

Analysis of Bebop Melody

Key:

- 1) use of arpeggios 2) emphasis of chord tones 3) focus on thirds 4) avoidance of fourths over major chords
- 5) use of local key centers 6) use of minor key of major key ii-V 7) use of non-diatonic color tones (*) NOTA

Bb (2) root emphasized by repetition and lower neighbor
C_{mi7} (2) chord tone on 1
F7 (1,3) arpeggio with emphasized 3rd
Bb
G7 (1,5) arpeggios with scalar approach into G7 (Eb comes from C minor)
 (*) "bop" - syncopated NCT (Gb comes from Bb minor)

C_{mi7} (*) emphasized NCT, part of line shown above (Eb-D-C)
F7 (2,4,7) chord tone emphasized with ENC (uses half step below target instead of using fourth)
Bb7 (1) arpeggio
Bb7 (7,6) Chromatic approach, comes from Eb minor
Eb (4) fourth avoided
Ab7 (2,3) chord tones on strong beats emphasized third

D_{mi7} (2) chord tones on beats
Db7
C_{mi7} (1) arpeggio
F7 (2) chord tone emphasized with APP
C_{mi7} (*) emphasized NCT available tension, comes from Bb minor
F7

Bb (2) root emphasized by repetition and neighbor tone
A_{mi7} (2) chord tone on 1
D7 (1) arpeggio
A_{mi7} (7) non-diatonic NCT whole step above CT
D7 (1) arpeggio, uses non-diatonic B - whole step above chord tone
 (*) '6' emphasized NCT Eb not available tension, but comes from G minor

(1,7) balanced of arpeggio and scalar line, use of non-diatonic NCT (B) whole step above chord tone

() emphasized NCT available tension*

(1) arpeggio with stepwise approach

() emphasized NCT available tension*

() "bop" - syncopated NCT*

(,3) emphasized 4th but it starts an ENC that emphasizes 3rd*

(1,2) arpeggio balanced by scalar line CT's on the beat

(1,2,6) arpeggio balanced by scalar line CT's on 2 & 3 Gb comes from Bb minor

same as 1st/2nd A...