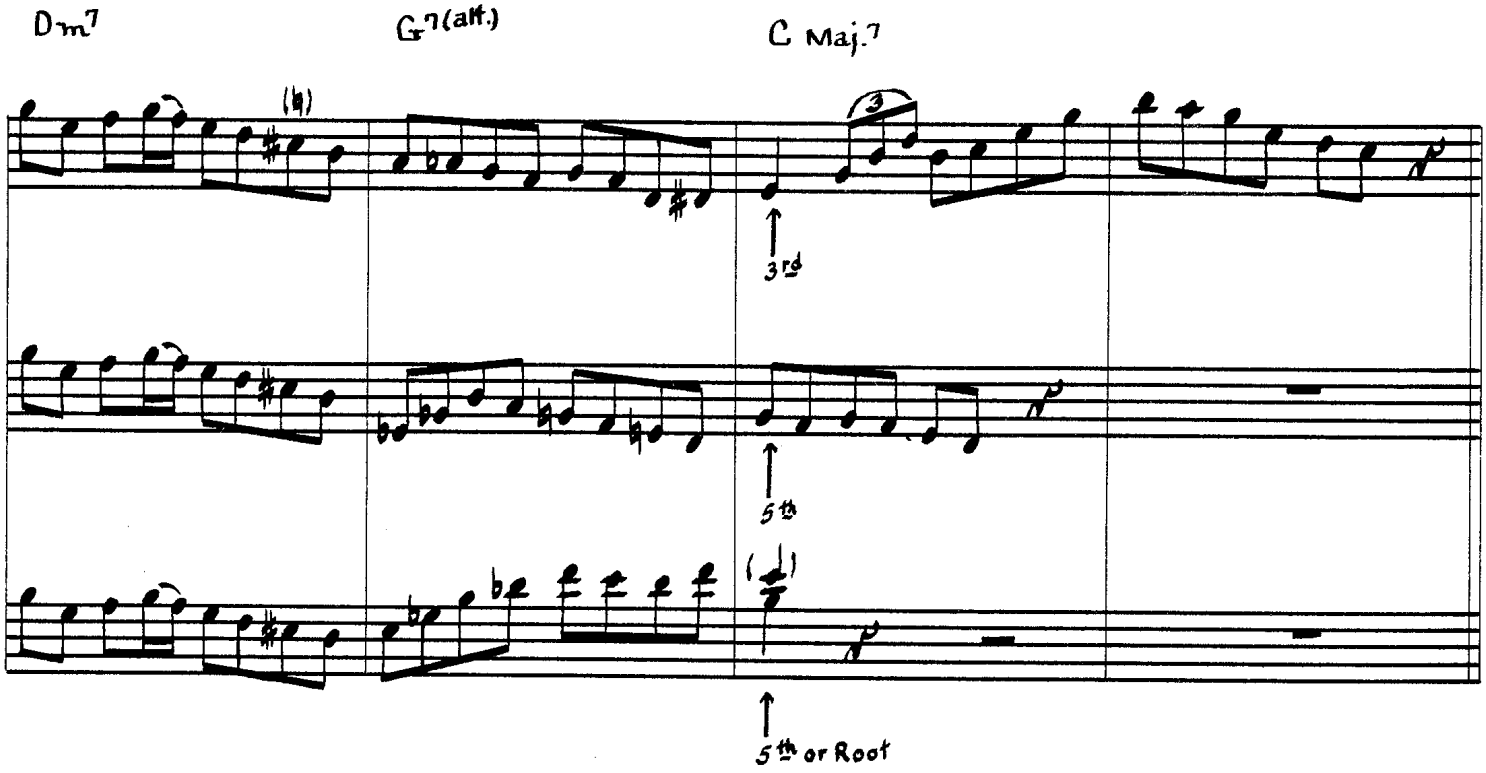
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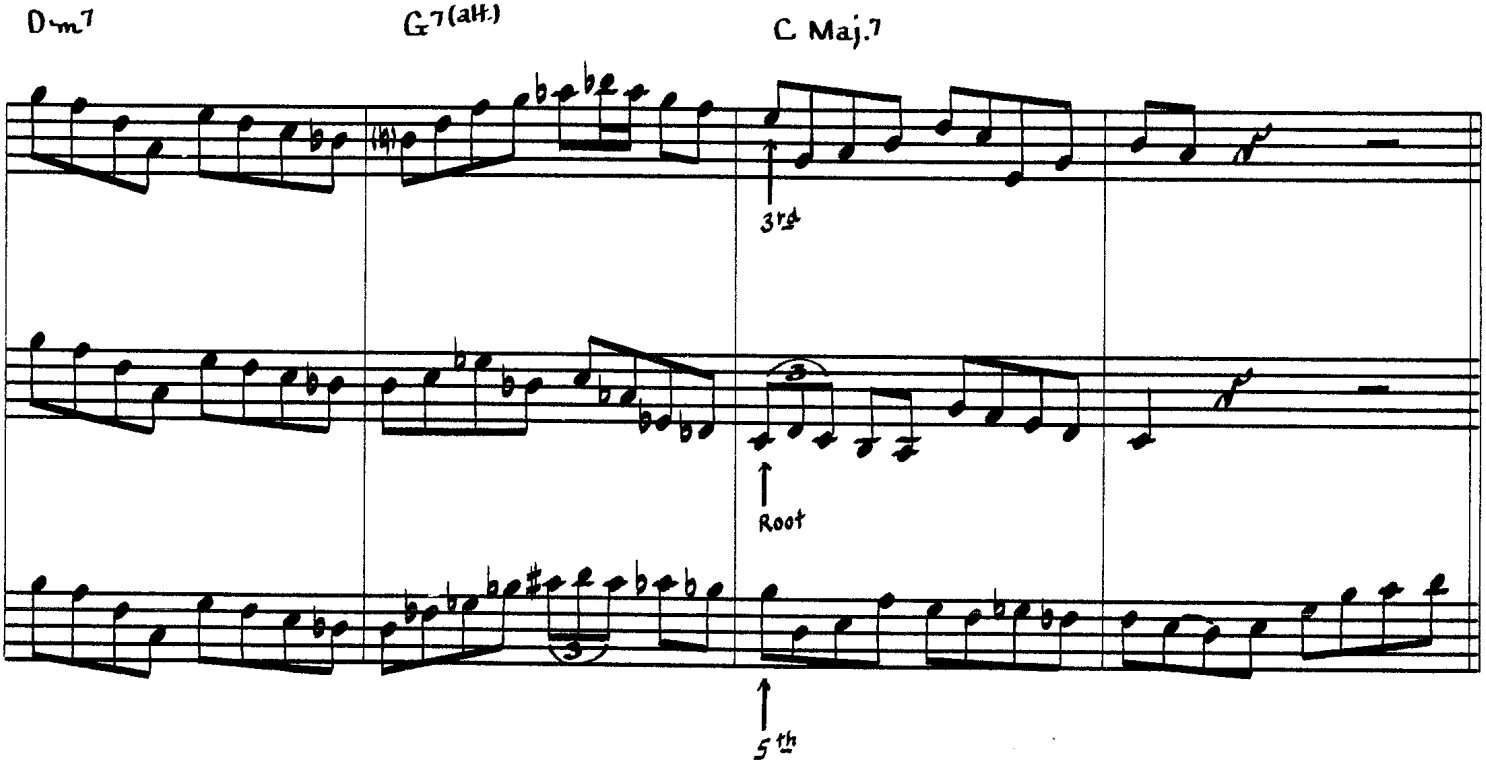




IIm7 V7 Imaj7
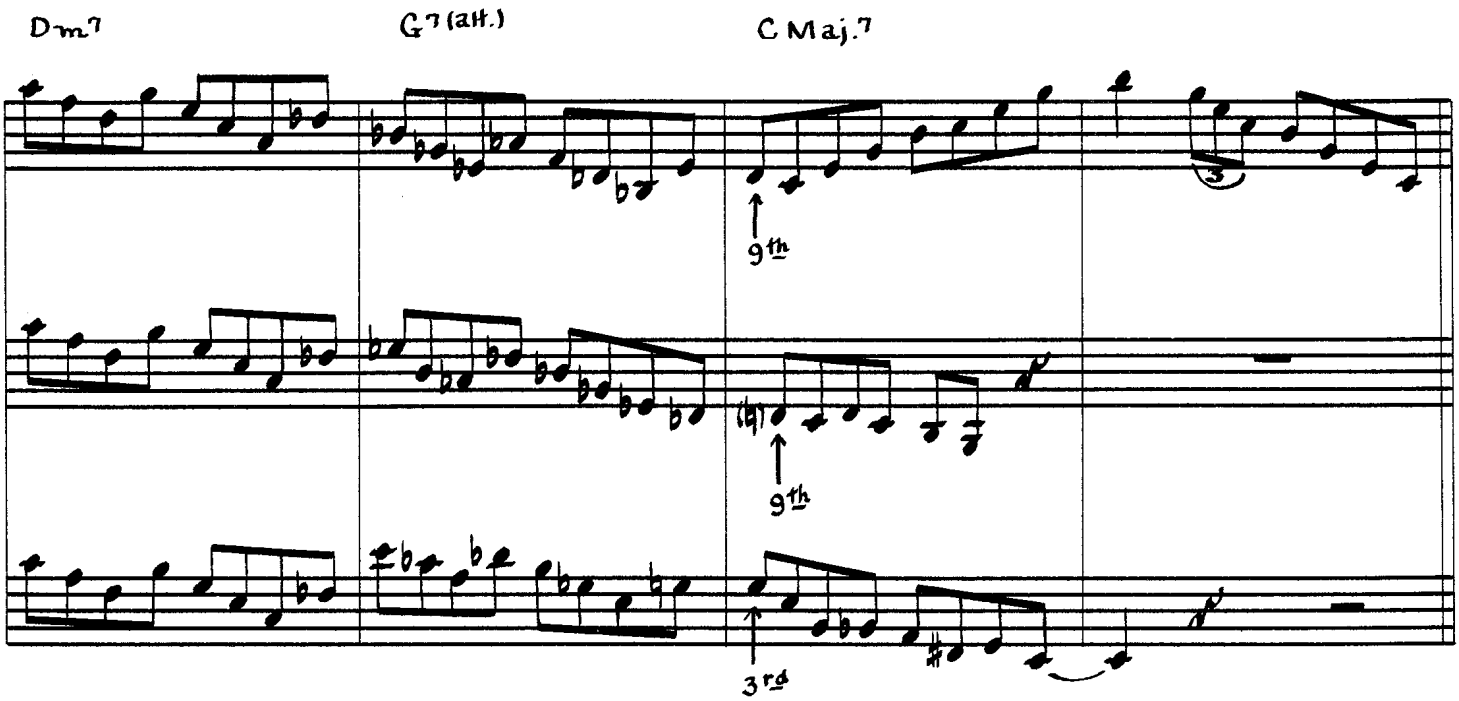
Starting on the 4th or 11th of the IIm7 chord

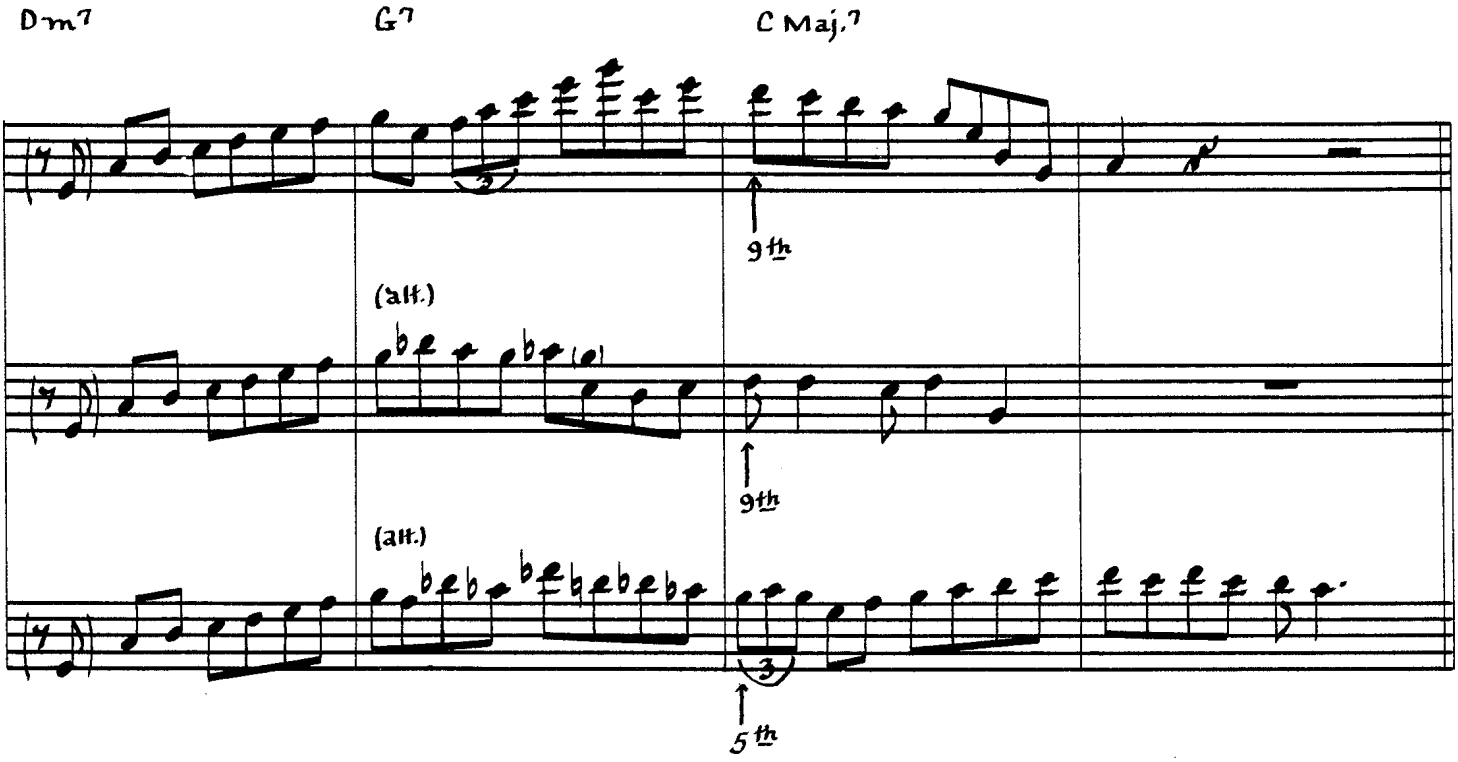




IIm7 V7 Imaj7

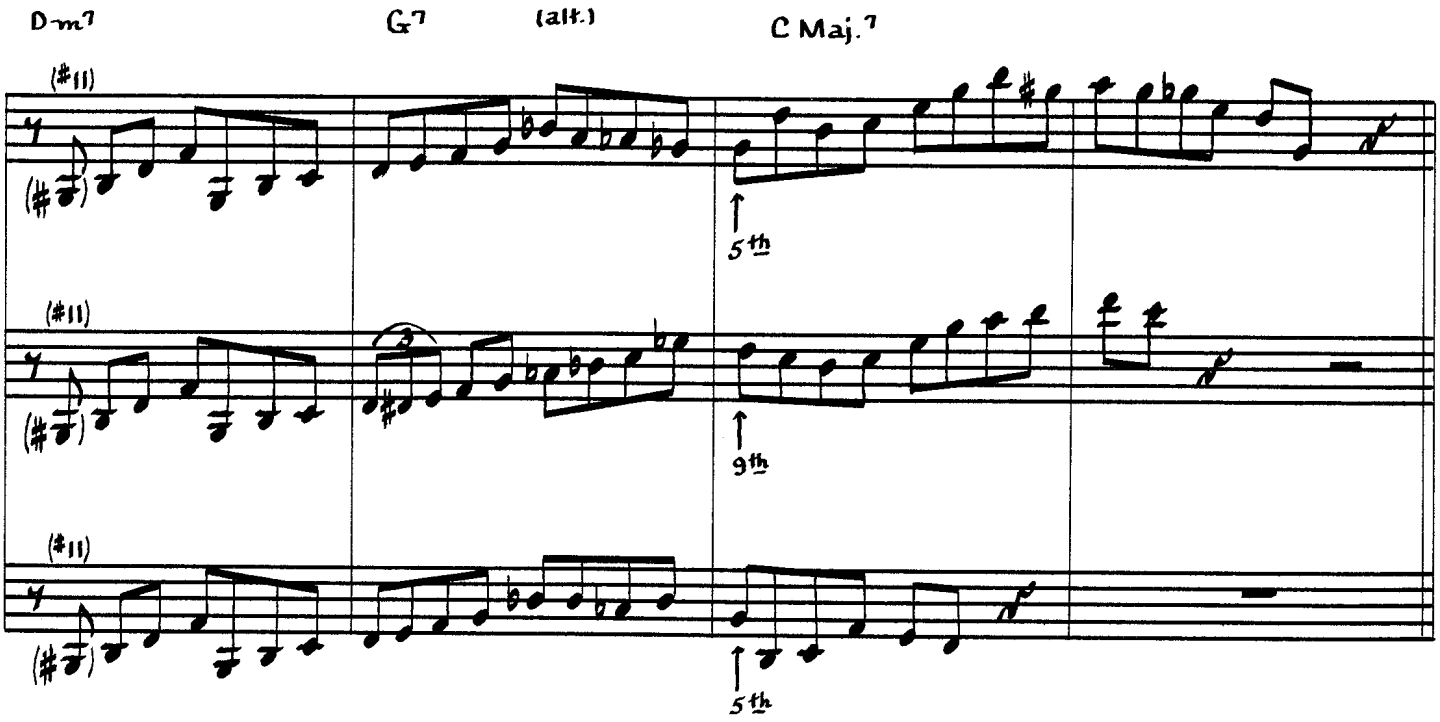
Starting on the 5th of the IIm7 chord
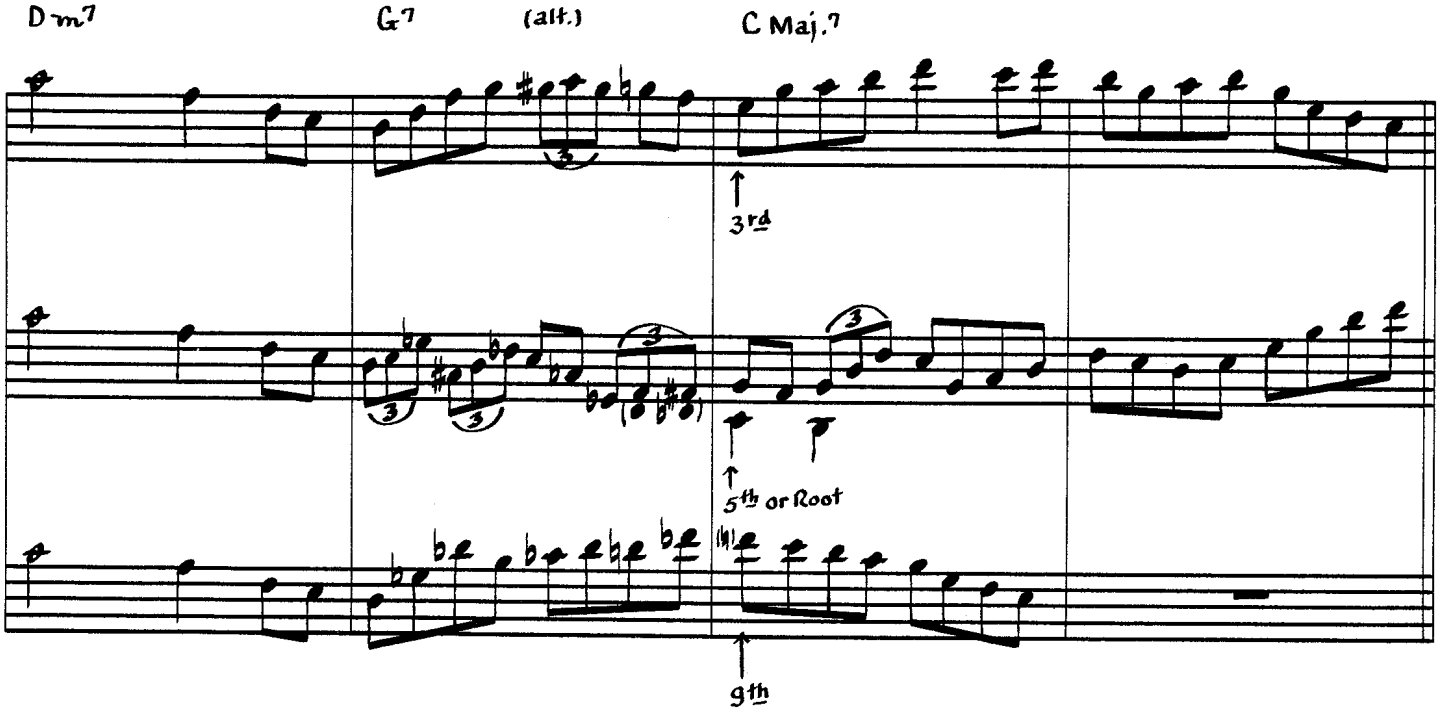




IIm7 V7 Imaj7
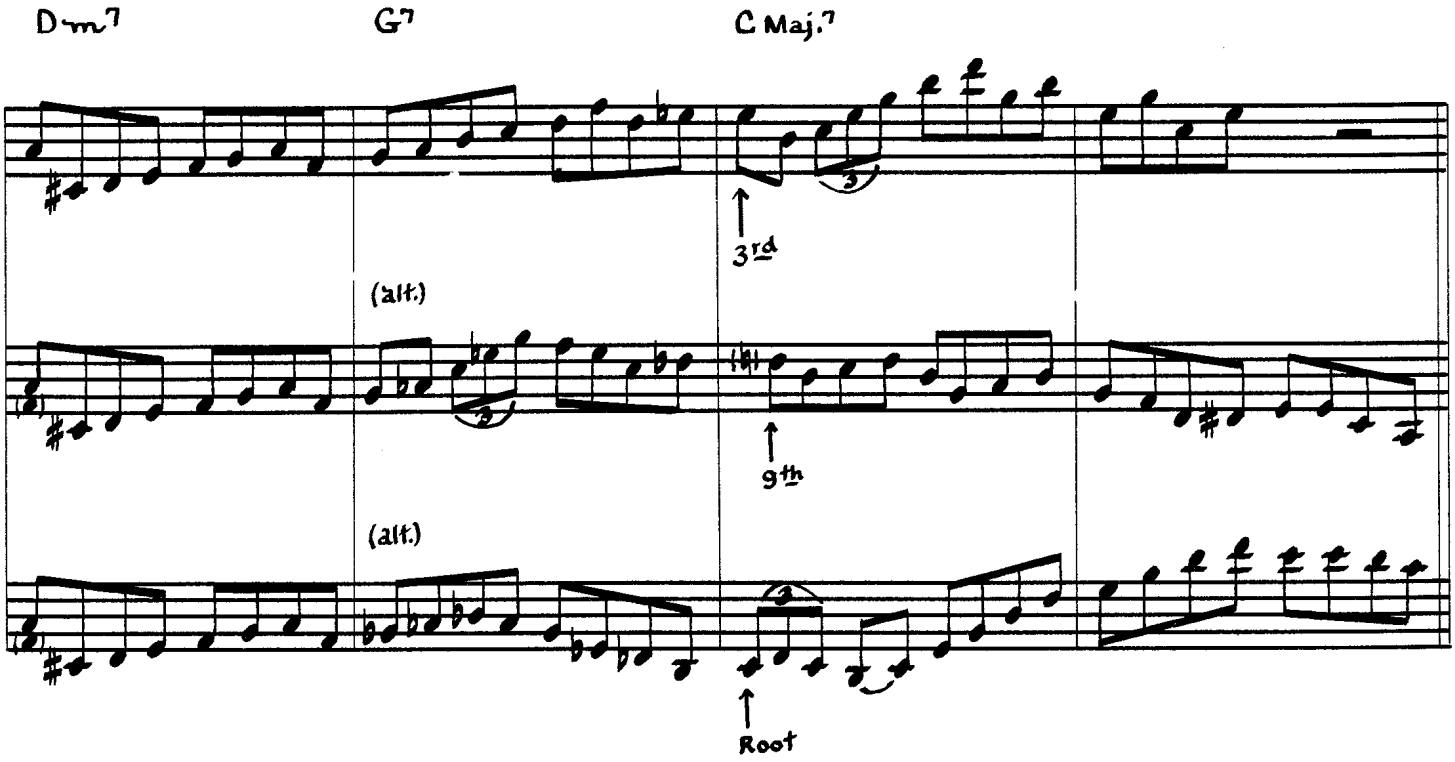
Starting on the 5th of the IIm7 chord

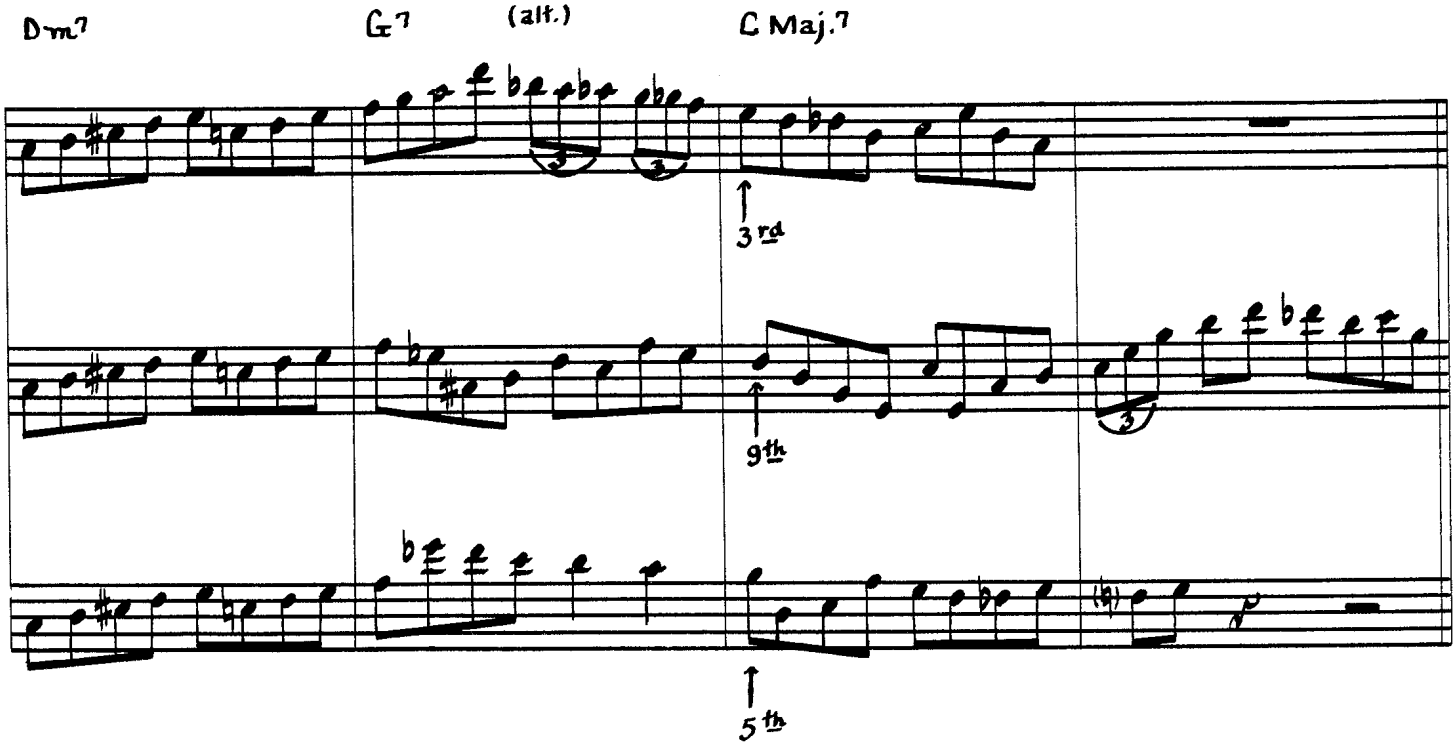




IIm7 V7 Imaj7
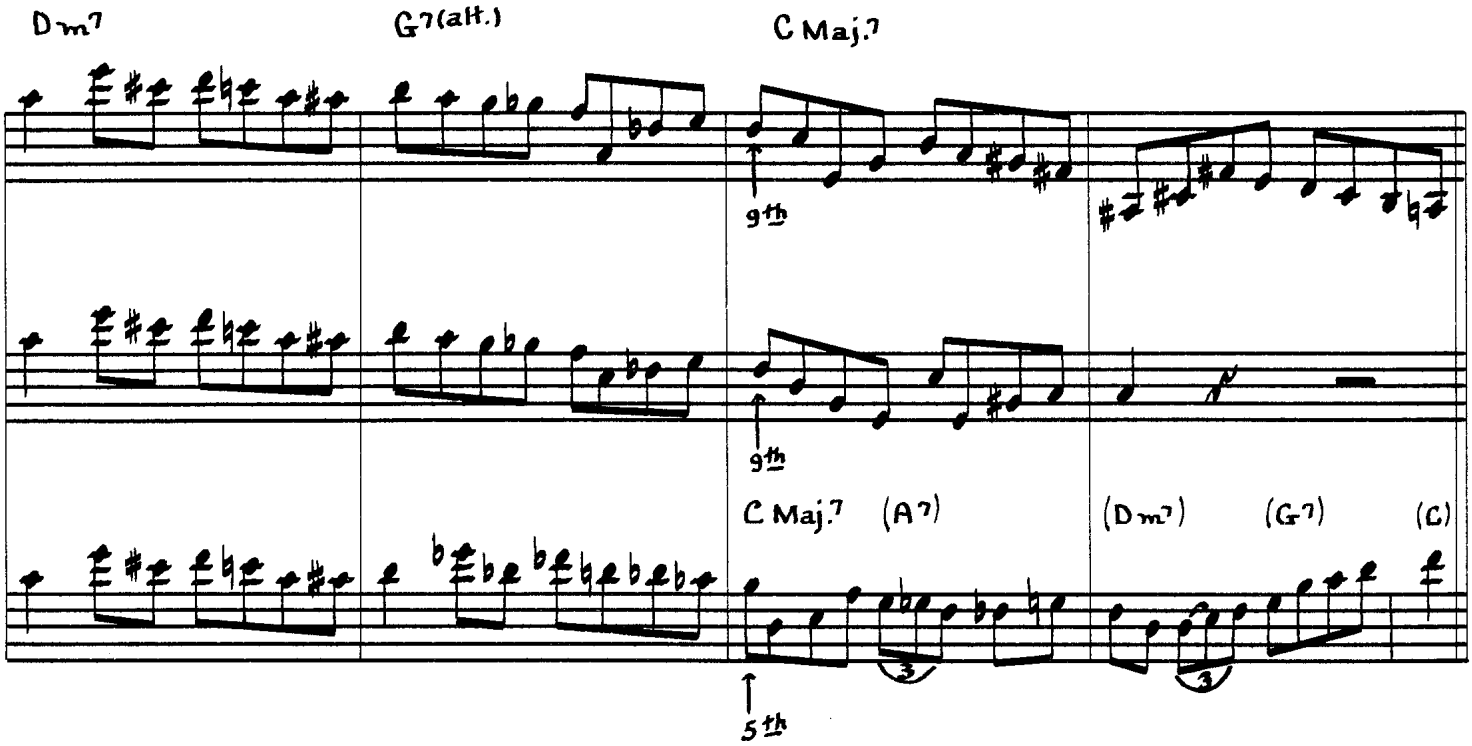
Starting on the 5th of the IIm7 chord
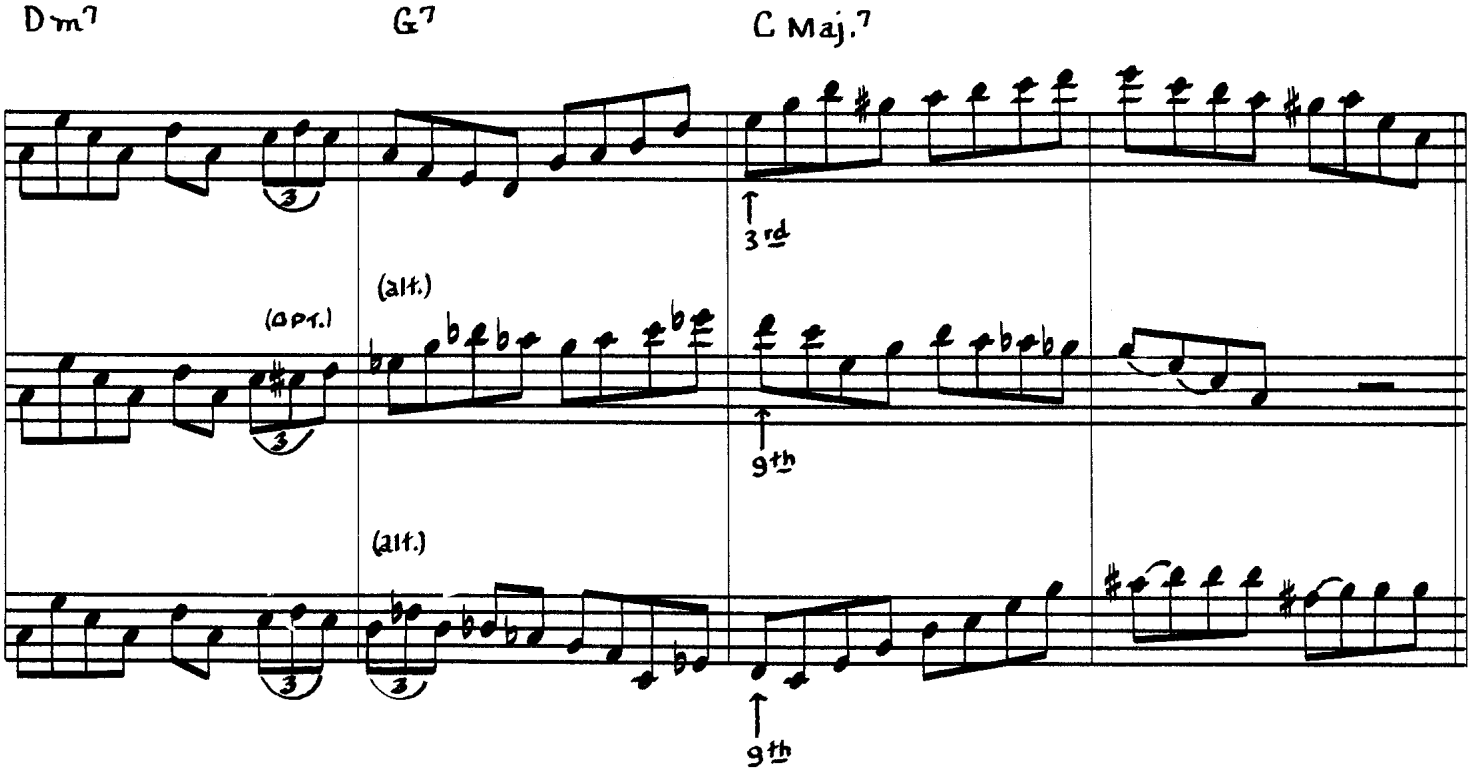




IIm7 V7 Imaj7

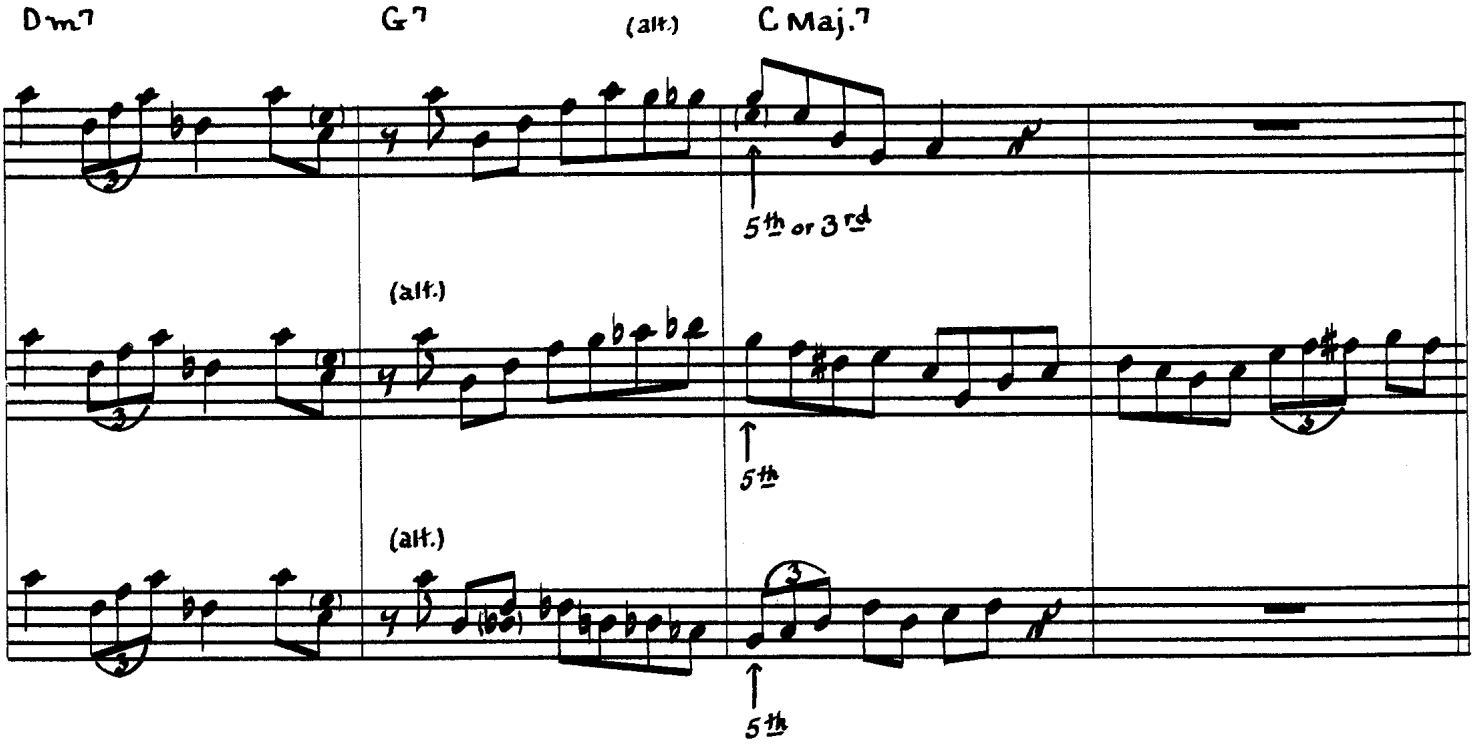
Starting on the 5th of the IIm7 chord

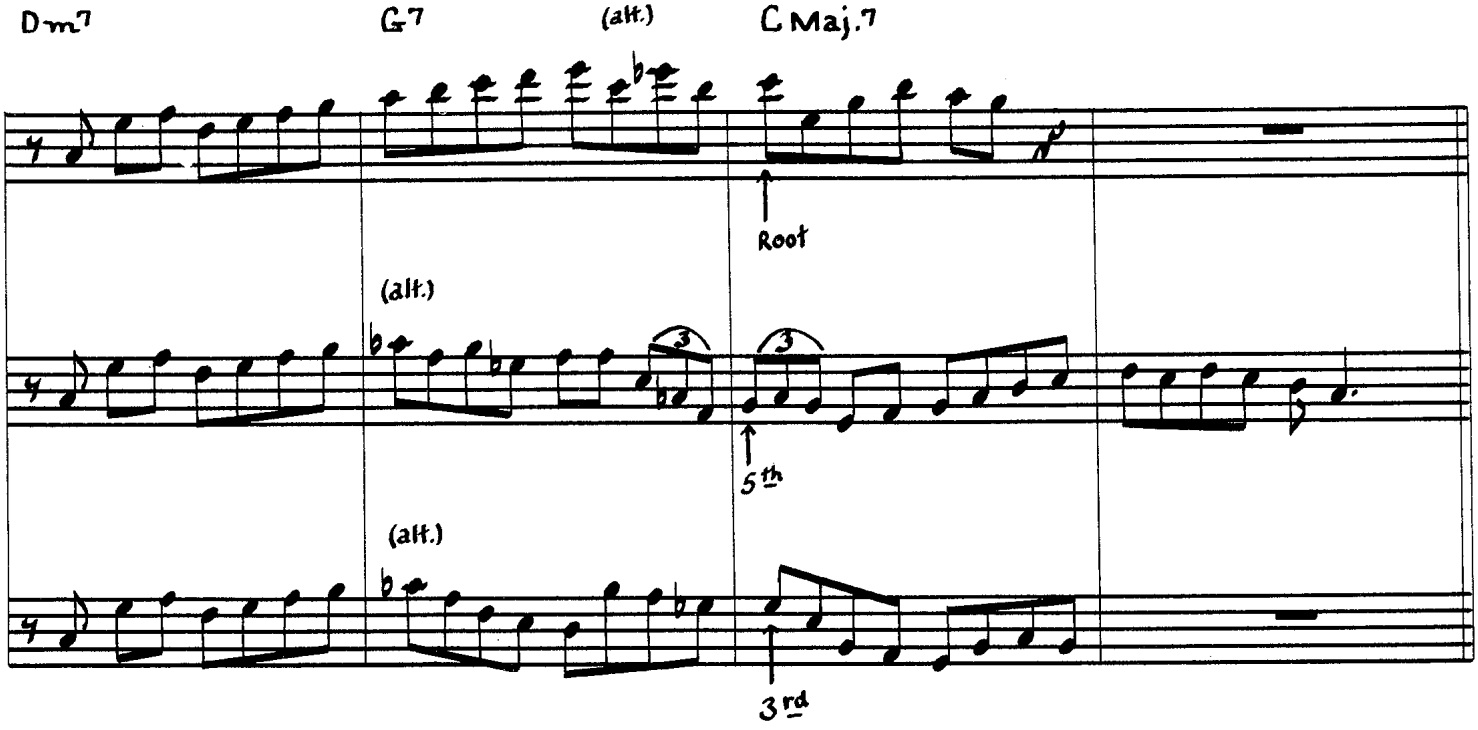




IIm7 V7 Imaj7

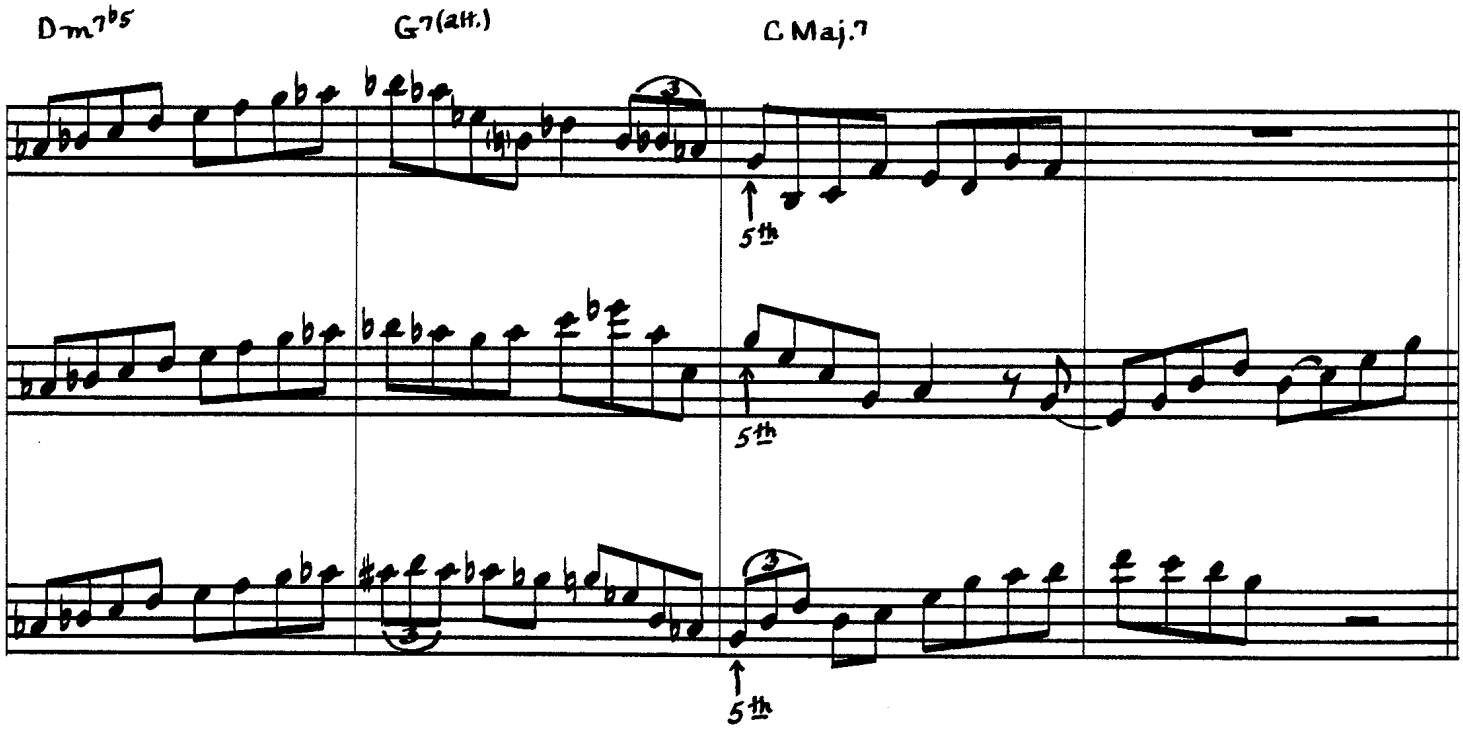
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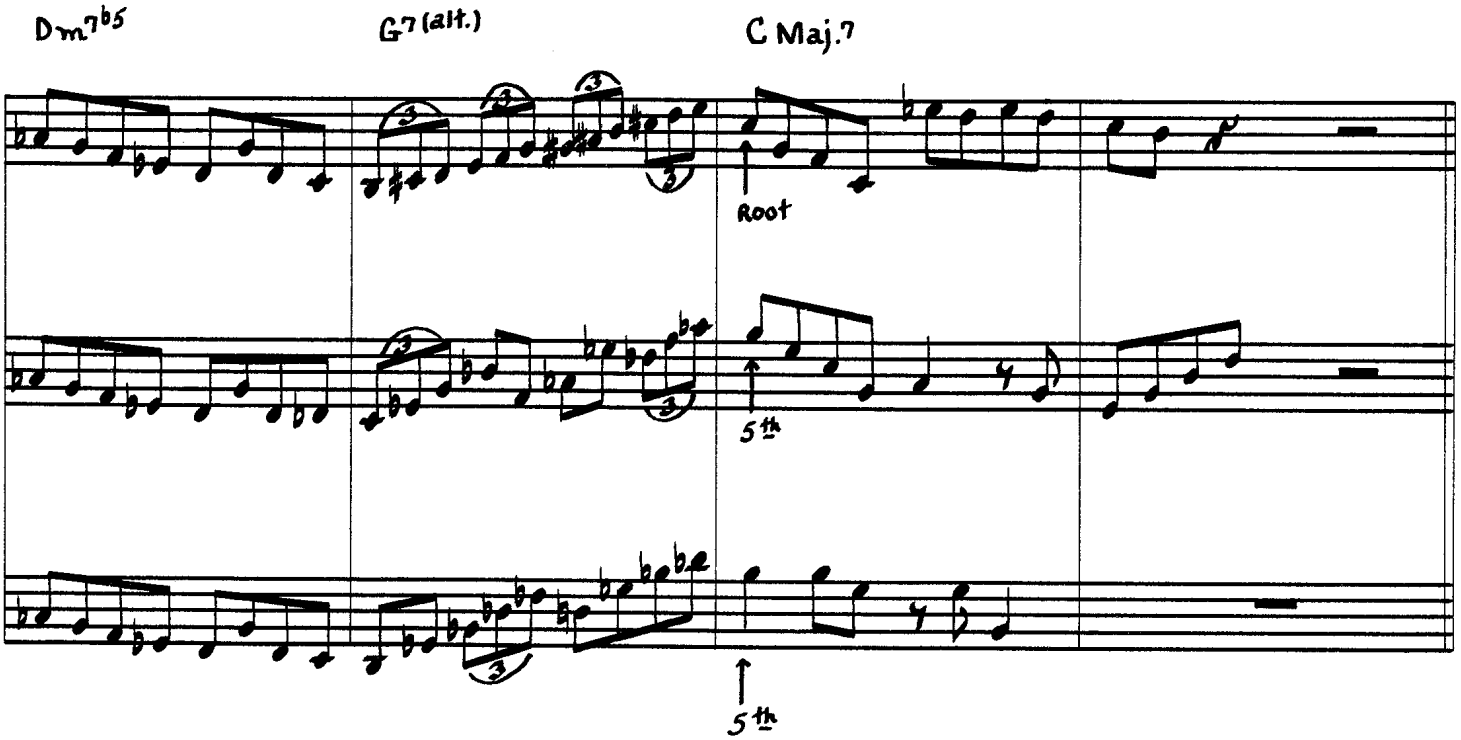




IIm7 V7 Imaj7
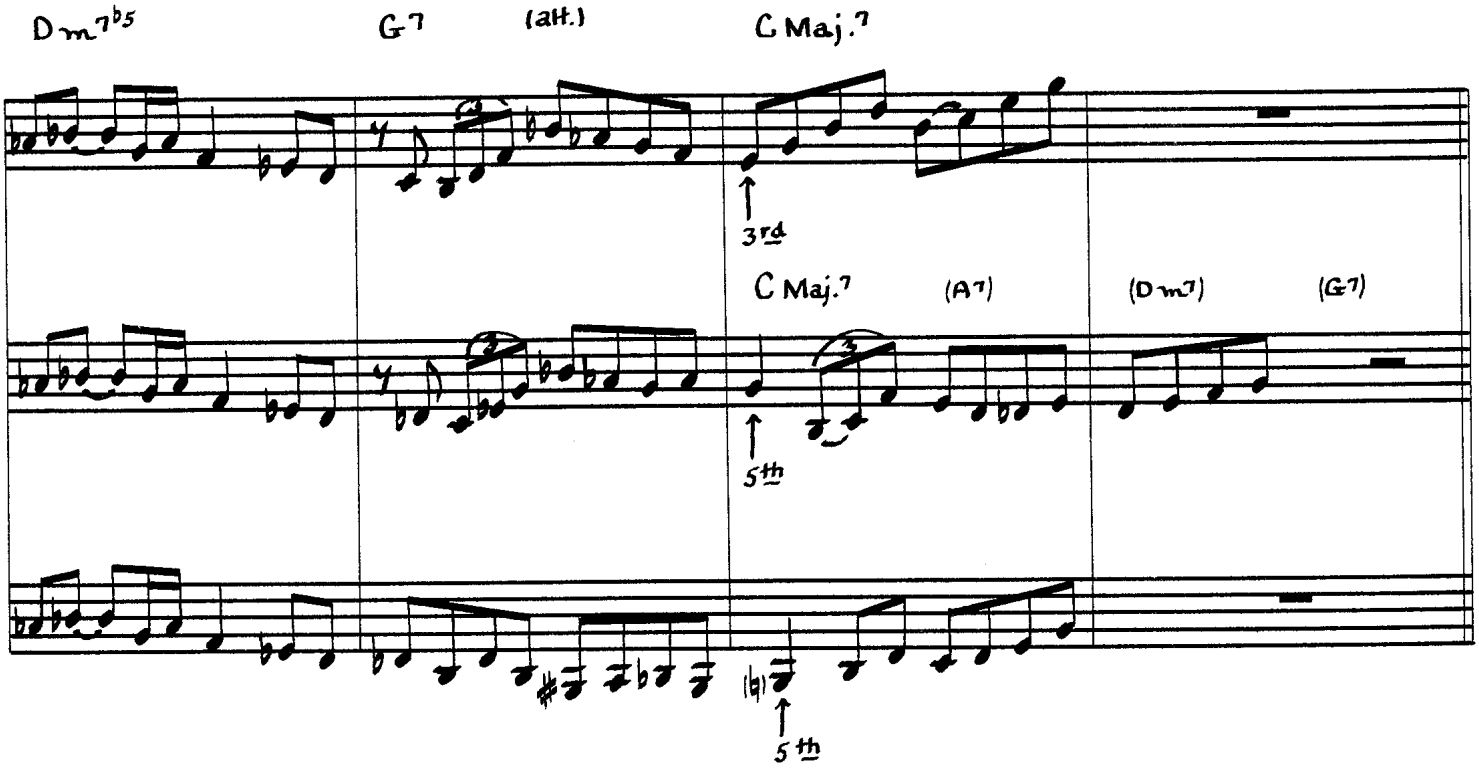
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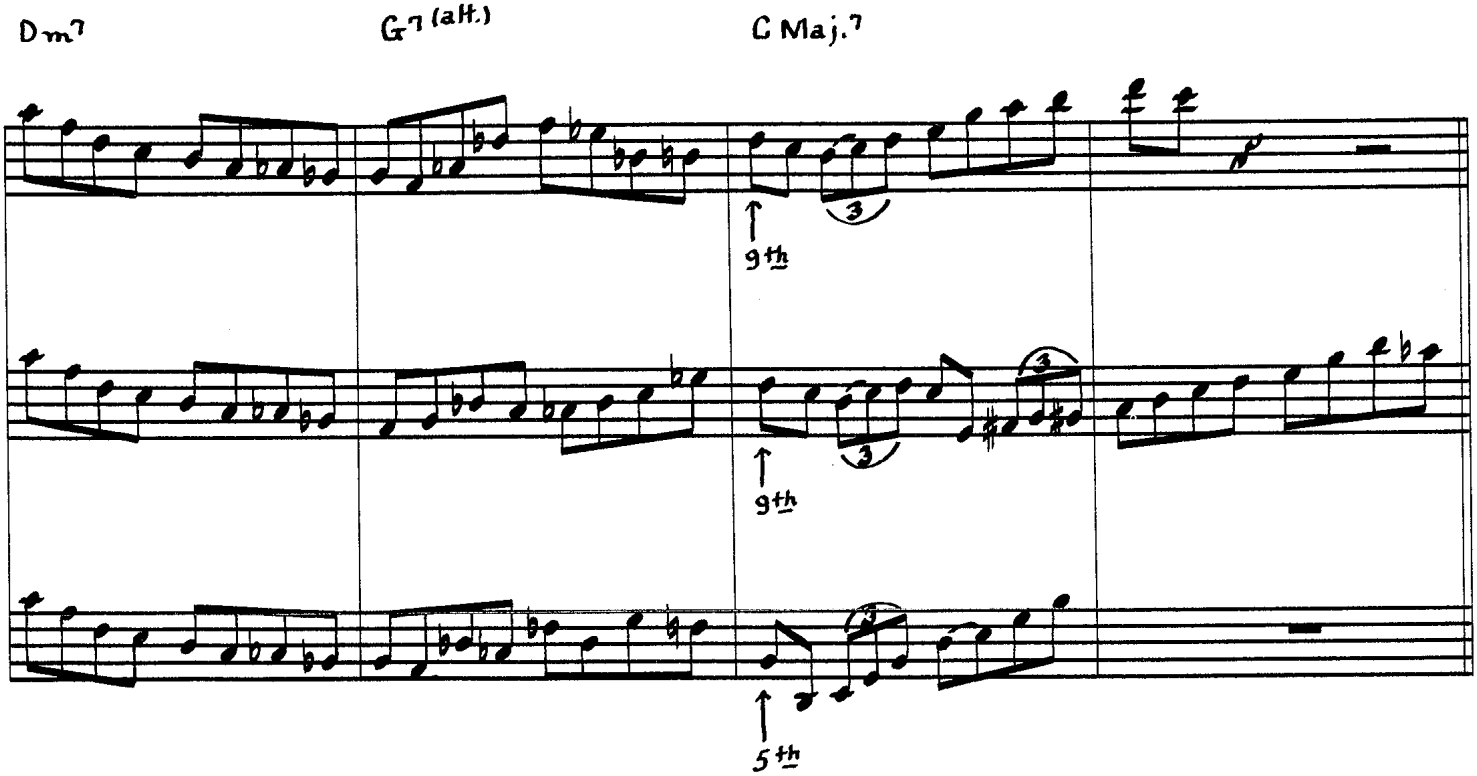




IIm7 V7 Imaj7

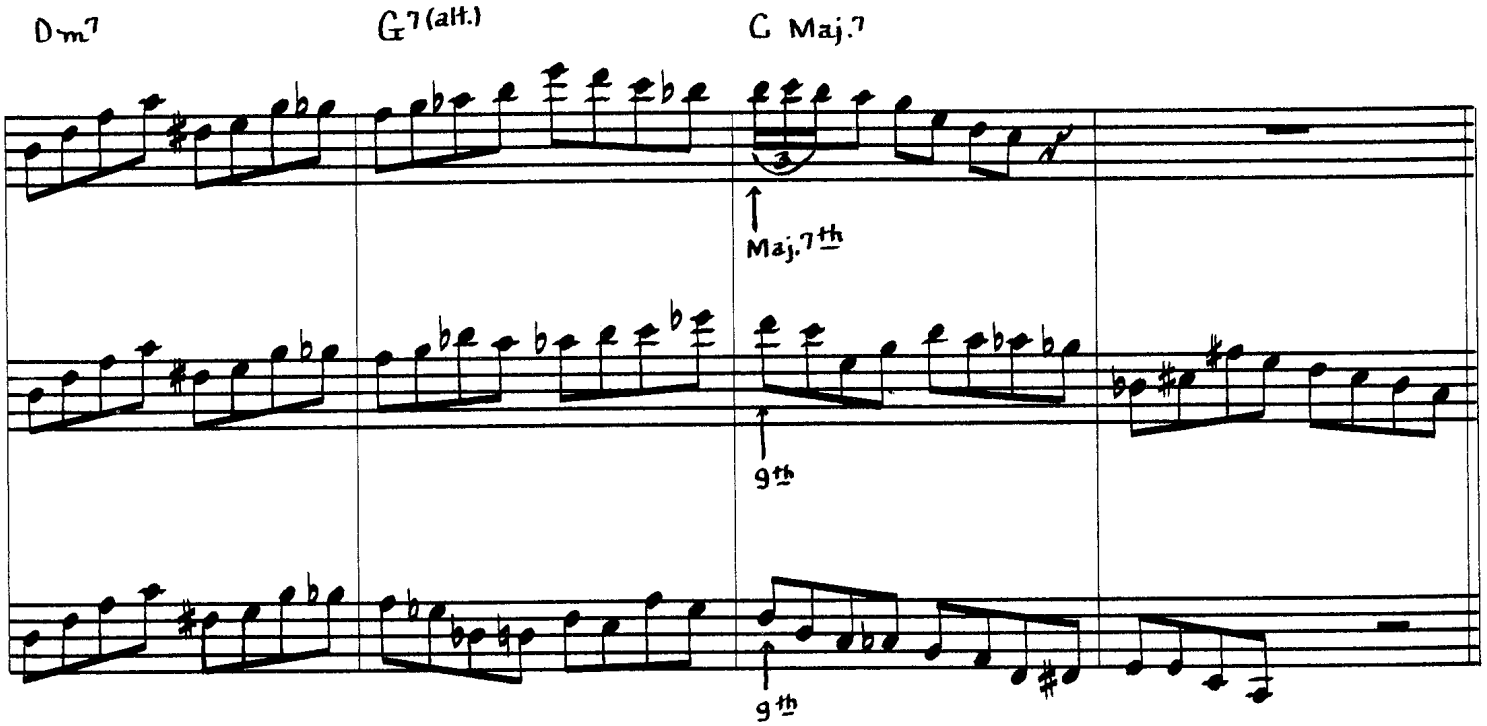
Starting on the 5th of the IIm7 chord

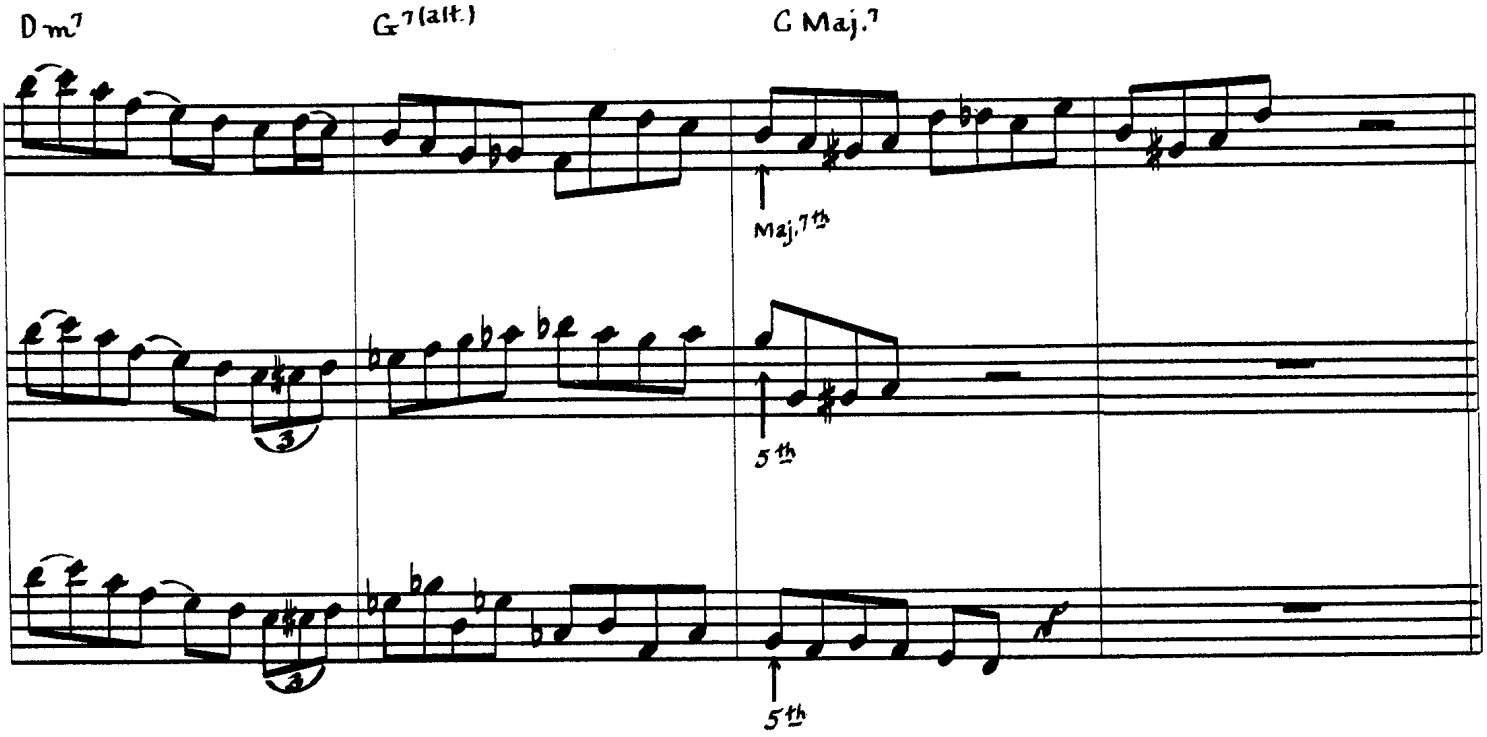




IIm7 V7 Imaj7

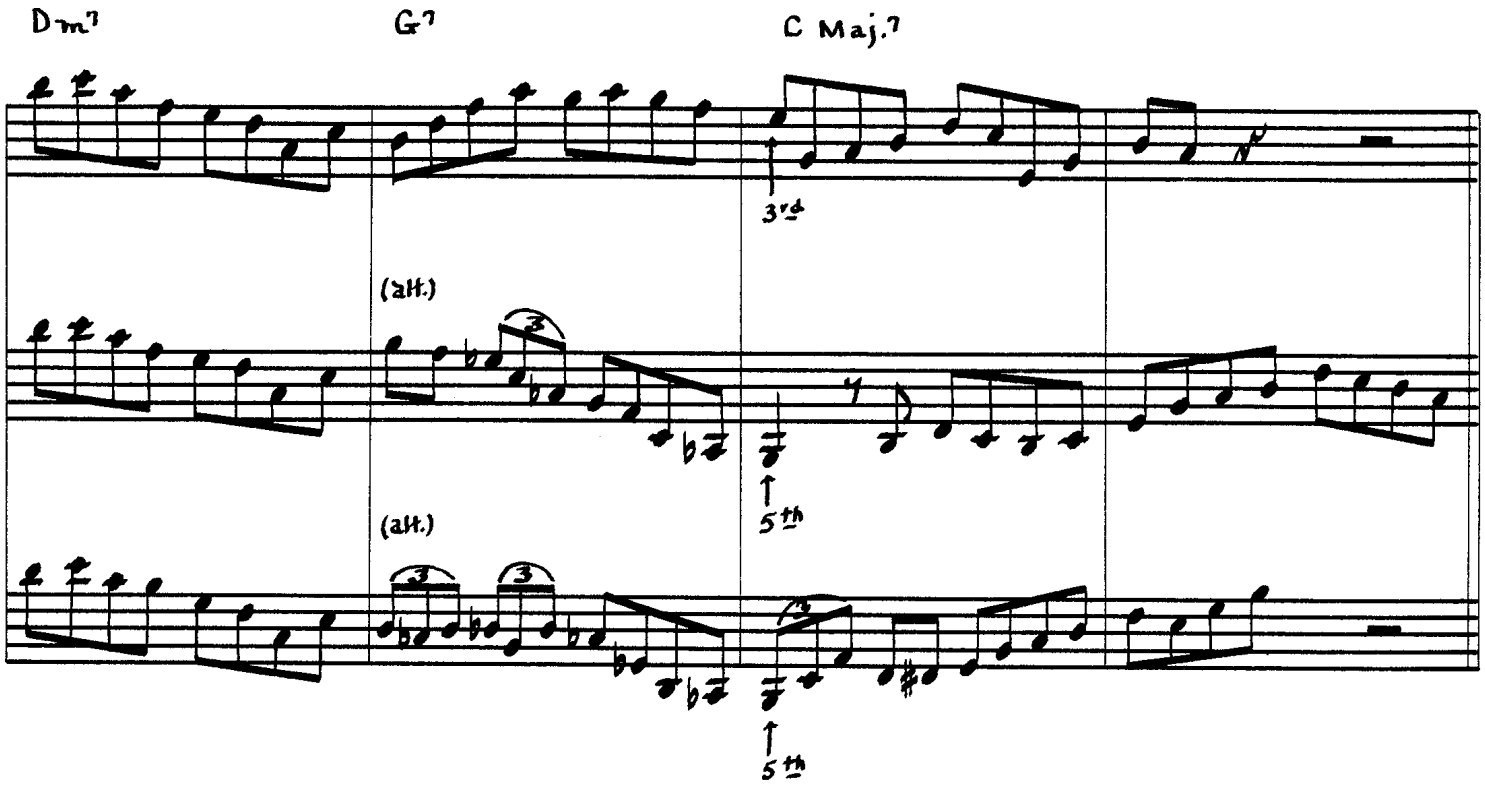
Starting on the 6th or 13th of the IIm7 chord

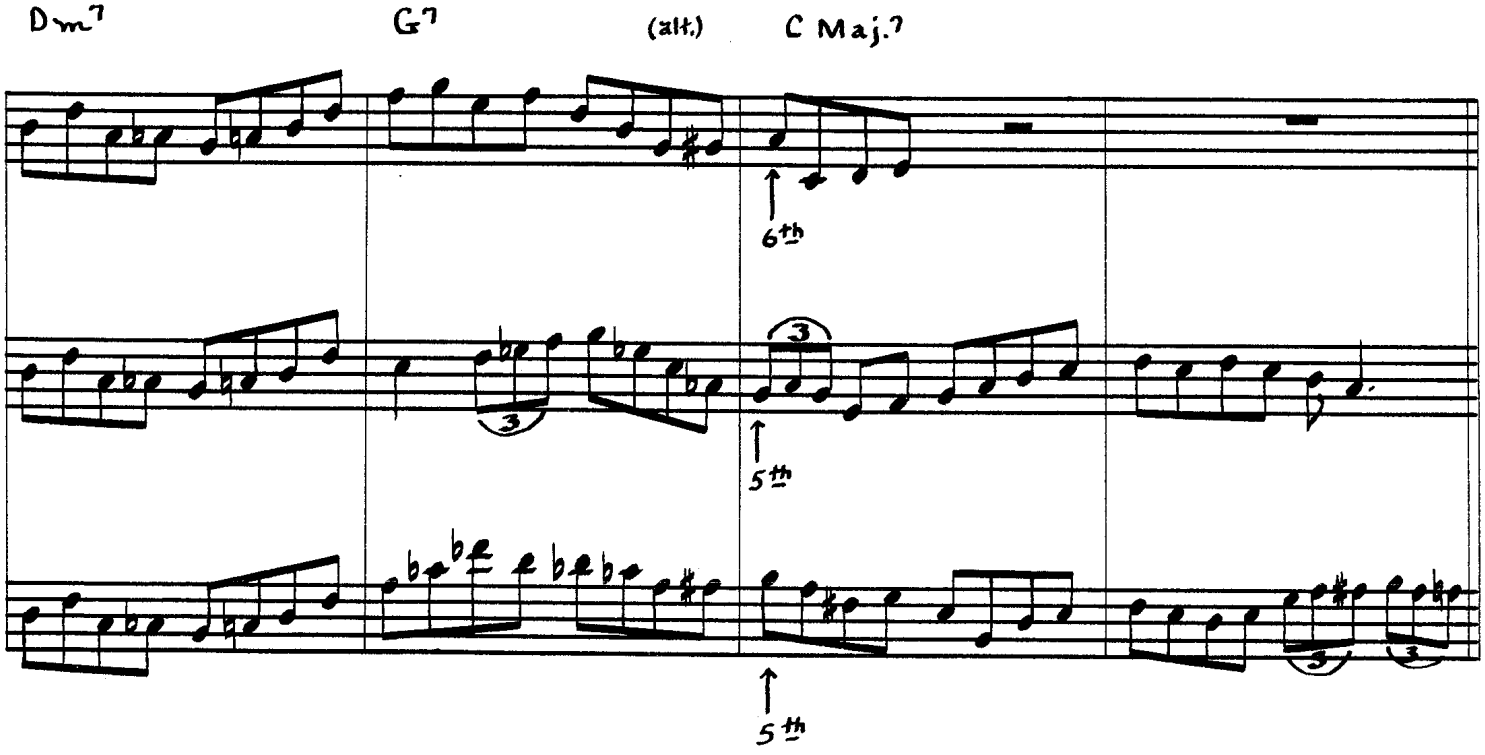




IIm7 V7 Imaj7
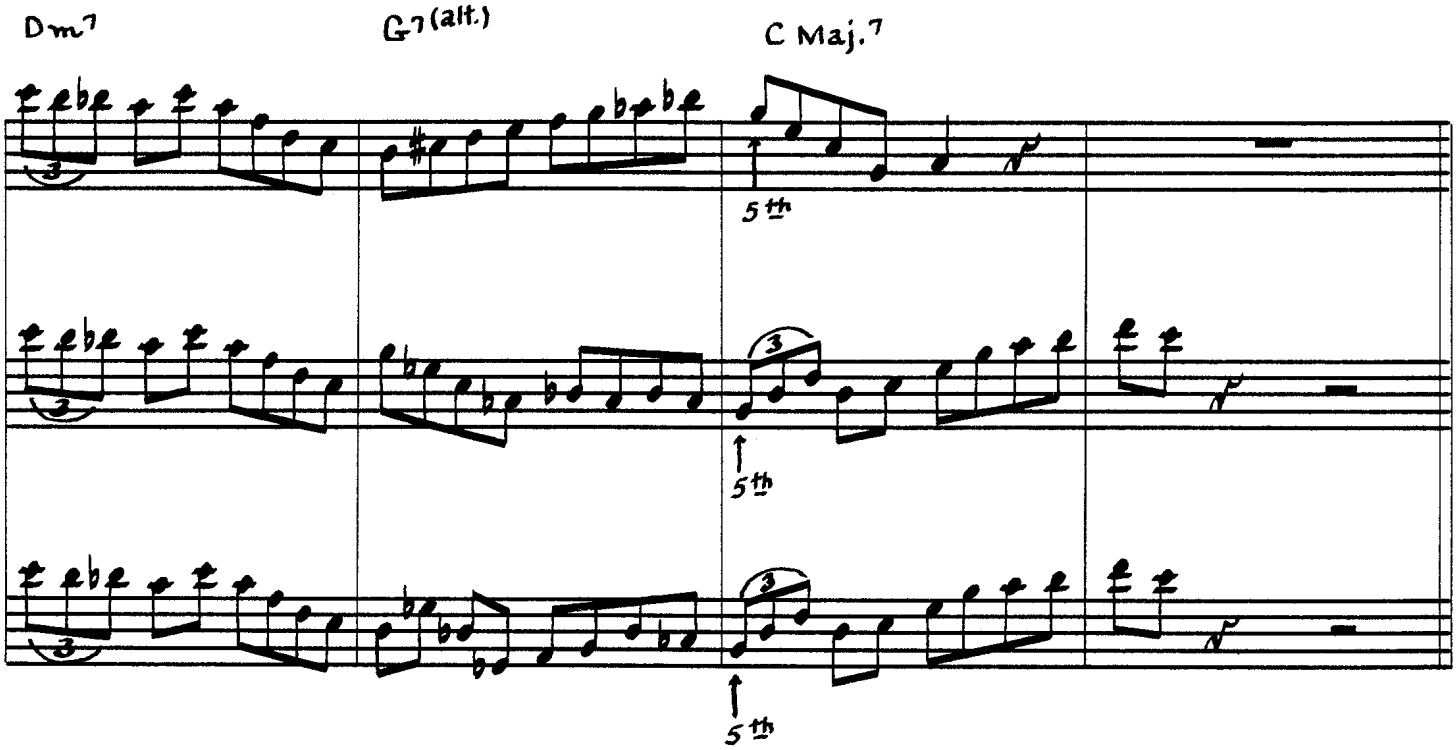
Starting on the 6th or 13th of the IIm7 chord

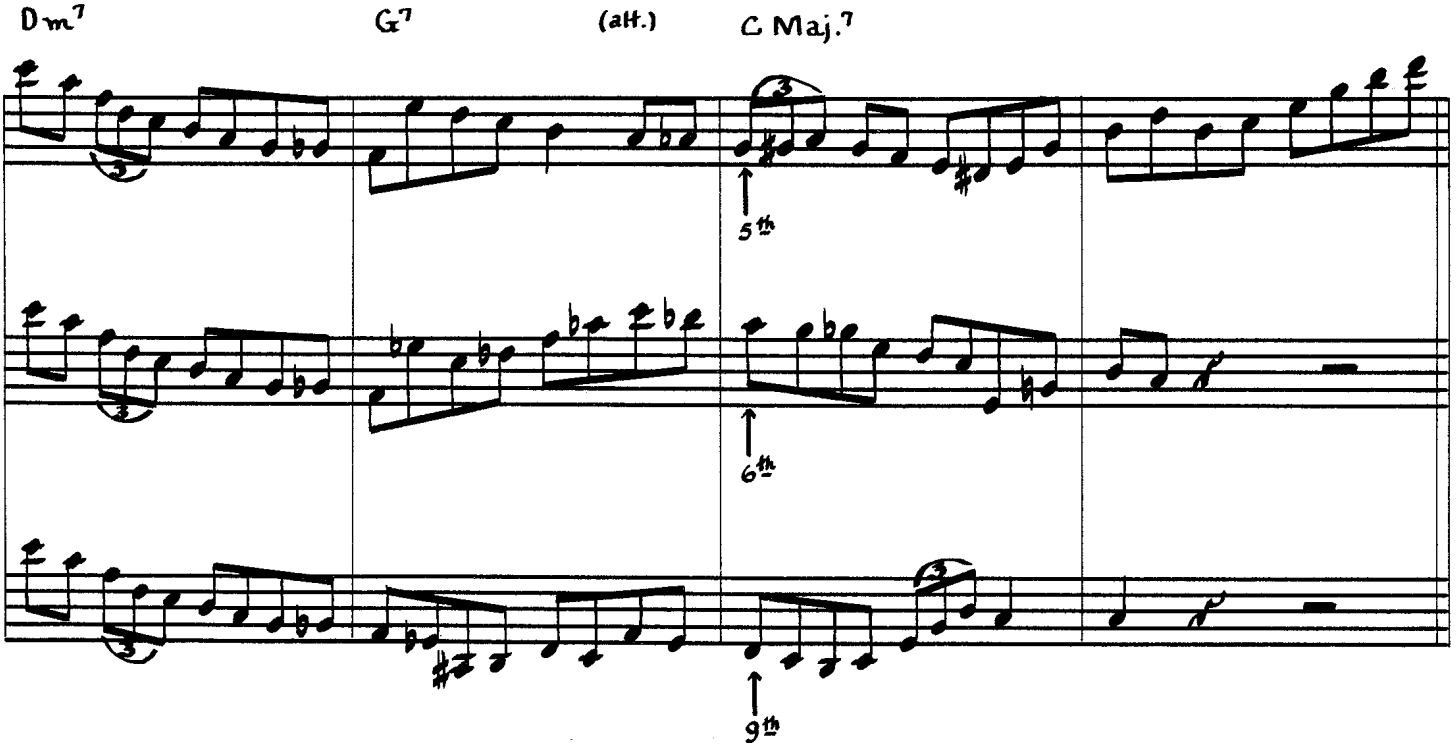




IIm7 V7 Imaj7
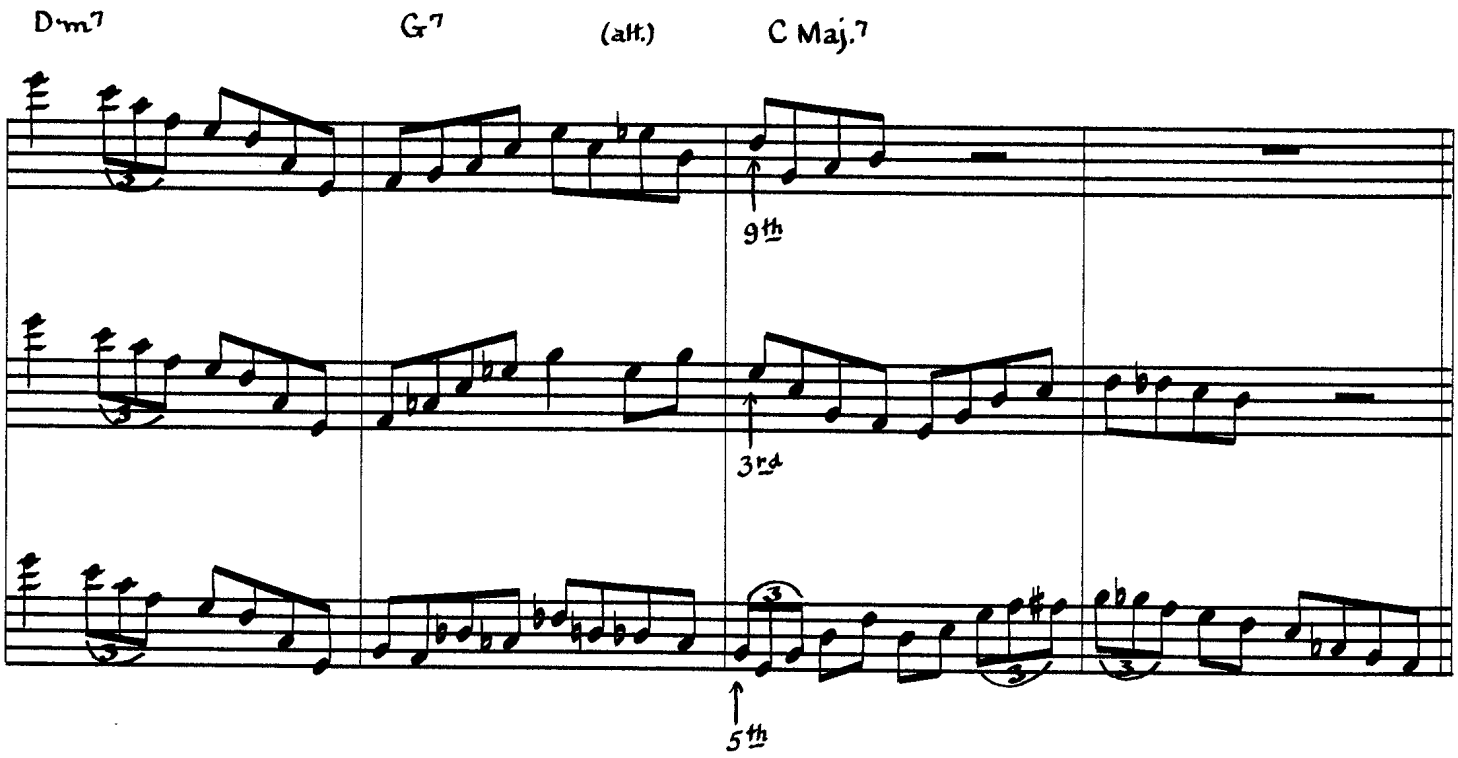
Starting on the b7th of the IIm7 chord
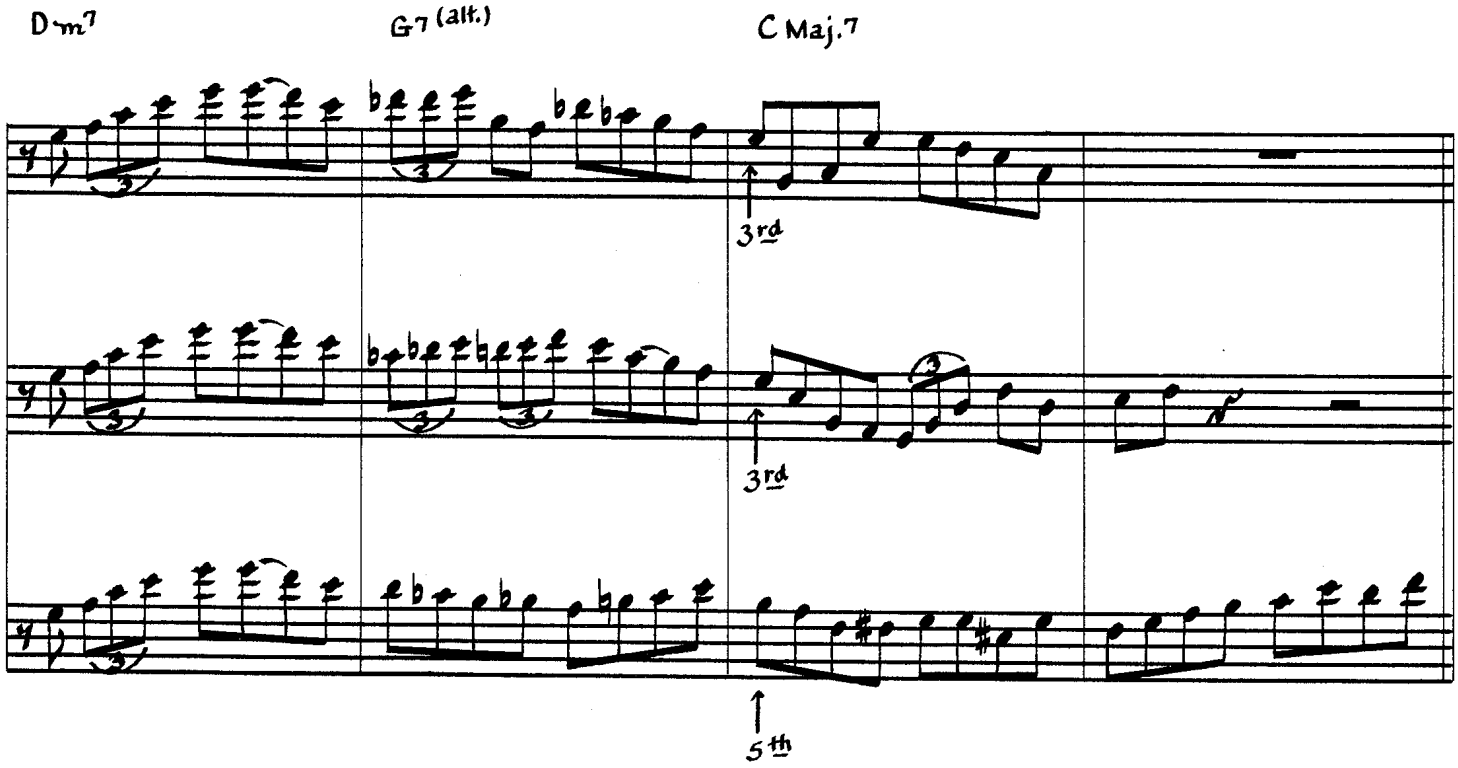




IIm7 V7 Imaj7

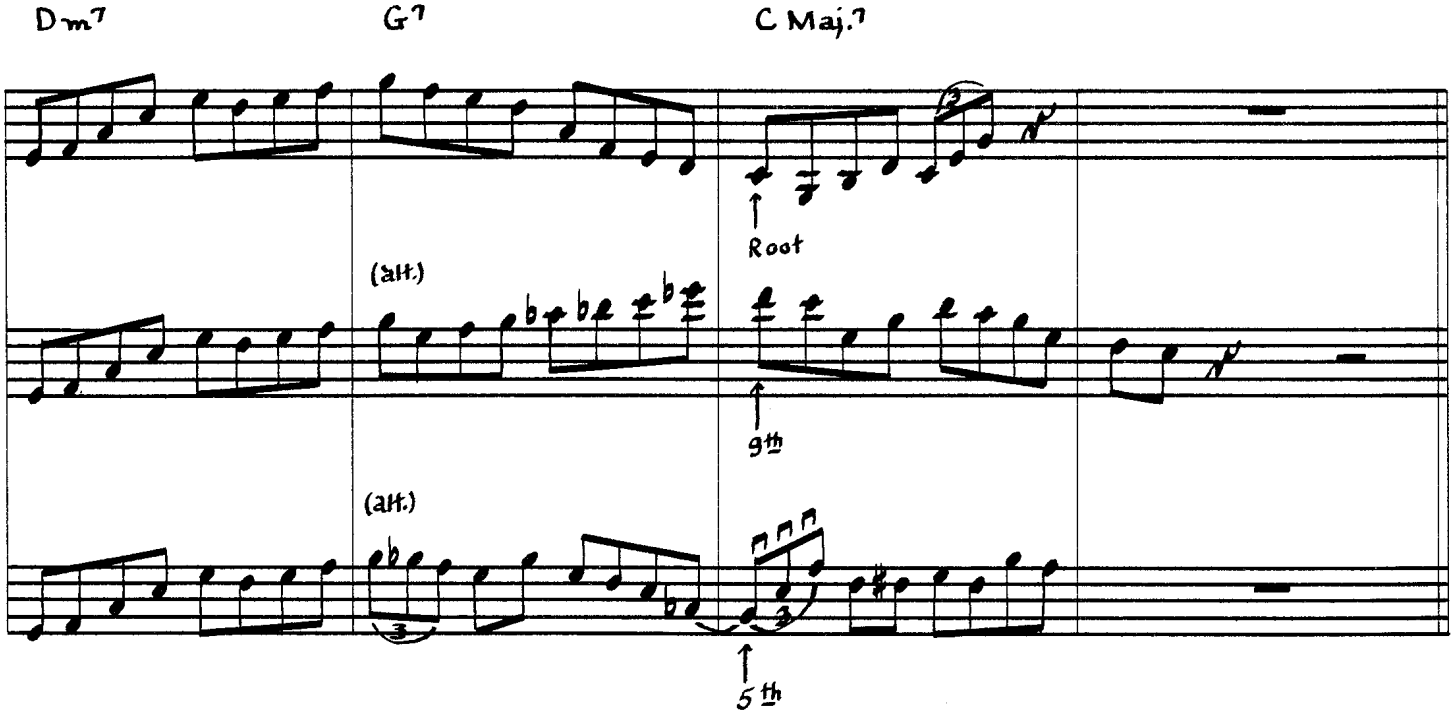
Starting on the 2nd or 9th of the IIm7 chord
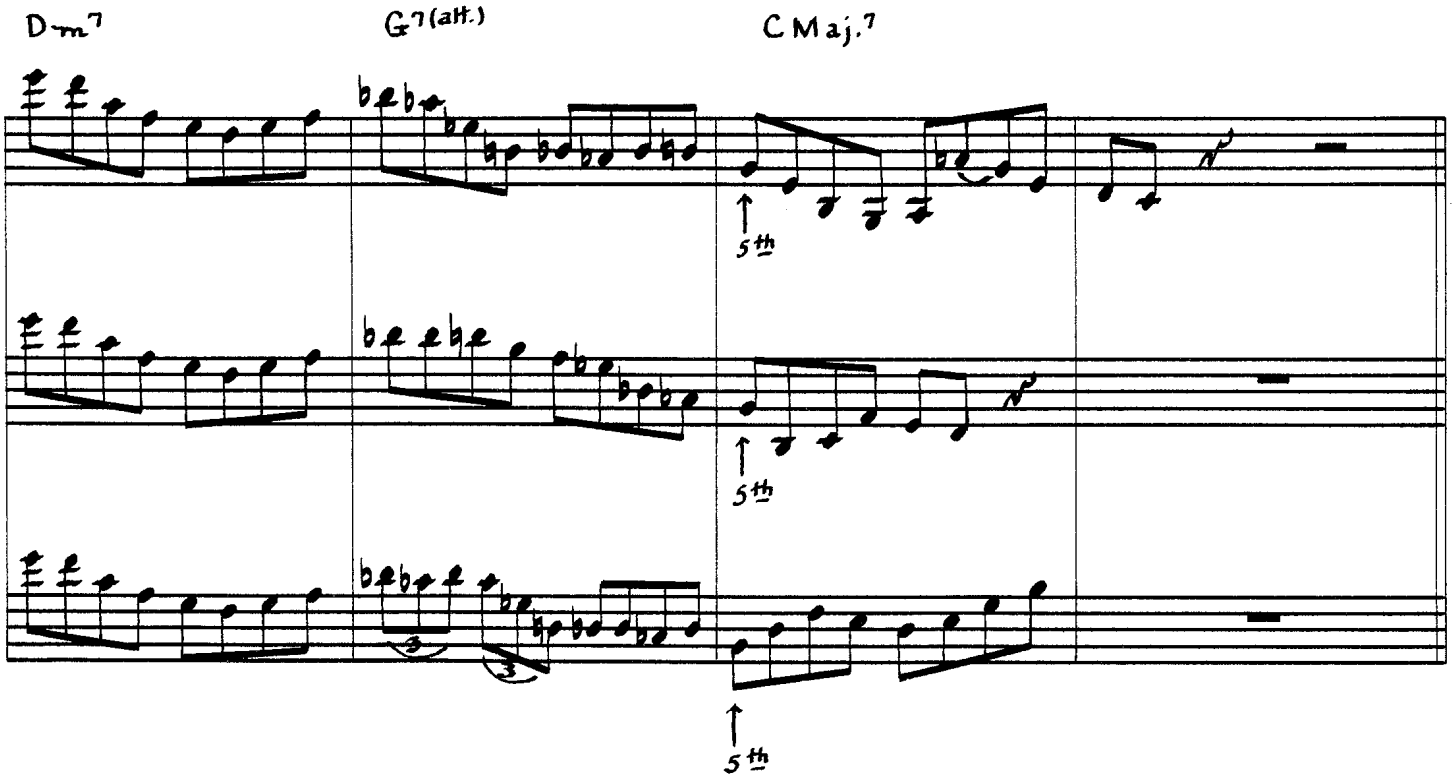




IIm7 V7 Imaj7

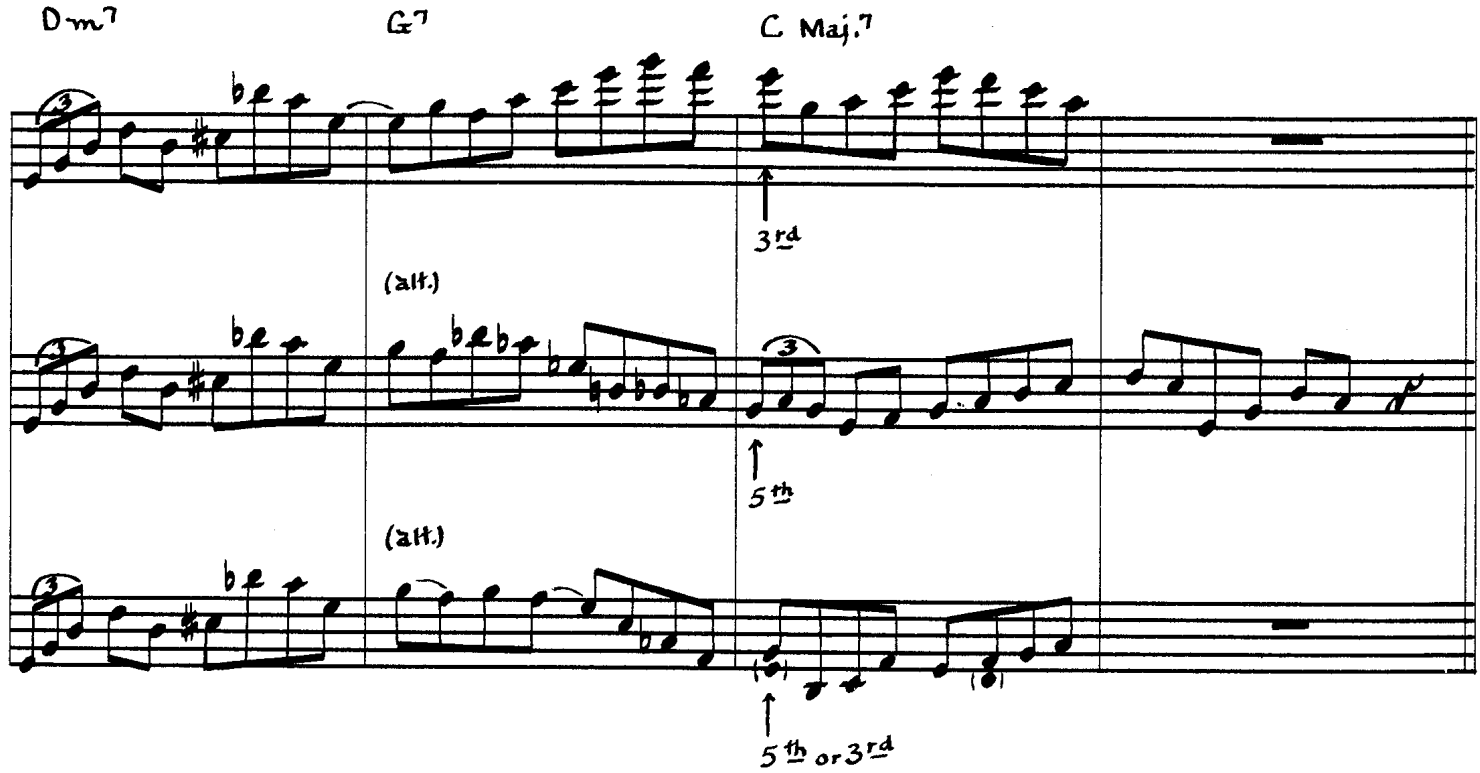
Starting on the 2nd or 9th of the IIm7 chord

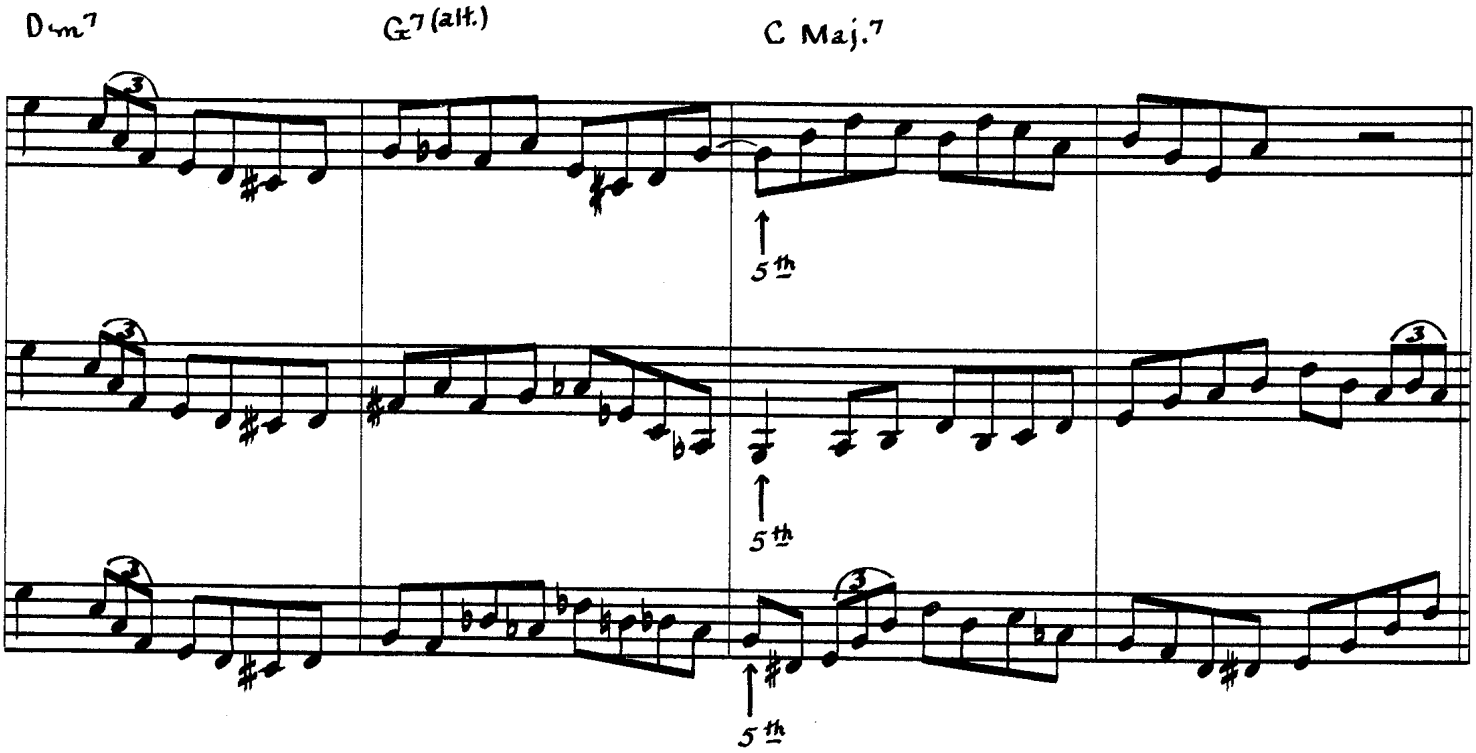




IIm7 V7 Imaj7
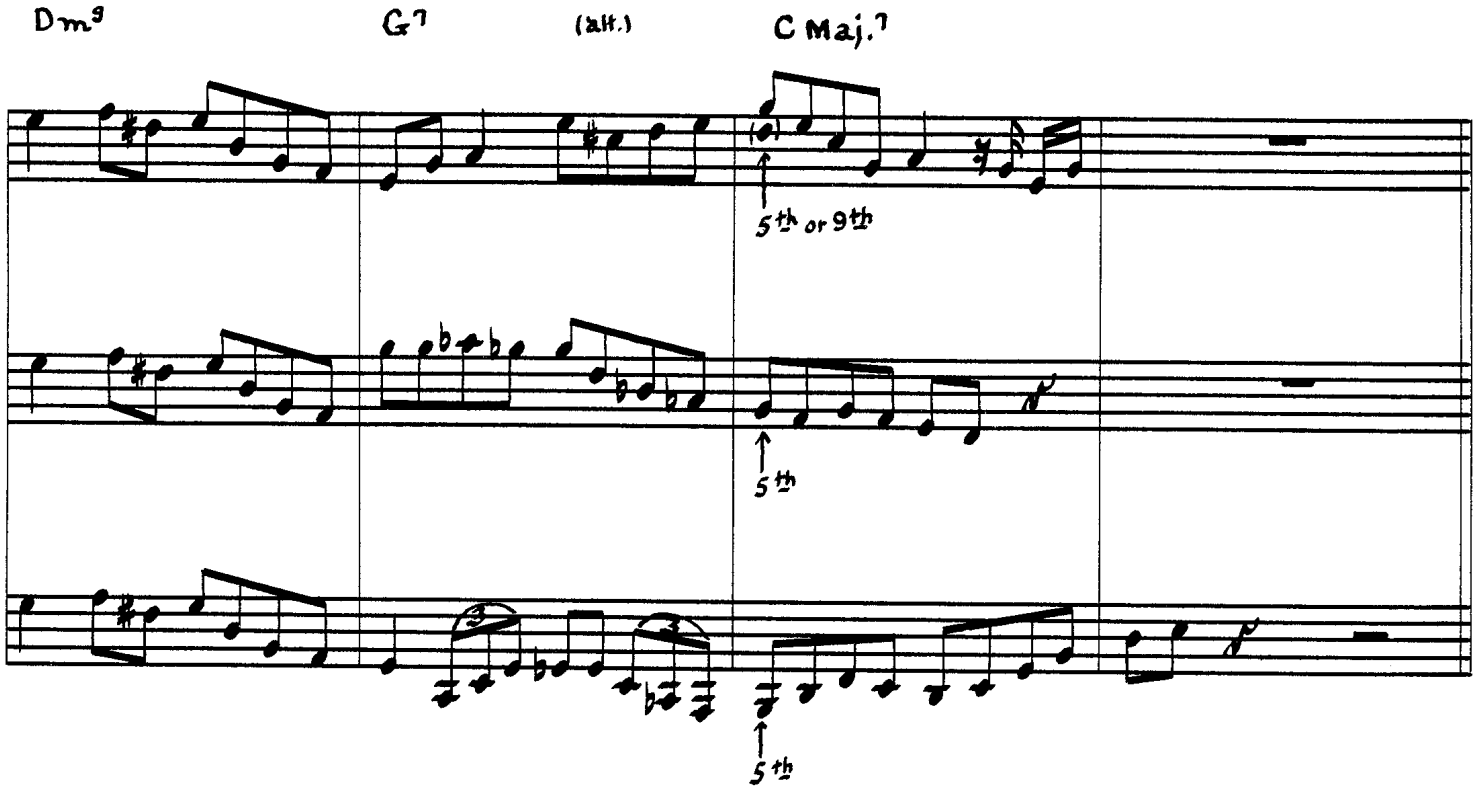
Starting on the 2nd or 9th of the IIm7 chord
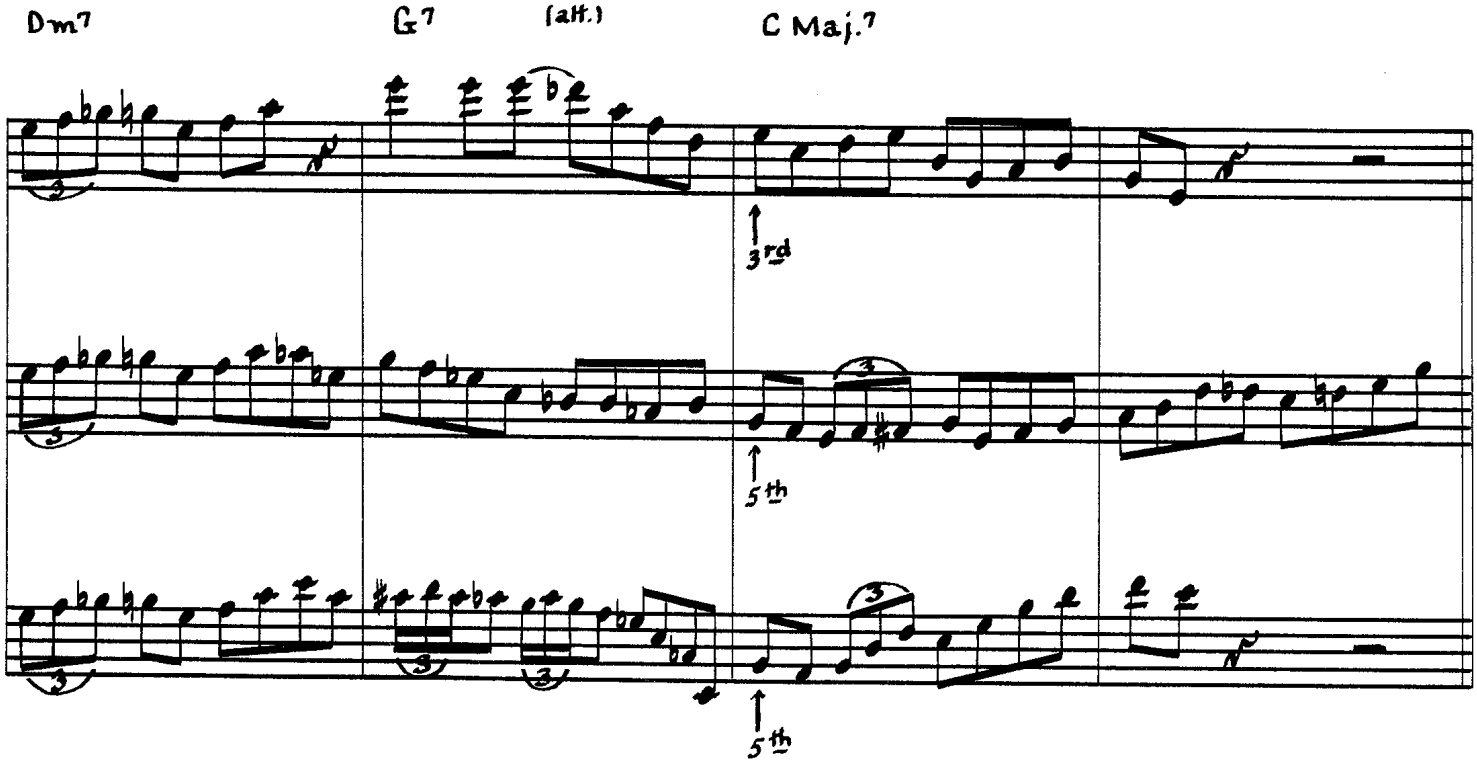




IIm7 V7 Imaj7
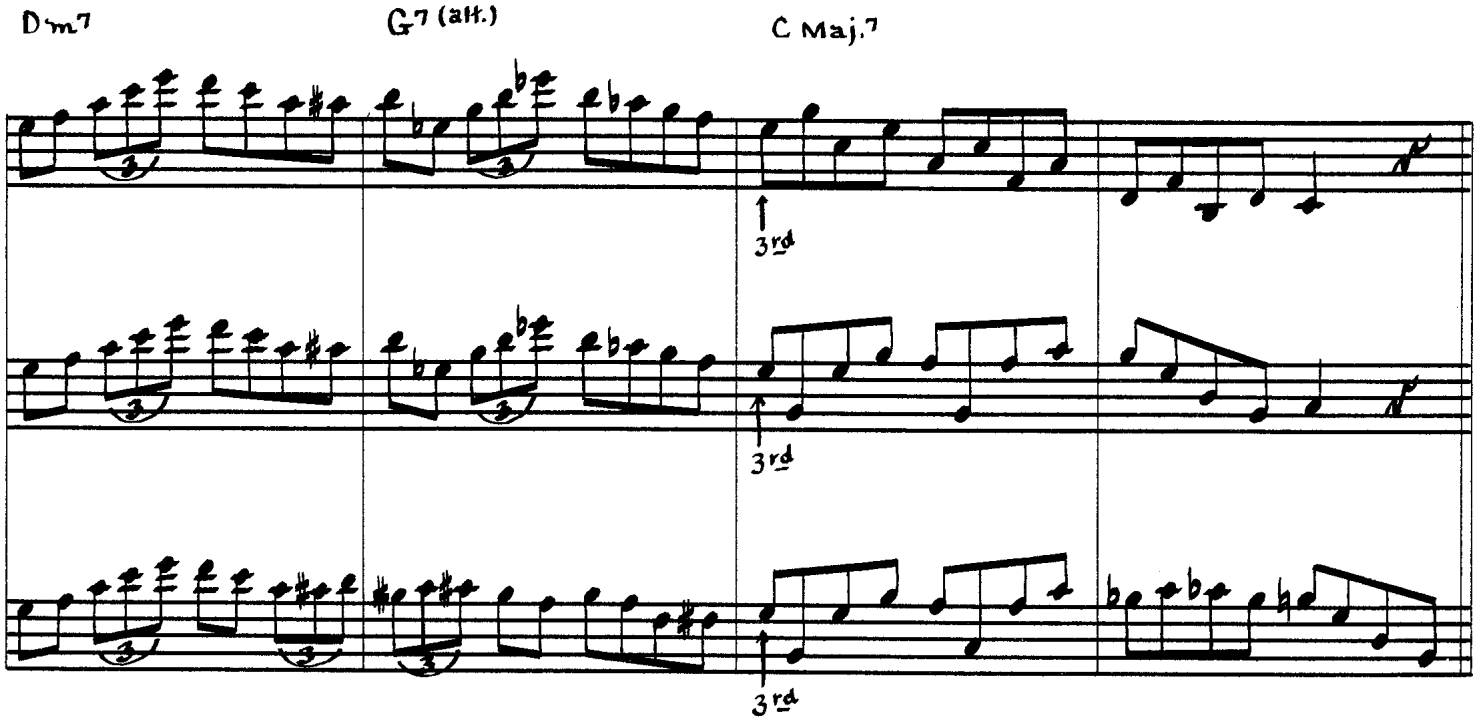
Starting on the 2nd or 9th of the IIm7 chord

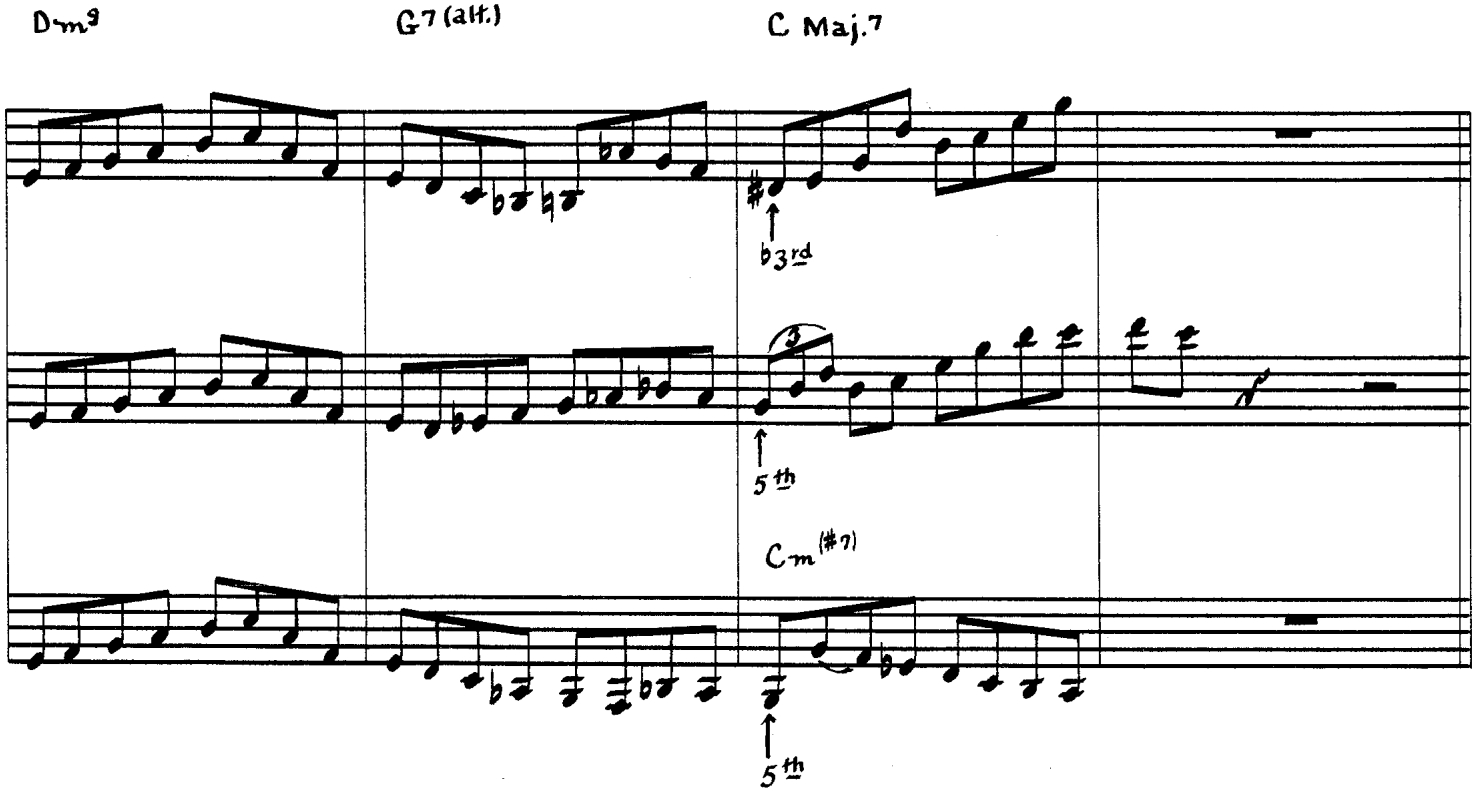




IIm7 V7 Imaj7
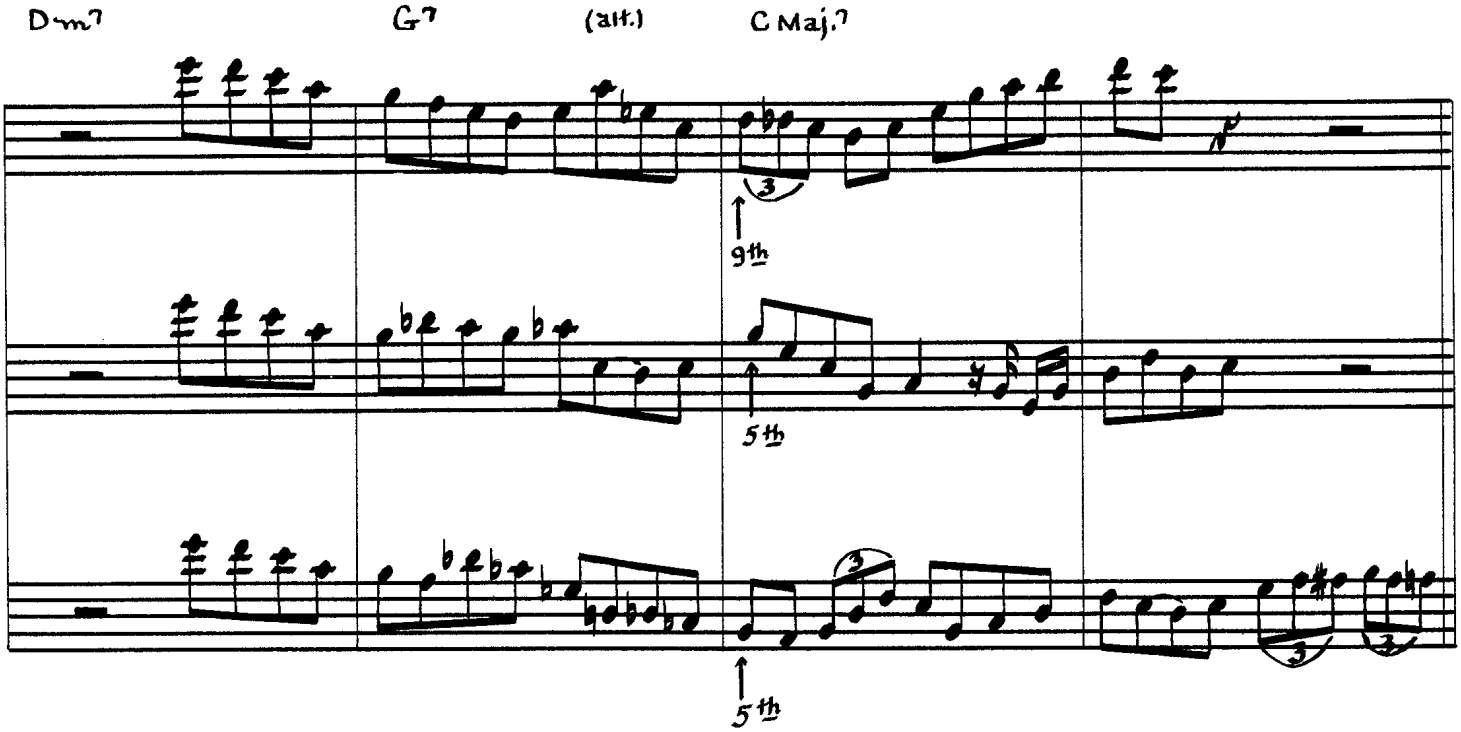
Starting on the 2nd or 9th of the IIm7 chord

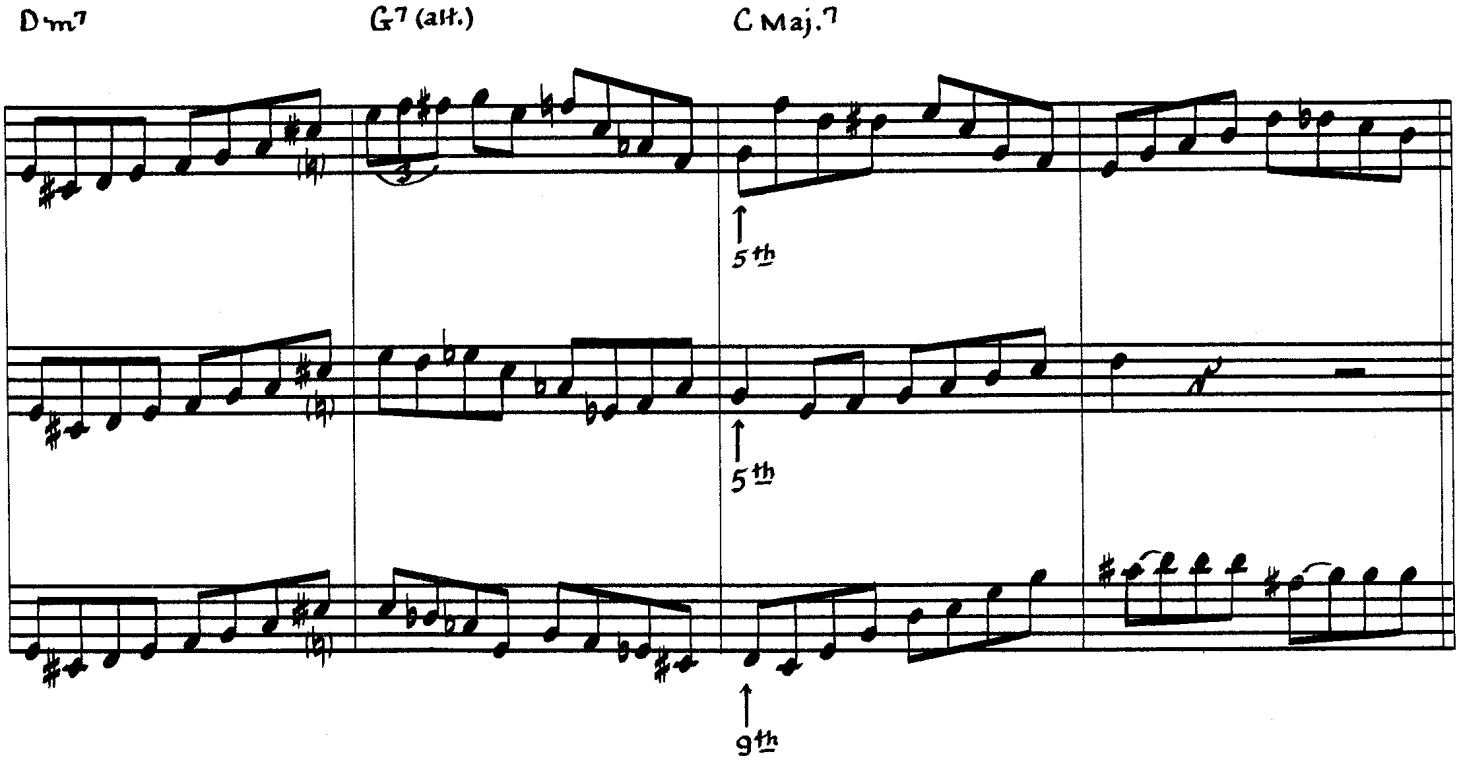




IIm7 V7 Imaj7

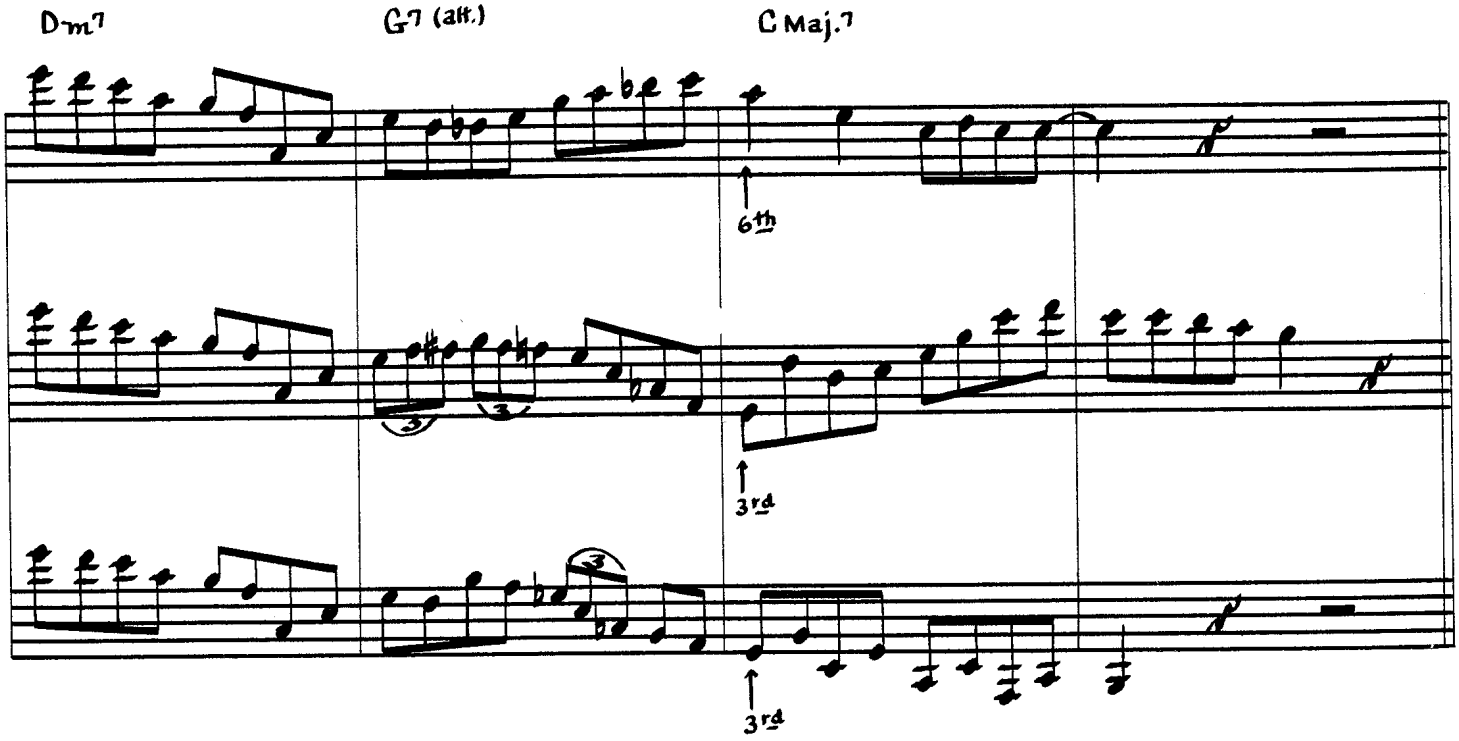
Starting on the 2nd or 9th of the IIm7 chord

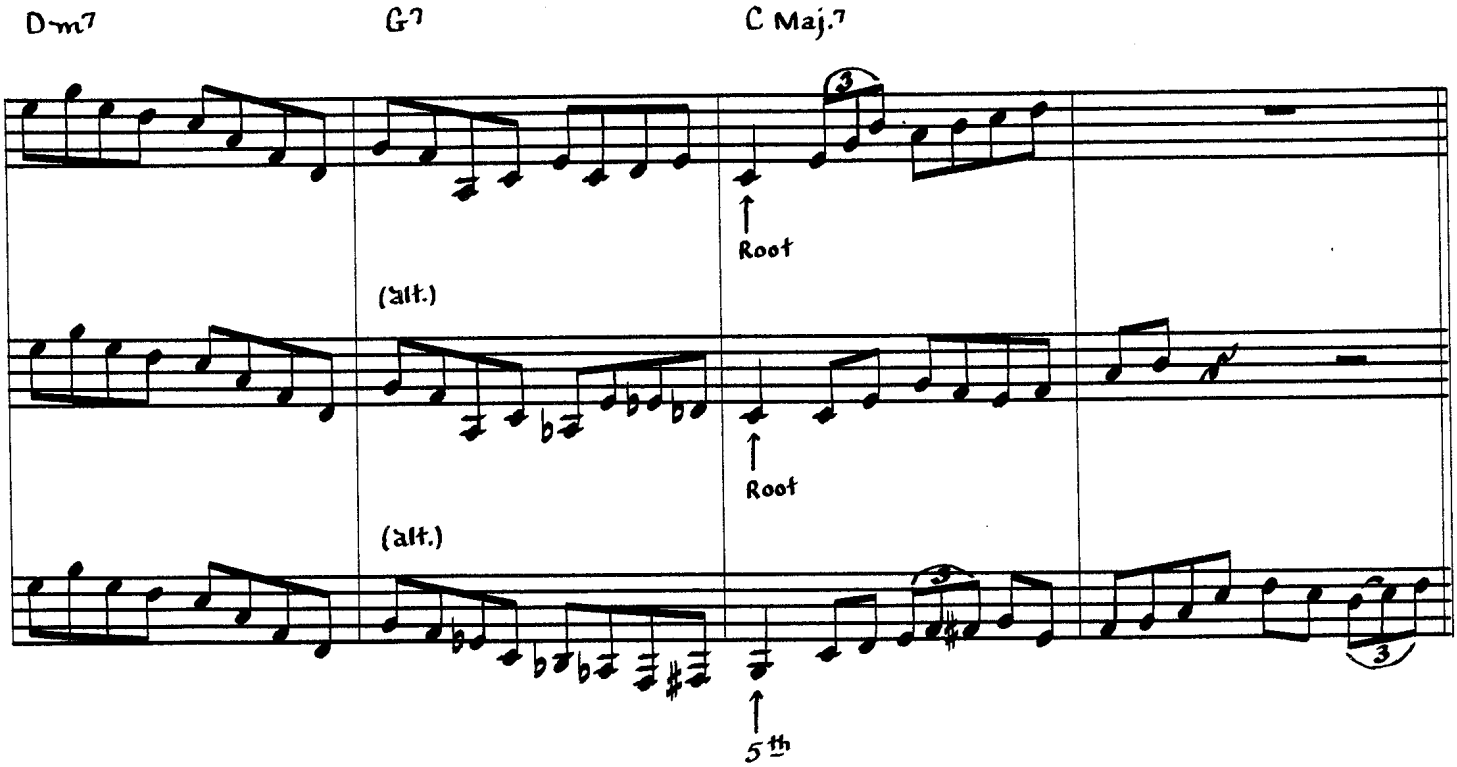




IIm7 V7 Imaj7
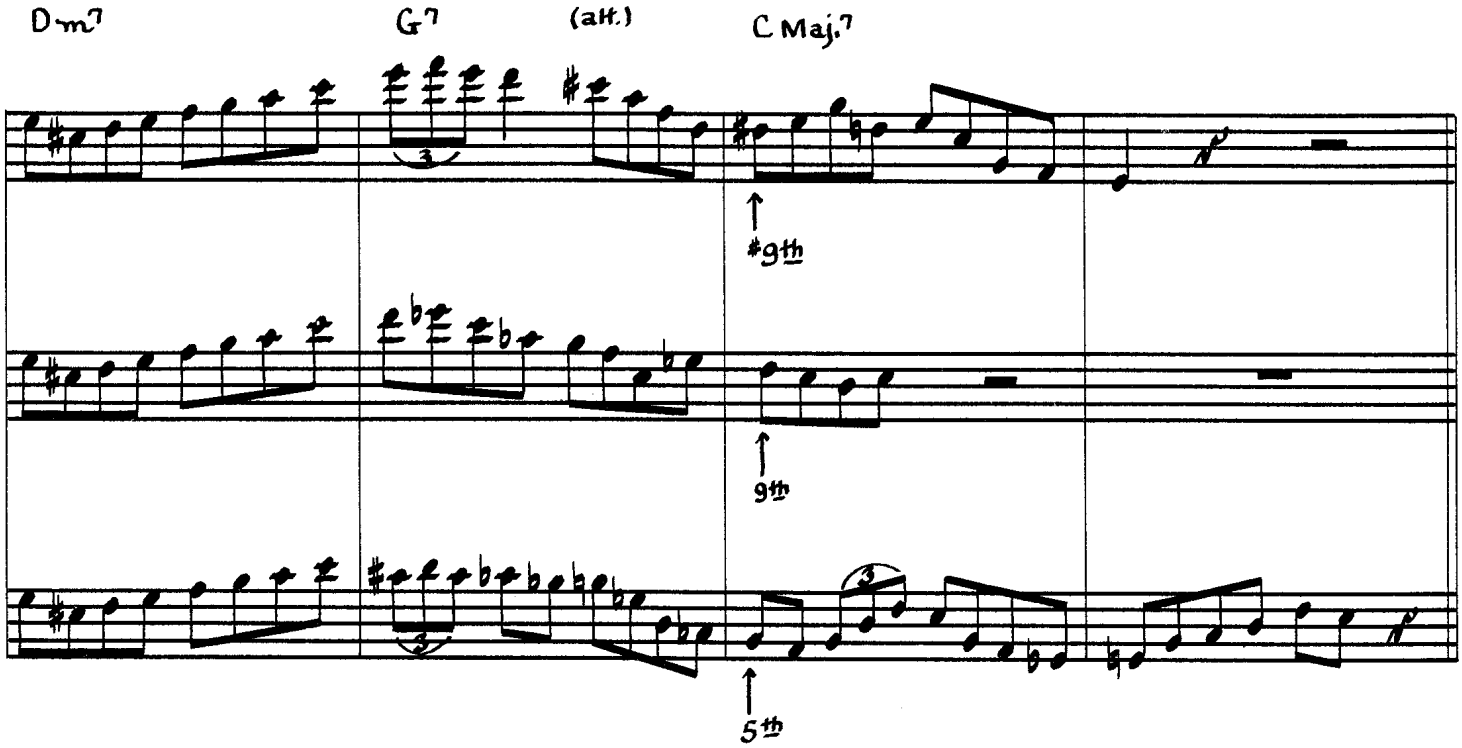
Starting on the 2nd or 9th of the IIm7 chord

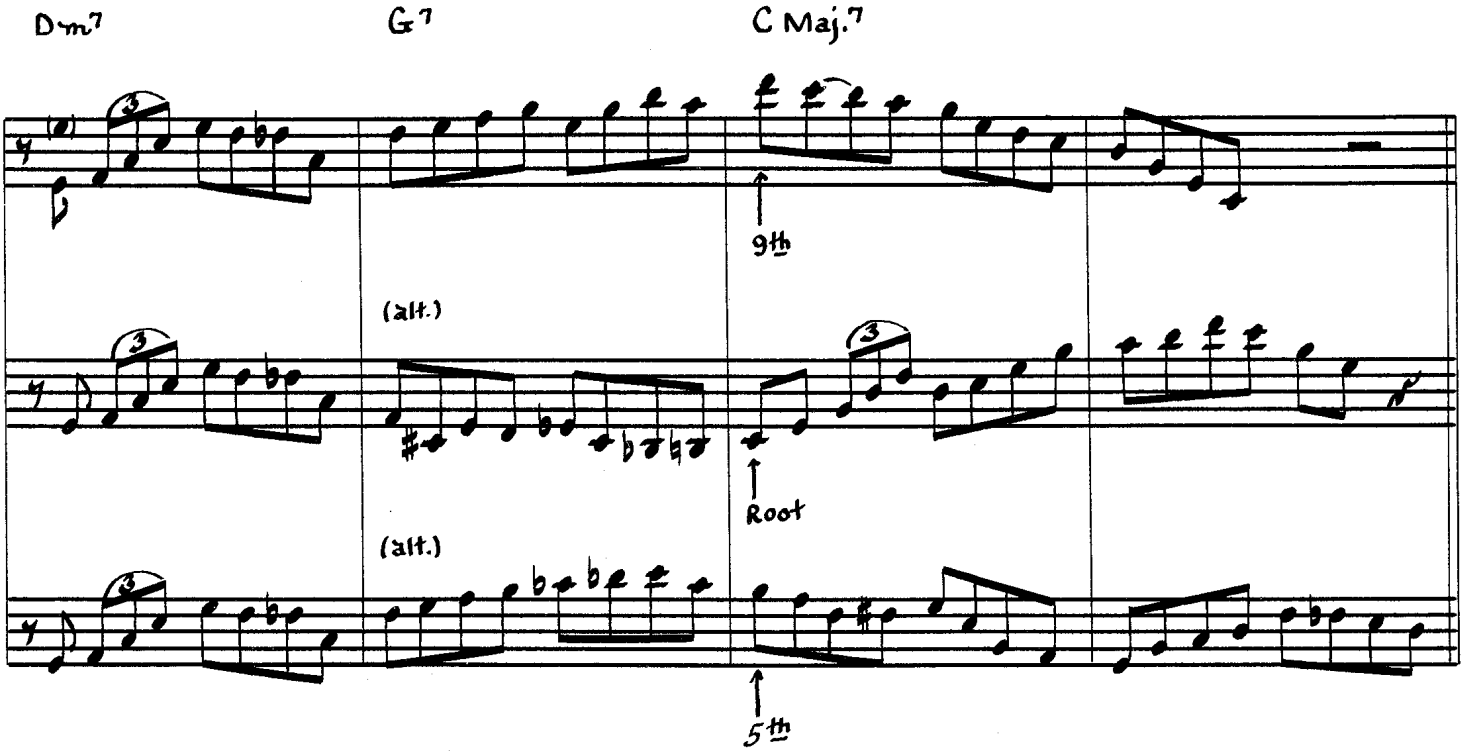




IIm7 V7 Imaj7

Starting on the 2nd or 9th of the IIm7 chord
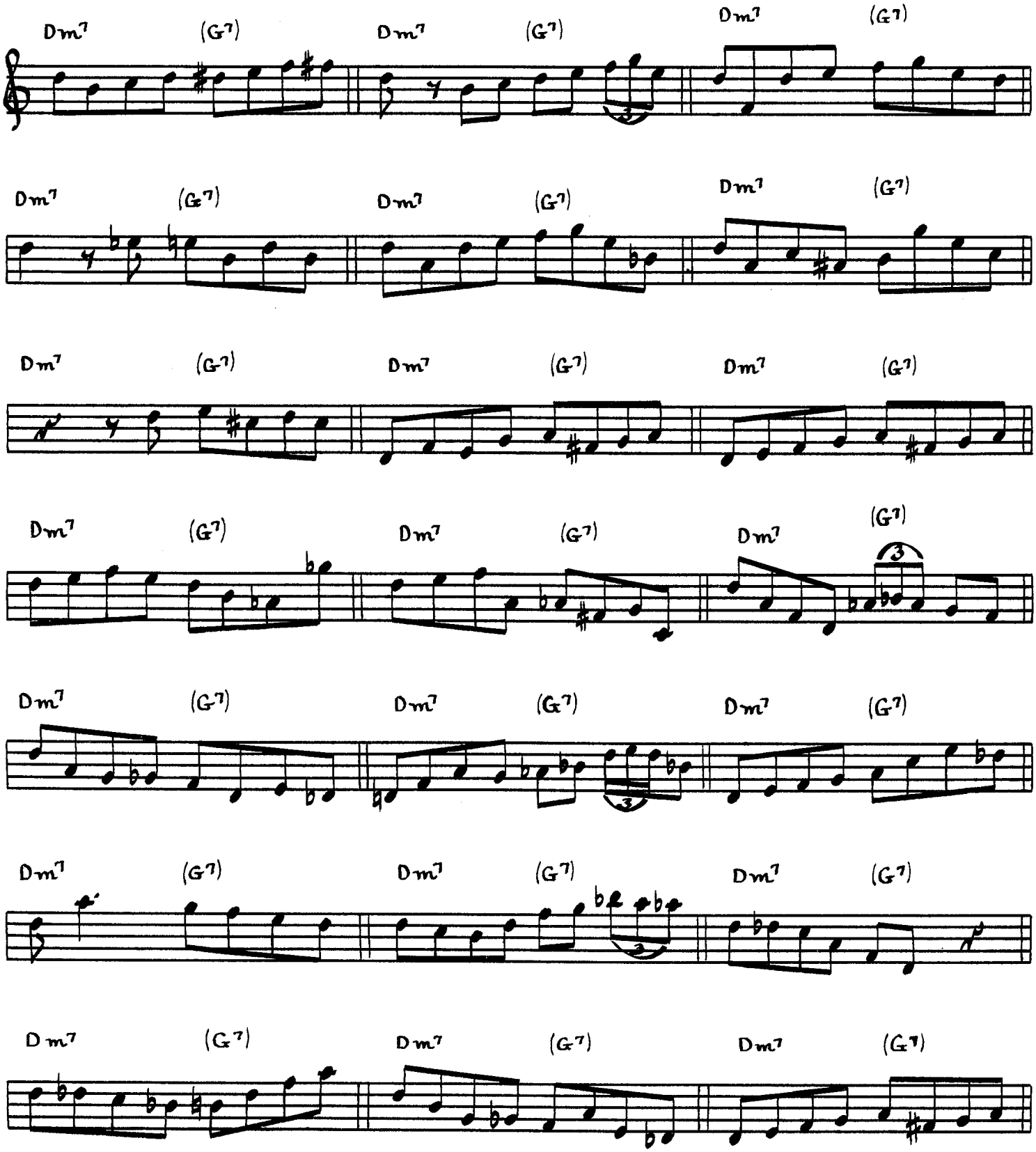




IIm7 V7
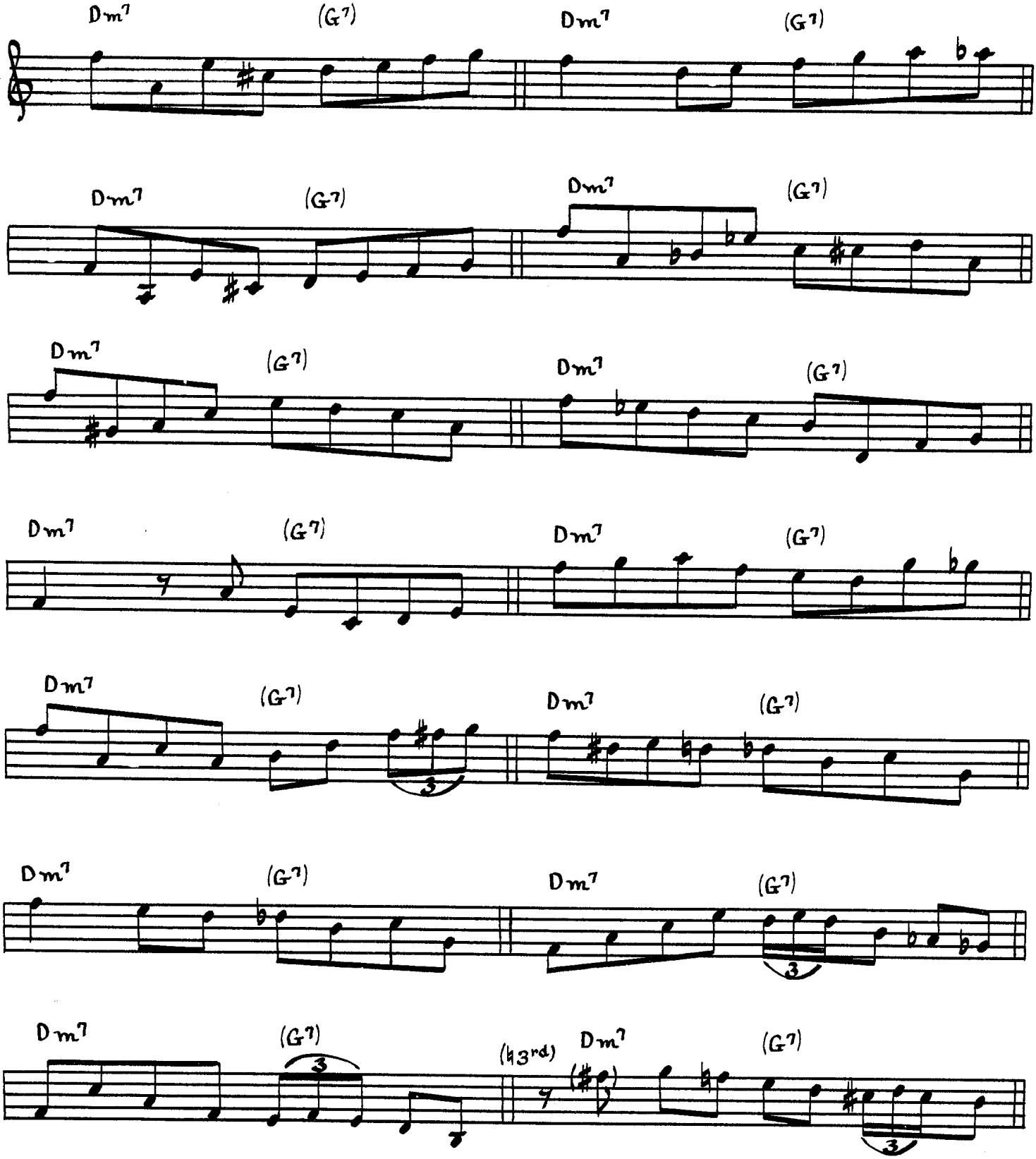
Starting on the Root of the IIm7 chord

(one bar phrases)
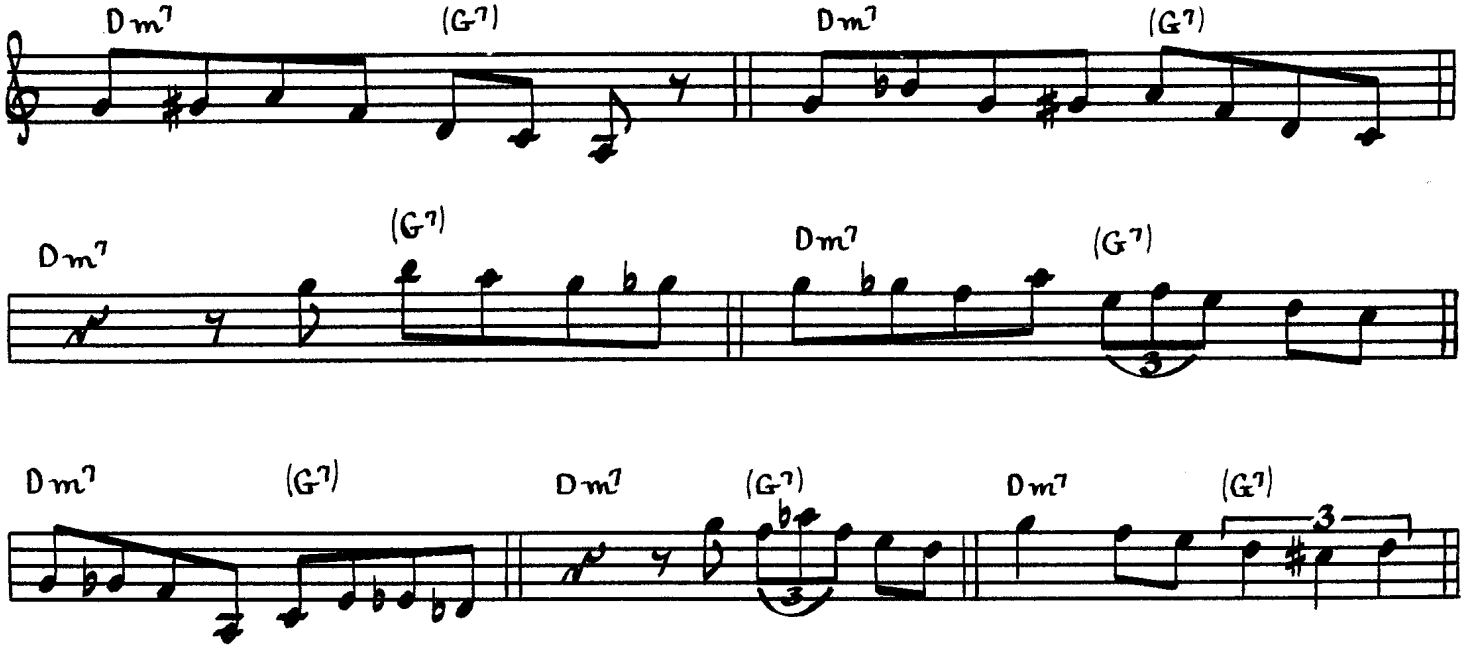


IIm7 V7

Starting on the b3rd of the IIm7 chord
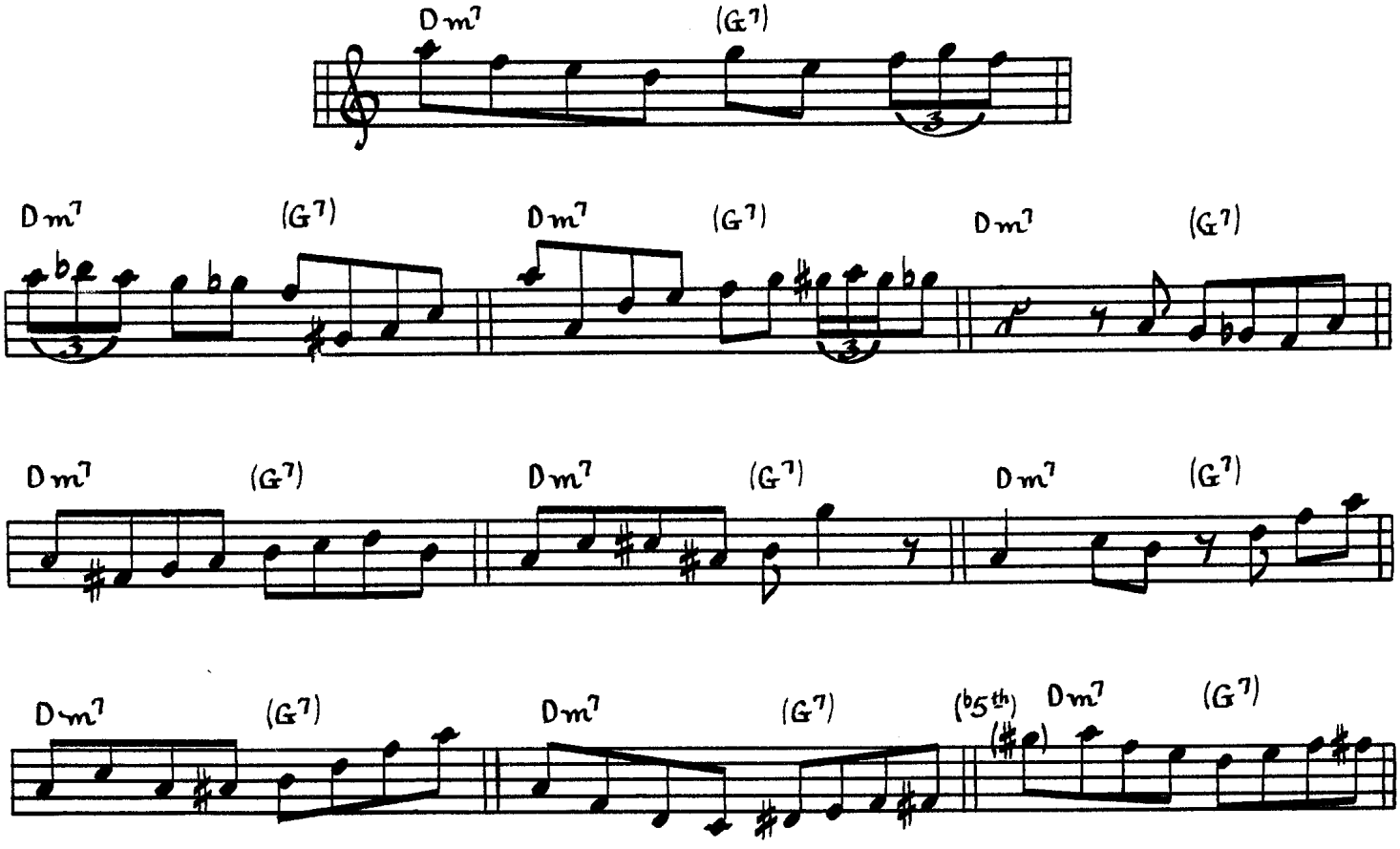


IIm7 V7

Starting on the 4th or 11th of the IIm7 chord



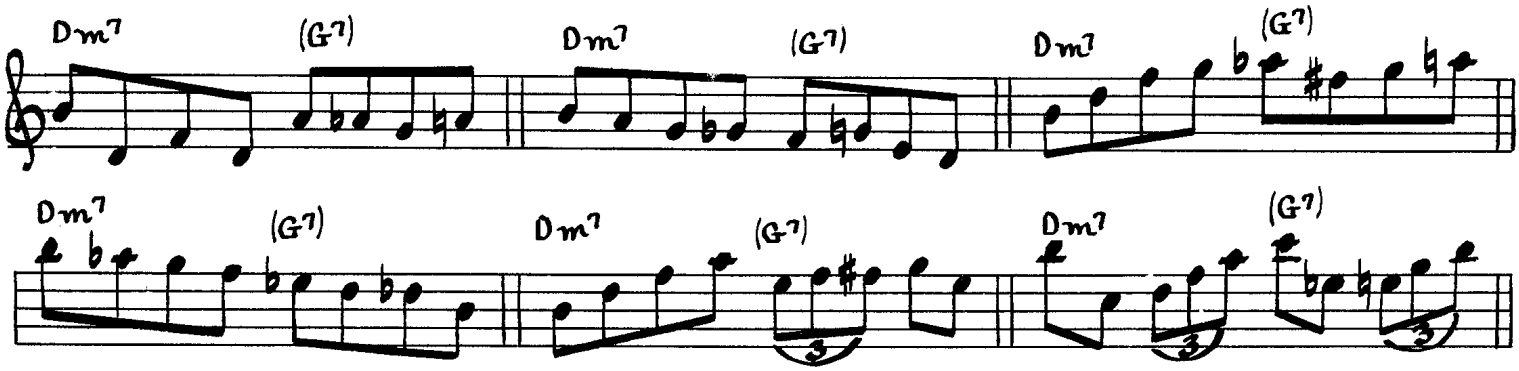
IIm7 V7

Starting on the 5th of the IIm7 chord
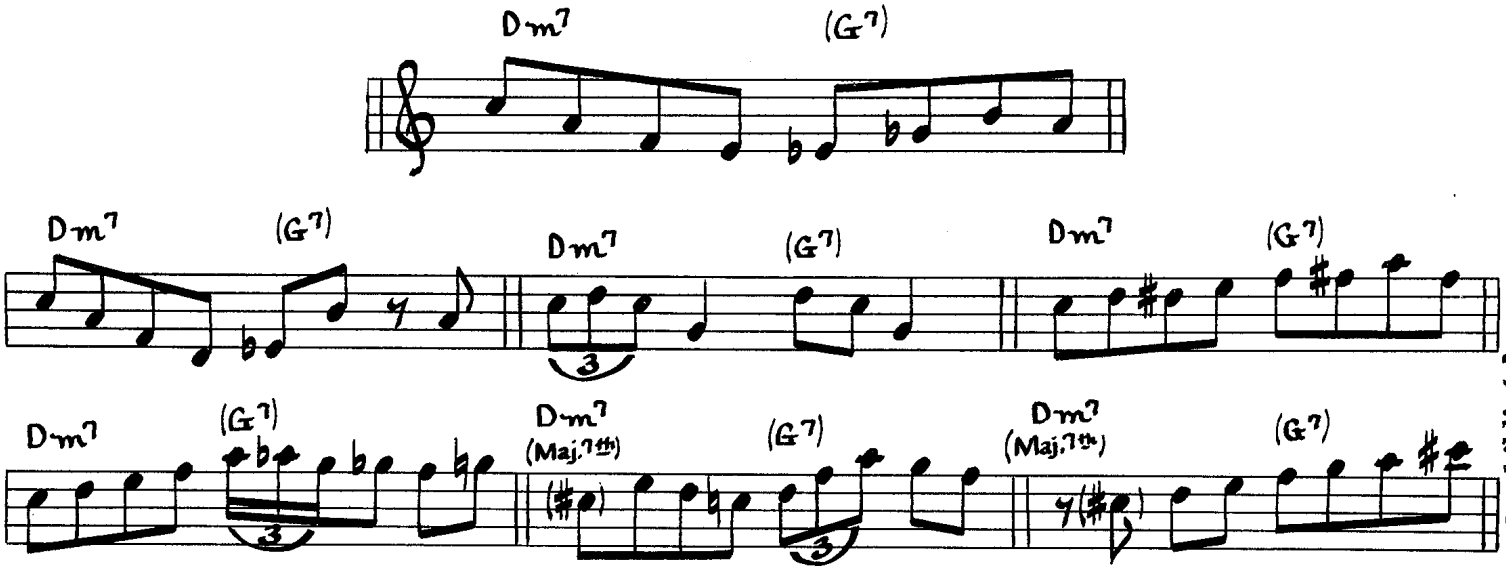


IIm7 V7

Starting on the 6th or 13th of the IIm7 chord



IIm7 V7

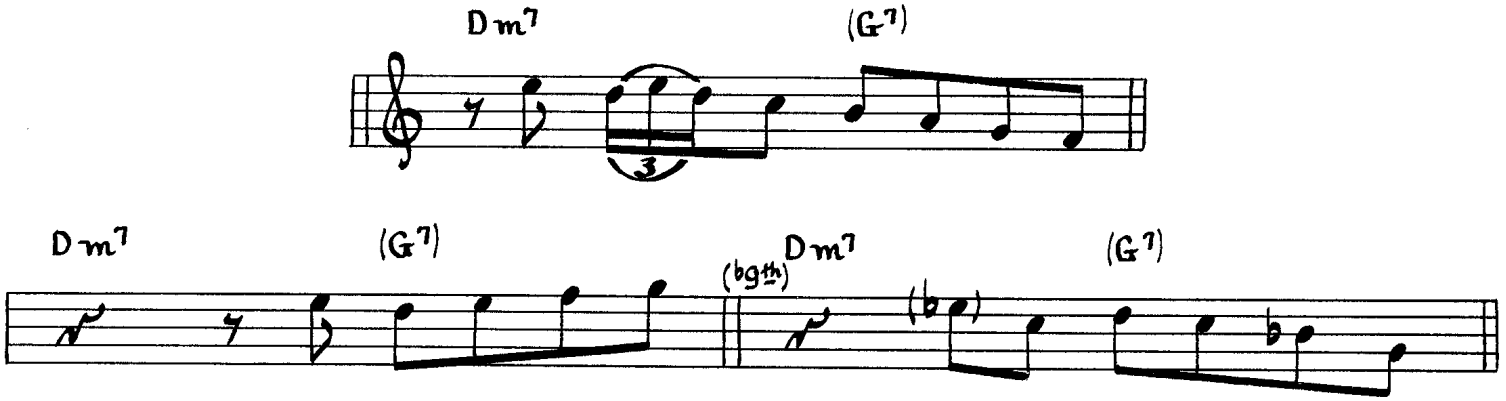
Starting on the b7 of the IIm7 chord



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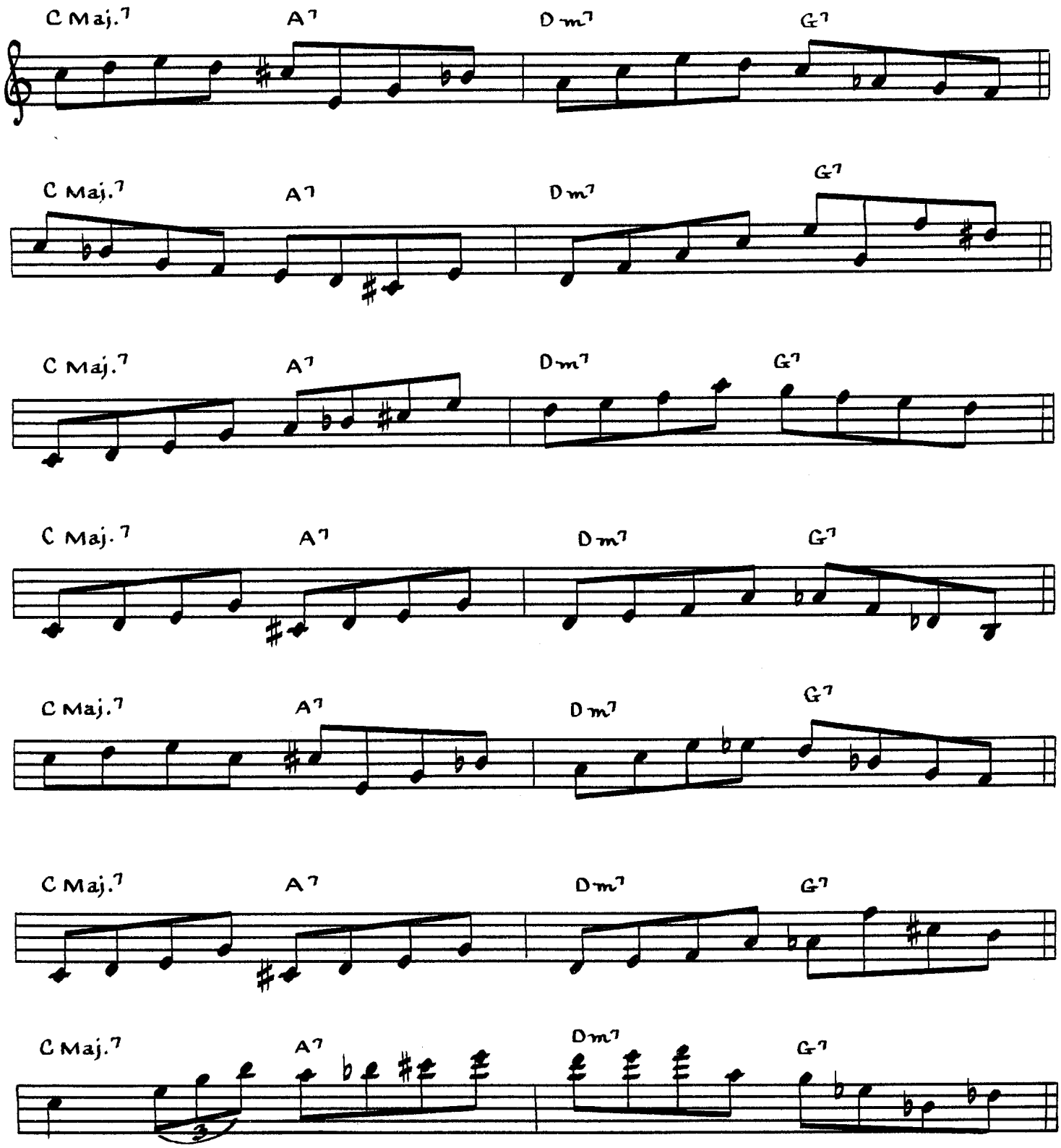
IIm7 V7

Starting on the 2nd or 9th of the IIm7 chord
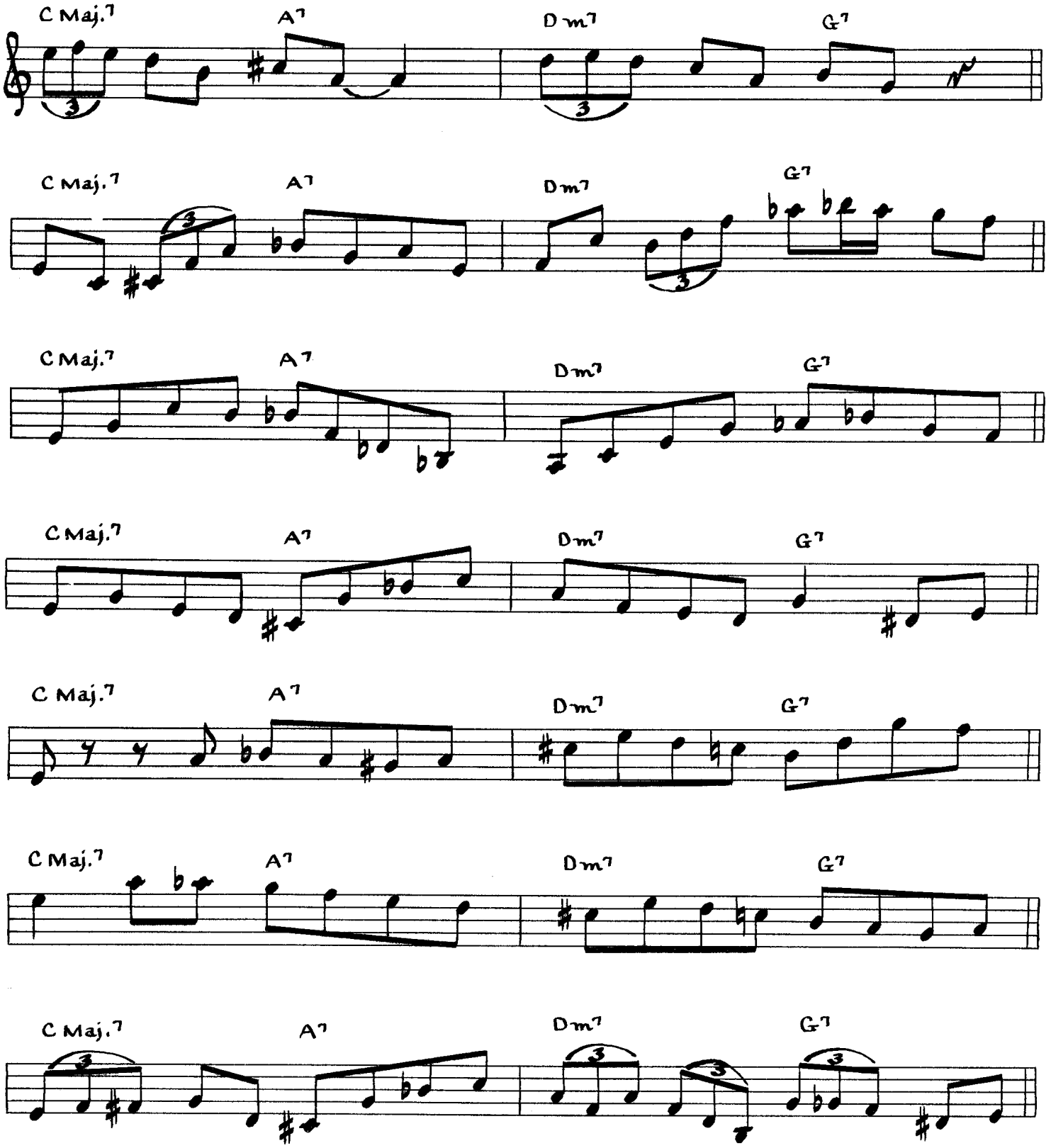


TURNAROUNDS

Starting on the Root of the Imaj7 chord



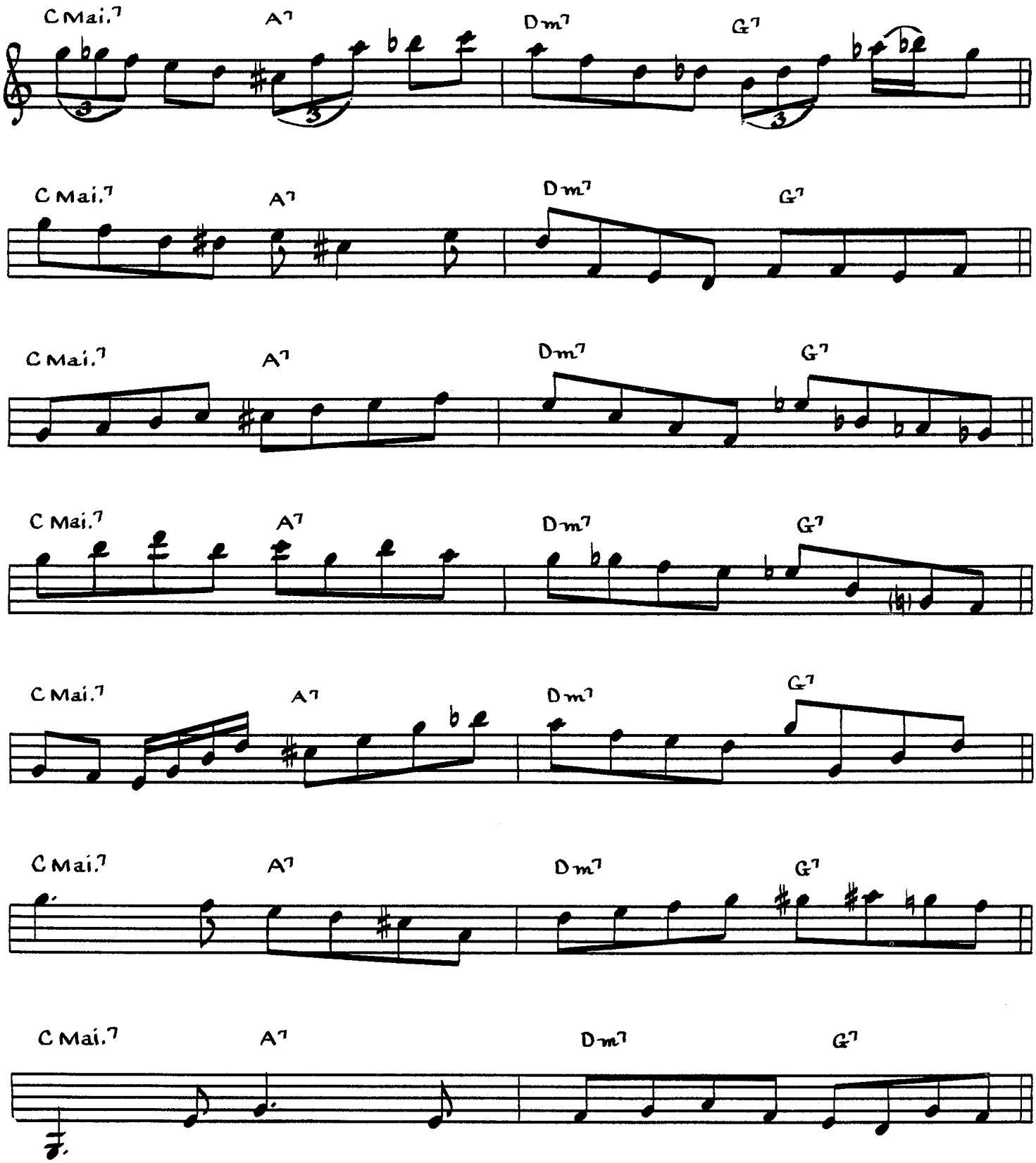
TURNAROUNDS

Starting on the 3rd of the Imaj7 chord



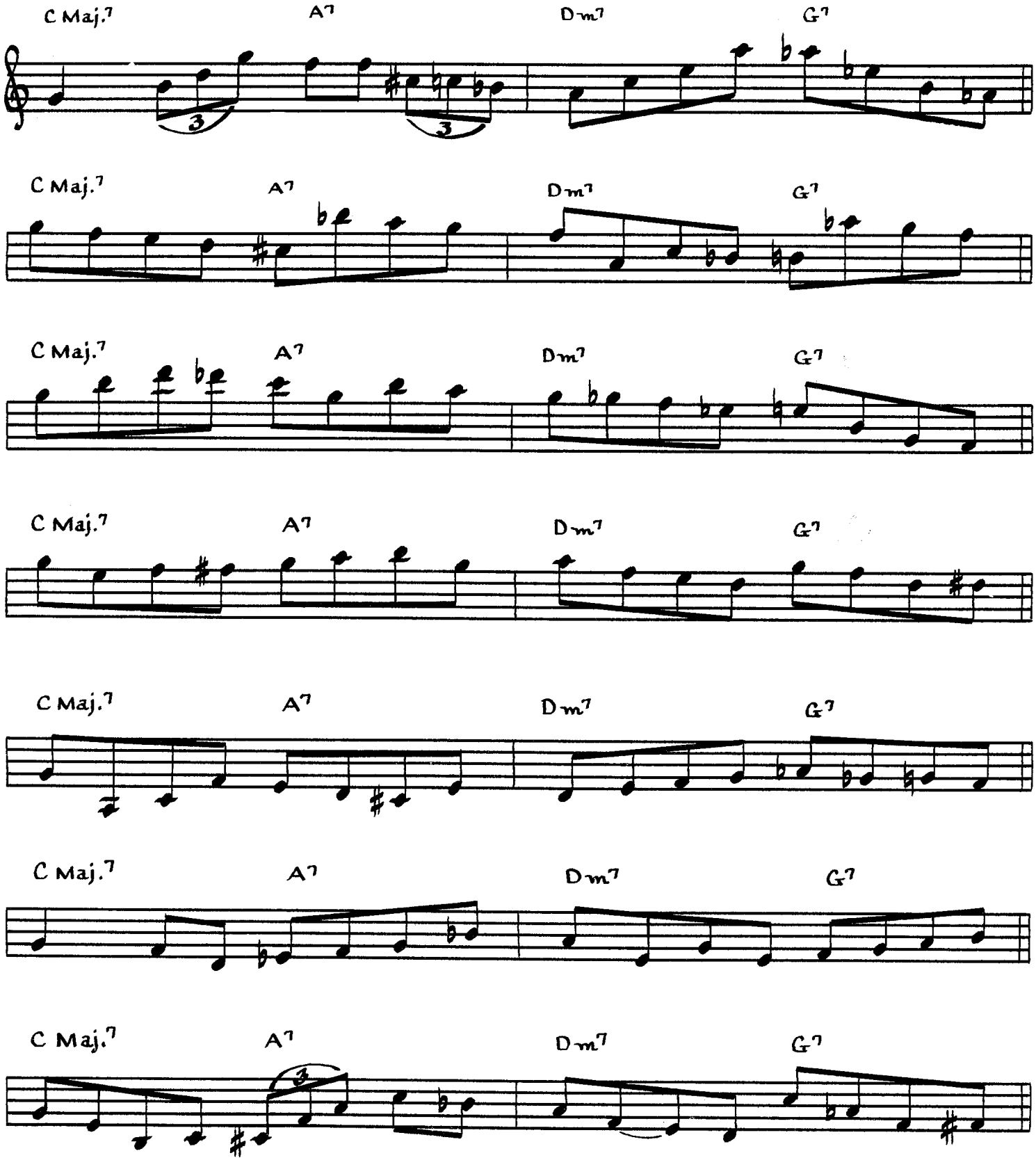
TURNAROUNDS

Starting on the 5th of the Imaj7 chord



TURNAROUNDS

Starting on the 5th of the Imaj7 chord



IDEA SUBSTITUTION CHART

