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SCALE SYLLABUS Back cover



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Mini Score
Mini Score

A good case could be made that Charlie Parker was the most influential soloist in the history of jazz. His influence on other soloists in the forties and fifties was so complete that Lennie Tristano (ironically enough, one of the few jazzmen of the era to transcend Parker's influence) once commented, "If Charlie Parker wanted to invoke plagiarism laws, he could sue almost everybody who's made a record in the last ten years." Parker's style was so logical and so musical that it tended to blind lesser players. The student is encouraged to listen to Parker's recordings and study his style. But rather than memorize Parker's licks, listen to the way he approaches a chord change. Notice how he varies a phrase length. Parker saw nothing sacred about two or four bar phrases. Most important and hardest to grasp, notice the part intuition plays in his work. And finally, as Parker himself once said, "First, learn your instrument. Then forget about all that- - - and just play." But first, learn your instrument!

Phil
Bailey

DISCOGRAPHY

anthropology (similar melody and same chords as

Thriving From A Riff)
 . Byas (Jazzum 5035)
 . Cain/R. Kral (Concord CJ 149)
 . Dameron (Milestone 47041)
 . Enriquez (Crescendo 2144)
 . Gillespie (RCA PM 42408*)
 Gillespie-Double Six (Philips 1034)
 . Harris (Milestone 47050)
 . J., S., & T. Jones (Muse 5169)
 . Navarro (Prestige 24112)
 . Pepper (Contemporary 7568)
 . Pike (Muse 5261)
 . Sullivan (Galaxy GXY 5137)

Billie's Bounce

G. Ammons (Enja 3093)
 B. Barron (Savoy 1160)
 C. Basie (Pablo 2310-750; 2310-852)
 G. Benson (Polydor 1-6084)
 W. Brignola (Bee Hive 7000)
 R. Bryant (Pablo 2310-820)
 K. Burrell (Prestige 7448)
 D. Byas (Jazzum 5035)
 E. Davis (Prestige 7357)
 B. Enriquez (Crescendo 2144)
 E. Fitzgerald/T. Flanagan (Pablo 2310-820)
 R. Garland (Prestige 24088)
 D. Gordon (Inner City 2160)
 E. Jefferson (Muse 5043)
 J. Lewis/H. Jones (Little David 1079)
 S. Manne (Contemporary OJC-171)
 C. Parker (Savoy 1107; 1107-22)
 A. Pepper (Galaxy GXY 5143)
 Puttin' On the Ritz (Paus 7111)
 J. Raney (Criss Cross 1009)
 P. Robertson (Palo Alto 8013)
 B. Roche (Prestige OJC-1718)
 A. Shepp/N. Pedersen (Steepchase SCS 1149)
 I. Sulieman (Steepchase SCS 1092)
 M. Taylor (Concord CJ 184)
 D. Zeitlin (Palo Alto 8044)

Confirmation

J. Albany (Elektra 1-60161)
 G. Ammons (Prestige 7534)
 A. Blakey (Blue Note 81522)
 K. Clarke (Prestige 7605)
 B. Cooper (Contemporary OJC-161)
 L. Coryell (Muse 5303)
 L. Donaldson (Muse 5292)
 B. Enriquez (Crescendo 2144; 2168)
 T. Flanagan (Enja 4014)(Inner City 3009)
 S. Getz/Albert Bailey (Elektra 64370-1)
 (original Dizzy Gillespie version on Dial is out of print)
 E. Jefferson (Inner City 1033)(Muse 5127)
 D. Johnson/D. McKenna (Concord 135)
 H. Jones (Muse 5123)
 D. Jordan (Prestige 7849)
 R. Kamuca (Concord 96)
 S. Kuhn (ECM 1-1213)
 J. Lewis/H. Jones (Little David 1079)
 S. Manne (Prestige 056)(Inner City 6029)
 M. Taylor (Savoy 1152/3)
 W. Brignola (Savoy 1107)

Donna Lee

- C. Basie, etc. (Pablo 2620-105)
 A. Braxton (Inner City 2045)
 N. Brignola/P. Adams (Bee Hive 7000)
 R. Cole/P. Woods (Muse 5237)
 B. Enriquez (Crescendo 2161)
 R. Sechete (Muse 5186)
 S. Goldberg (Pausa 7095)
 D. Johnson (Concord CJ 107)
 L. Konitz/W. Marsh (Atlantic 90050)
 B. McFerrin (Elektra 960366-1)
 C. Parker (Savoy 1129; 2201*; 5500)
 J. Pastorius (Epic PE-33949)
 D. Patterson (Prestige 7563; 7772)
 A. Pepper (Contemporary 7568)
 Peterson/Pass/Pedersen (Pablo 2620-112)
 R. Rodney (Muse 5034)
 D. Schnitter (Muse 5108)
 M. Solal (Pausa 7103)
 C. Terry (Milestone 47032)(Orig. Jazz Classics OJC-066)

My Little Suede Shoes

- W. Bishop, Jr. (Muse 5151; 5183)
 K. Drew/N. Pedersen (Steeplechase SCS 1010)
 C. Parker (Everest 295)(Verve VE-2-2512*)
 S. Rollins (Prestige OJC-214)
 S. Stitt (Atlantic SD 1418)

Now's The Time

- A. Blakey (Blue Note 81522)
 R. Davis (Muse 5002)
 L. Donaldson (Muse 5292)
 S. Grappelli (FW-38727)
 M. Jackson (Savoy 2204)
 E. Jefferson (Muse 5127)(Prestige 7619)
 J.J. Johnson (Prestige 24097)
 H. Jones (Pausa 7051)
 M. Lowe/Transit West (Pausa 7152)
 K. McIntyre (Steeplechase SCS 1065)
 F. Morgan (Contemporary 14013)
 C. Parker (Blue Note 85129)(Savoy 5500)(Verve UMV-2029; VE-2-2512*)
 J. Pass (Pablo 2640-102)
 D. Patterson (Prestige 7563)
 N. Pedersen/P. Catherine (Pablo 2620-112)
 O. Peterson/Guests (Pablo 2625-102)
 O. Peterson Big 4 (Pablo 2640-102)
 B. Powell (Verve 2-2526)
 S. Rollins (RCA PL 43268)
 I. Sulieman (Steeplechase SCS 1010)
 Supersax (Pausa 7038)

Ornithology

- A. Braxton (Inner City 2015)(Steeplechase SCS 1015)
 E. Jefferson (Muse 5063)
 C. Parker (Columbia JG 34808)(ESP BIRD-2)(Blue Note BST 85108)(Prestige 24009)(Warner Bros. 2B-3198*)
 Peterson/Pass/Pedersen (Pablo 2620-112)
 B. Powell (Blue Note BST 81503; BST 81504)
 A. Shepp/O. Pedersen (Steeplechase SCS 1149)
 S. Stitt (Atlantic SD 1418)
 L. Young (ESP 3017)

Scrapple from the Apple

- G. Ammons (Prestige 7495)
 R. Cole/P. Woods (Muse 5237)
 B. Emmons/L. Breau (Flying Fish 088)
 B. Enriquez (Crescendo 2168)
 M. Fetting (Concord CJ 273)
 T. Flanagan (Inner City 3029)
 W. Gray (Prestige 051)
 B. Mitchell (Orig. Jazz Classics 138)
 C. Parker (Everest 254)(Orig. Jazz Classics 041)(Warner Bros. 2B-3198*)
 B. Shank, etc. (Concord 136)
 S. Stitt (Atlantic SD 1418)
 P. Woods (Columbia PC 36006)

Triving On A Riff

- C. Parker (Savoy 1107; 2201*; 5500)

Yardbird Suite

- M. Allison (Prestige 24055)
 G. Ammons/D. Marmarosa (Prestige 24021)
 A. Braxton (Magenta MA-0205)
 B. Enriquez (Crescendo 2179)
 R. Cole (Crescendo 2148)

NOTES TO THE MUSICIAN

This is the sixth volume in the series of play-a-long book and recording sets titled **A NEW APPROACH TO JAZZ IMPROVISATION**. **ALL 'BIRD'** is a milestone because it is the first set to use songs of a major jazz composer/player. Charlie Parker was called a genius by many and people often forget that he also had to pay his dues: practice scales, chords, rhythms and melodies of the day.

I used to think Charlie Parker was born with an alto saxophone in his mouth and that everything came easy for him. After reading about Bird and listening to recorded interviews, I came to realize he grew and learned with his music just like most musicians. Parker seemed to be able to use his talents to their fullest, whereas many musicians reach a certain comfortable stage and seem to grow old there.

In a recorded interview with Paul Desmond, Bird said at one point in his life he practiced eleven to fifteen hours a day and this went on for three to four years. Just think what each of us could do if we devoted that much time to our instrument! Things could become pretty automatic and the creative right-side of our brain would probably never run out of ideas to play.

The songs in this set represent ten compositions ranging from blues to Latin. The tempos are medium to fast with most falling into the medium category. Because Bird did not always record the melody the same way, I have chosen the melody that comes from the most well known recorded version of the song.

I strongly urge you to memorize the melody to each of these songs. Buy the original recording and listen to the way the master plays the melody and the way he improvises on the chord/scale progressions. Pay particular attention to the use of syncopation of the rhythmic line. Notice how the melodies rise and fall and the importance of his use of repetition. Many of the melodies plainly outline chords or parts of chords. Chordal playing (chordal) became a very significant part in the development of Bebop, and these songs were no exception. It is safe to say that Bebop licks, patterns, and clichés have become staples of popular music since the 40's. In a way, Bebop was the creative extension of Swing. Just like John Coltrane was the logical extension of the Bebop style, the development of Swing.

The rhythm section on this recording is one of the best I have ever heard and anywhere. All three have been playing together for years and have been through the Bebop scene. If you are not familiar with their playing, listening to the recording and playing along with it will help you understand Kenny Barron and Ben Riley's playing. The bass lines are also a great Parker's music alive.

The record is in stereo with the left channel being the most important. It is a great recording and the bass outlining the chord progressions. The bass lines in order to see the chord progressions. These bass lines are also available on the Vol. 6 recording note for notes and prices plus shipping.

CONCERT KEY CHORD PROGRESSIONS

SIDE 1, TRACK 1

Now's The Time

by CHARLIE PARKER

Musical notation for the main melody of 'Now's The Time' in 4/4 time, featuring eighth and sixteenth notes with various accidentals.

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SOLOS

Chord progression for solos: F7, Bb7, Bb7, A7, F7, Bb7, Bb7. A second line shows: F7, A- D7, G- (G7), C7, A- D7, G- (G7), C7.

SIDE 1, TRACK 1

(Also known as)

Musical notation for a solo section, including a triplet of eighth notes.

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Yardbird Suite

by CHARLIE PARKER



BRIDGE



Mini Score
Mini Score



Confirmation

by CHARLIE PARKER

1 2 3 2

SOLOS

FA Eφ A7+9 Bb7 A-D7 G7 G-C7

FA Eφ A7+9

(BRIDGE)

C- F7 Bb7 B7

Eφ A7+9

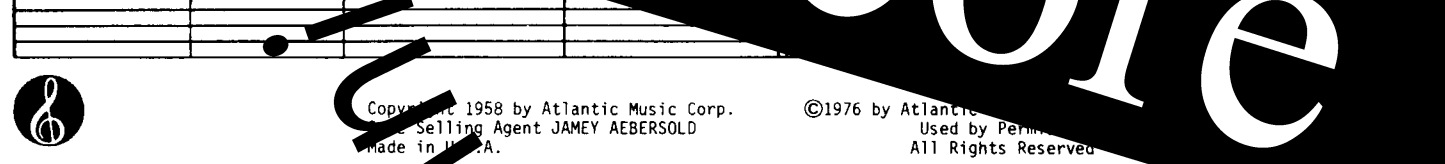
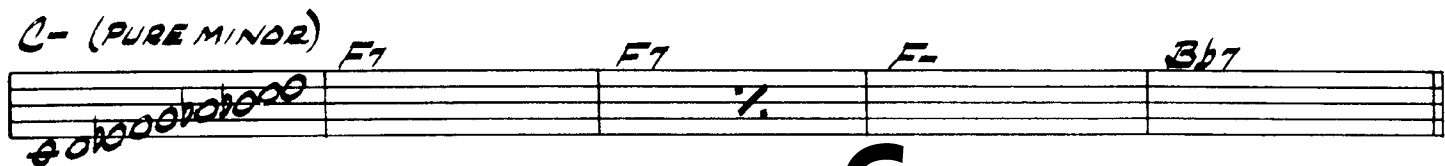
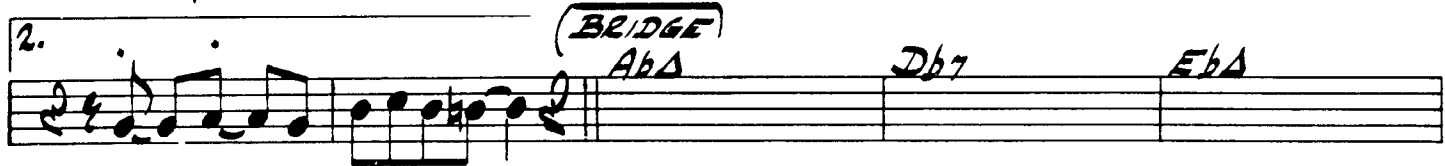
SOLO Mini Score

SOLO Mini Score

SOLO Mini Score

Dewey Square

by CHARLIE PARKER



Score! Mini Score
Score! Mini Score
Score! Mini Score



Donna Lee

by CHARLIE PARKER

The main musical score for 'Donna Lee' is written in G-flat major (two flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff continues the melody with another triplet. The fifth staff has a triplet of eighth notes. The sixth staff continues the melody. The seventh staff concludes the main melodic line.

SOLOS

AbΔ (Gb7) F7 Bb7 Bb7 Eb- Ab7 DbΔ Gb7

A staff of music showing a sequence of chords: AbΔ, (Gb7), F7, Bb7, Bb7, Eb-, Ab7, DbΔ, Gb7. The notes are written on a five-line staff.

AbΔ F7b9 Bb7

A staff of music showing a sequence of chords: AbΔ, F7b9, Bb7. The notes are written on a five-line staff.

Bb7 C7+9 F7

A staff of music showing a sequence of chords: Bb7, C7+9, F7. The notes are written on a five-line staff.

C7+9 F- Bb7

A staff of music showing a sequence of chords: C7+9, F-, Bb7. The notes are written on a five-line staff.

Score Mini Score
 Score Mini Score
 Score Mini Score
 Score Mini Score

My Little Suede Shoes by CHARLIE PARKER



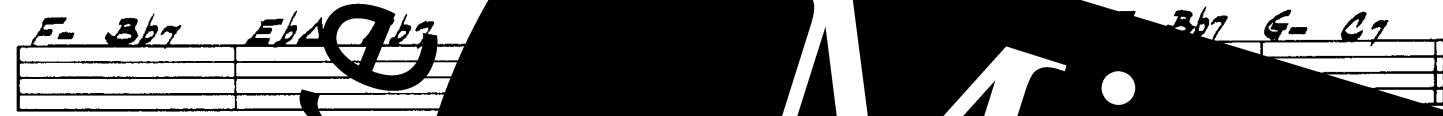
(BRIDGE)



SOLDS



(BRIDGE)



Score Mini Score



Ornithology

by CHARLIE PARKER

Score Mini Score
 Mini Score

Concert Progression
SIDE 2, TRACK 4

Scrapple From The Apple

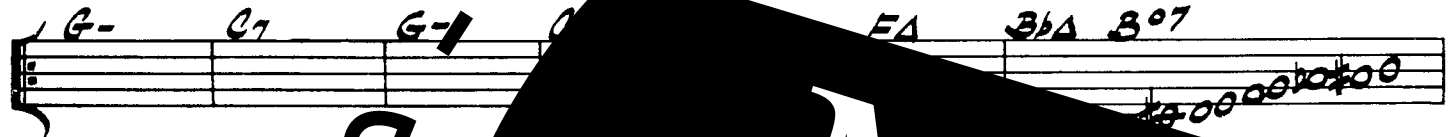
by CHARLIE PARKER



(BRIDGE)



SOLOS



Score Mini Score
Mini Score



Thriving From A Riff

by CHARLIE PARKER

SOLOS

Bb7 G7b9 C- F7 D- G7b9 C- F7

Bb7 Eb7 Eo7 C- F7

2. Bb7 Bb7

BRIDGE

F7 F7

C- F7 Bb7

Mini Score

Mini Score

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the Scale Syllabus - Volume 26. It can really help you learn to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

This Scale Syllabus is a major, minor, dominant 7th, dorian, lydian, harmonic major, bebop, augmented, 6th mode of harmonic minor, diminished, blues scale, and major pentatonic. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

Each category of scales is arranged in order of increasing difficulty and then by experimentally work with them in the scales and then in the music. Musicians should be able to play these scales and chords with ease and confidence. Read in Volume 1 extension and release in melodic construction.

or 24 can be applied to the learning of scales, any scale you want to learn and half step construction I have listed to any of the twelve keys.

Jazz Improvisation by Dan Haerle, Jazz Chromatic Concept by Jerry Coker, the New Albany, IN 47150 U.S.A. or possibly to any of the twelve keys.

Various scales in all twelve keys. They are in 16 - Turnarounds, Cycles & 11/V7's;

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H; b or - = lower H; ∅ = Half diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	SCALE IN KEY OF C	SCALE IN KEY OF C	SCALE IN KEY OF C	SCALE IN KEY OF C
C7	Major	C D E F G A B C	C D E F G A B C	C D E F G A B C	C E G B D
C-	Dominant 7th	C D E F G A Bb C	C D E F G A Bb C	C D E F G A Bb C	C E G B D
CΔ	Minor (Dorian)	C D E F G A Bb C	C D E F G A Bb C	C D E F G A Bb C	C E G B D
C∅	Half Diminished (Locrian)	C D E F G Ab Bb C	C D E F G Ab Bb C	C D E F G Ab Bb C	C E G Bb D
C∅7	Diminished (8 tone scale)	C D E F G Ab Bb C	C D E F G Ab Bb C	C D E F G Ab Bb C	C E Gb A B C
CA+4	Major	W H W W W H W H	W H W W W H W H	W H W W W H W H	C E G B D
CA	Major (don't emphasize the 4th)	W H W W W H W H	W H W W W H W H	W H W W W H W H	C E G B D
CB6	Lydian (major scale with +4)	W H W W H H W H	W H W W H H W H	W H W W H H W H	C E G B D
CA+5, +4	Bebop Scale	W H W H W H -3 H	W H W H W H W H	W H W H W H W H	C E G B D
C	Harmonic Major	W W W W H W H	W W W W H W H	W W W W H W H	C E G # B D
C	Augmented	-3 H -3 H -3 H	C D E F # G A B C	C D E F # G A B C	C E G B D
C	6th Mode of Harmonic Minor	H W H W H W H W	C D E F # G A B C	C D E F # G A B C	C E G B D
C	Diminished (begin with H step)	-3 W H H -3 W	C D E F # G A Bb C	C D E F # G A Bb C	C E G B D
C	Blues Scale	W W -3 W -3	C D E F G Bb C	C D E F G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C D E G A C	C E G B

2 DOMINANT 7th SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	W H W W W H W H	C D E F G A Bb C	C E G Bb D
C7b9	H -3 H W H W W H	C D E F G A Bb C	C E G Bb D
C7+4	W W H W H W H W	C D E F G A Bb C	C E G Bb D
C7b6	W W H W H W W	C D E F G A Bb C	C E G Bb D
C7+ (has #4 & #5)	W W H W H W W	C D E F G #A Bb C	C E G # B D
C7b9 (also has #9 & #4)	H W H W H W H W	C D D# E F # G A Bb C	C E C# Bb D#
C7+9 (also has b9, #4, #5)	H W H W H W W	C D D# E F # G# Bb C	C E G# B D# (Db)
C7	-3 W H H -3 W	C E F # G Bb C	C E G Bb D (Db)
C7	W W -3 W -3	C D E G A C	C E G Bb D (Db)

DOMINANT 7th SUSPENDED 4th SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7sus4	W W W W W H W H	C D E F G A Bb C	C F G Bb D
C7sus4	W W -3 W -3	Bb C D F G Bb C	C F G Bb D
C7sus4	W W W W H H H	C D E F G A Bb B C	C F G Bb D

MINOR SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	W H W W H W H W	C D E F G A Bb C	C E G Bb D F
C- or C-7	W H H W W H W H	C D E F G A Bb C	C E G Bb D F
C-Δ (maj. 7th)	W H W H W H W H	C D E F G A Bb C	C E G Bb D F
C- or C-7	-3 W H H -3 W	C E F # G Bb C	C E G Bb D (F)
C- or C-7	W W W W H -3 H	C D E F G Bb C	C E G Bb D
C-Δ (b6, maj. 7th)	W H W H W H W H	C D E F # G# A B C	C E G Bb D F
C- or C-7	W W W W W H W H	C D E F # G# A B C	C E G Bb D F
C- or C-7	W W W W W H W H	C D E F # G# A B C	C E G Bb D F
C- or C-7	W W W W W H W H	C D E F # G# A B C	C E G Bb D F

4th of DIMINISHED SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅ or C∅7	H W H W H W W W	C D E F G Ab Bb C	C E G Ab Bb
C∅#2	W H W H W H W W	C D E F G Ab Bb C	C E G Ab Bb
C∅7 (with or without #2)	H W H W H H W W	C D E F G Ab Bb C	C E G Ab Bb

5th of DIMINISHED SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅ or C∅7	W H W H W H W H	C D E F G Ab A B C	C E G Ab A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it actually has a b9, +4 and +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7, + root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 and root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The 11-7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. *

