



David Baker

It is safe to say that David Baker is the country's pre-eminent jazz educator. His performance background as an instrumentalist includes many prominent jazz groups, as well as university and major symphony orchestras.

He has taught for over twenty years, including public school, college and private teaching, and he has been on the Music Faculty of Indiana University since 1966.

His compositions number in the hundreds and run the gamut from jazz combo to symphonic works of major proportion. His music and books on jazz and instrumental pedagogy, jazz improvisation and solo transcriptions, and Black music and musicians have been published by *down beat*, Studio/PR, Associated Music Publishers, Prentice Hall, Creative Jazz Composers and many others. His most recent publications, The David Baker Jazz Monograph Series with Charles Hansen, are definitive stylistic analyses of some of the jazz giants of our times.



Solos

CHARLIE PARKER

Alto Saxophone

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Foreword

In recent years with proliferation of transcribed solos and the growing awareness of their value as teaching tools it has become apparent to many jazz educators that simply memorizing a solo and playing it is not maximizing the potential of the technique as a learning experience. By the inclusion of in depth analysis, selected discography and bibliography, biographical data, a list of innovations, a genealogy, etc., as well as actual transcriptions of important solos, these monographs represent an attempt to place the study of recorded solos in a more meaningful context.

In many respects the jazz improviser is a composer and as such might profit from being exposed to the same regimen and disciplines as a composer *per se*. One such discipline has to do with learning to write or play by imitating various models. Virtually every composer has gone through the stage of writing pieces in the style of Bach, Bartok, Stravinsky, Ellington and others. In imitating a particular composer the neophyte must learn and assimilate the harmonic, melodic, and rhythmic language of that composer. He must be able to project in a reasonably accurate fashion what that composer will do, given a particular set of musical options. This type of learning experience becomes doubly important when the composer under scrutiny is one of the giants who in one area or another is responsible for transforming the aesthetic. For instance, in any given period a handful of innovators is responsible for introducing new concepts into the music or simply reinterpreting or reshaping the extant language consistent with imperatives of that time.

It seems to this writer that the jazz player might profitably adapt an approach similar to that of the budding composer in learning his craft. With that end in mind this set of monographs has been designed to provide a *modus operandi* for studying, analyzing, imitating and assimilating the idiosyncratic and general facets of the styles of various jazz giants throughout the history of the music.

Although a model styles and analysis work sheet is provided the reader may want to modify it or design another one which fits his or her specific needs. In any event the aspiring jazz player is encouraged to completely dissect the improvisations, as well as the tunes on which they are based. (This is absolutely mandatory in the case of bebop tunes whose patterns, melodic lines and harmonic structures comprise a substantial portion of the vocabulary of every contemporary jazz musician).

Chord Type	Scale Form
Dominant 7th (b9) 1 3 5 b7 b9	Diminished 1 b2 b3 b3 #4 5 6 b7 8
Dominant 7th #9 1 3 5 b7 #9	Diminished 1 b2 b3 b3 #4 5 b7 8 Diminished whole tone 1 b2 b3 b3 #4 #5 #6 8 Dorian 1 2 b3 4 5 6 b7 8 Blues 1 b3 b3 4 #4 5 b7 8 minor pentatonic 1 b3 4 5 b7 8
Dominant 7th b9 and #9	diminished 1 b2 b3 b3 #4 5 6 b7 8 diminished whole tone 1 b2 b3 b3 #4 #5 #6 8 minor pentatonic 1 b3 4 5 b7 8 Blues 1 b3 b3 4 #4 5 b7 8
Dominant 7th b5 and b9	diminished 1 b2 b3 b3 #4 5 6 b7 8 diminished whole tone 1 b2 b3 b3 #4 #5 #6 8 minor pentatonic 1 b3 4 5 b7 8 Blues 1 b3 b3 4 #4 5 b7 8
Dominant 7th	diminished scale
b5 and b9 13 b5 b7 b9	1 b2 b3 b3 #4 5 6 b7 8
#5 and #9 13 #5 b7 #9	minor pentatonic
b5 and #9 13 b5 b7 #9	1 b3 4 5 b7 8
#5 and b9 13 #5 b7 b9 (and/comboination)	Blues 1 b3 b3 4 #4 5 b7 8

Half-diminished chords

Chord Type	Scale Form
(half-diminished 7th (ø7)	Locrian 1 b2 b3 4 b5 b6 b7 8 Locrian #2 — 1 2 b3 4 b5 b6 b7 8
or	
minor 7th (b5) 1 b3 b5 b7	diminished (start with whole step) 1 2 b3 4 #4 #5 6 7 8 blues 1 b3 b3 4 #4 5 b7 8

diminished chords

diminished 7th (o7)	diminished scale (start with whole step)
1 b3 b5 6	1 2 b3 4 #4 #5 6 7 8

Relationship Of Chords To Scales

Major Family

Chord Type (I)	Scale Form
Major — 1 3 5 7 9	Major 1 2 3 4 5 6 7 8
Major (#4) 1 3 5 7 9 #11	Lydian 1 2 3 #4 5 6 7 8
Major (#4 #5) 1 3 #5 7 9 #11	Lydian Augmented 1 2 3 #4 #5 6 7 8
Major (b6 #9) 1 3 5 7 9 11 13	Augmented 1 #2 3 5 b6 7 1
Major 1 3 5 7 9	diminished 1 b2 b3 b4 #4 5 6 b7 8
Major 1 3 5 7 9	Harmonic Major 1 2 3 4 5 b6 7 8
Major 1 3 5 7 9	blues 1 b3 b4 4 #4 5 b7 8
Major 1 3 5 7 9	minor pentatonic 1 b3 4 5 b7 8
Major 1 3 5 7 9	Major pentatonic 1 2 3 5 6 8

minor Family

Chord Type	Scale Form
minor, tonic (I) Function	Dorian 1 2 b3 4 5 6 b7 8
	Natural minor 1 2 b3 4 5 b6 b7 8
	Phrygian 1 b2 b3 4 5 b6 b7 8
	Ascending Melodic minor 1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 8
	minor pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 b4 4 #4 5 b7 8
minor 7th (II) Function	Dorian 1 2 b3 4 5 6 b7 9
	Ascending melodic minor 1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 1
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 3 4 #4 5 7 8
	diminished (start with whole step) 1 2 b3 4 #4 #5 6 7 8

Dominant Family

Chord Type	Scale Form
Dominant 7th unaltered 1 3 5 b7 9	Mixolydian 1 2 3 4 5 6 b7 8
	Lydian Dominant 1 2 3 #4 5 6 b7 8
	Major Pentatonic 1 2 3 5 6 8
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 b4 4 #4 5 b7 8
Dominant 7th #11 1 3 5 b7 9 #11	Lydian dominant 1 2 3 #4 5 6 b7 8
	Whole Tone 1 2 3 #4 #5 #6 1 3 b5 b7 1 3 #5 b7 1 3 (b5 #5) b7

Transcribing Solos From Records

One of the undesirable consequences resulting from a surfeit of teaching methods, improvisation books, and other educational aids has been the virtual disappearance of the player who accelerates learning by playing along with records.

It is lamentable that we teachers, authors, educators, and performers from the period B.J.M.B. (before jazz method books) have forgotten that we learned our craft by playing along with and studying the solos of our jazz heroes.

While no rational educator would advocate a return to those times when recordings were the principal means of learning, it behooves us to re-examine the very important role that record transcriptions can and must play in the development and continued growth of jazz players.

For the young jazz player, listening to, analyzing, and playing along with records is an absolute must if he is to learn the language, its syntax, grammar inflections, etc. The situation for the young player is not unlike that of a student learning to speak a foreign language. While books, flash cards and other visual aids are invaluable, they can never supplant hearing and imitating the spoken word. Even our native language is learned best through imitation of those around us; father, mother, brother, sister, nurse, etc. A child growing up in a French-speaking environment does not, as a consequence, speak German; he speaks French. Unless the budding jazz player is in an aural environment where the language of jazz is spoken (played), he will not learn that language. Subtlety, correct use of inflection, a feeling for swing, interpretation, style, etc., are all things that are most effectively learned through the repeated hearing of those players who first defined the music.

For the advanced jazz player, listening, analyzing, and transcribing are equally valuable if growth is to be continuous. Although the ends may be different and actual transcription, either written or played, may not take place, every good jazz player has a mandate to listen in a disciplined fashion to the music of his contemporaries. How else to stay abreast of the myriad, sometimes violent, changes taking place in this continually evolving music?

Sometimes new techniques, different approaches, new harmonic, rhythmic, and melodic ideas are more easily grasped when repeated listening is possible, hence the value, again, of record transcription.

The following aids to transcribing are offered:

1. Check turntable for key (pitch). Use common sense or some other referential, such as a tune on the album where the key is known. Adjust speed of turntable to a desired pitch.

2. Record solo on $7\frac{1}{2}$ ips on tape (two levels beneath). Try to record from at least one chorus before (safety with changes, tempo, feel, etc.).

3. Listen to entire solo for:
- length (number of choruses)
 - general shape, feel, form, etc.
 - changes

4. If faster than moderate tempo, make initial transcription at half speed, $3\frac{3}{4}$ ips.

- If possible, transcribe one measure of phrase at a time.
Listen, sing, write.
- Play preceding phrase, then new phrase as before.

If a rhythm or pitch is troublesome, try to solve it through repeated listening and isolation. If necessary, slow to $1\frac{1}{2}$ ips and stop on the note or rhythm group.

If a double time persists, transcribe it as though in 4/4 time, i.e.



in finished form.

If a piece is particularly complex rhythmically, you might bar off the entire solo, transcribe the first beat in each measure, then beat 3 later filling in missing notes. Sometimes, educated guesses might be made based on melodic or rhythmic practices *au courante*. A certain degree of predictability usually exists to the attuned ear.

5. Once the solo is complete, verify at half speed by playing along on your instrument. Add inflections, dynamics, accents, slurs, etc.

6. Play at the actual tempo for missed notes, etc. Verify at the actual tempo.

CHARLES CHRISTOPHER PARKER, Jr.

Biographical Sketch

- 1920 August 29, born in Kansas City, Kansas to Charles and Addie Parker.
- 1927 Family moves to Kansas City, Missouri.
- 1931 Graduates from Crispus Attucks Public School.
- 1932-33 Receives his first Saxophone and begins study at Lincoln High School.
 Joins Oliver Todd's Hot'n Tot Orchestra in Kansas City.
 Joins Deans of Swing with Laurence (88) Keys as leader.
- 1934 Plays regularly with the Deans of Swing.
- 1936 Marries Rebecca Ruffin.
 Joins the George Lee Band.
 Escapes serious injury in road accident that claims the life of George Wilkerson, bassist with the Deans of Swing.
- 1937 Joins Jay McShann's Group.
- 1938 Joins Harlan Leonard's Band.
- 1939 Meets Dizzy Gillespie at Booker T Hotel in Kansas City. Goes to New York and washes dishes at Jimmy's Chicken Shack.
- 1940 Rejoins Jay McShann.
 First recording for Decca Records with McShann.
- 1941 Jam session at Minton's in Harlem with Dizzy Gillespie, Kenny Clark, Thelonious Monk, Charlie Christian, Bud Powell, Max Roach and John Simmons.
 Second recording date with McShann.
- 1942 Joins Noble Sissle's band on Mid-West tour.
 Joins Andy Kirk's Band and then joins the Earl Hines Band.
- 1943 Marries Geraldine Scott and joins Sir Charles Thompson.
 Returns briefly to Kansas City.
- 1944 Makes first combo recording with Tiny Grimes.
 Joins the Billy Eckstine Big Band and records for the Deluxe label with the band.
- 1945 Works 52nd Street clubs and begins association with Miles Davis.

- 1946 Plays at Billy Berg's Jazz Club in California with Dizzy Gillespie.
- 1947 Suffers a breakdown and ends up in Camarillo State Hospital.
(Famous *Lover Man* session).
Returns to New York City to work the Three Ducees Club.
- 1948 Signs with Norman Granz and Verve.
Marries Doris Sydnor.
- 1949 Opening of Birdland Club in New York City in honor of "Bird."
- 1950 Records with String Group.
Tours Europe.
Plays in film of JATP made by Norman Granz.
- 1951 Tours as soloist with Woody Herman Orchestra (See newly released album).
Daughter, Pree is born.
- 1952 Son, Baird is born.
- 1953 Appointed to teaching staff at Harnett Studios, New York City.
First musical association with Clifford Brown.
- 1954 Twice admitted to Bellevue Hospital (September 1; September 28) for psychiatric treatment.
Attempts suicide.
Town Hall Concert.
- 1955 Works at Bee Hive in Chicago.
Tours as a single using local rhythm sections.
March 4 - 5, last public appearance with Kenny Durham, Bud Powell, Charlie Mingus and Art Blakey at Birdland in New York City.
March 9th — to the home of Baroness Pannonica de Koenigsworter en route to Boston.
March 12, dies.
March 21, Funeral at Abyssinian Baptist Church.

Charlie Parker — The Innovator

Charlie Parker, like Louis Armstrong and Lester Young before him, had a pervasive influence on all music. His influence extends into all areas of jazz and all media of jazz expression, including composition. It is no surprise to the jazz intelligentsia that Parker's influence has not been limited to jazz music. Virtually every commercial, jingle, TV background and much contemporary European derived art music owes some demonstrable debt to Charlie Parker. Charles Mingus has said, "If Charlie Parker were alive he would think he was in a house of mirrors!"

His innovations manifest themselves in virtually every aspect of music. He, along with Dizzy Gillespie, Thelonius Monk, and a handful of others, helped to broaden the harmonic pallet via:

1. The use of higher intervals in chords (see example 1).

EX. 1

upper extension

2. The use of passing chords (see example 2).

EX. 2

(passing chord) (passing chord)

3. The use of chord substitutions (more complex chords) (example 3).

EX. 3

original substitution

4. Use of more sophisticated scales (wider range of scalar options) (example 4).

EX. 4

diminished scale ascending melodic minor diminished/whole tone

5. A more extensive use of linking devices such as turnbacks (usually a two measure progression consisting of four chords used to create movement, help define the form of the composition, and link one chorus to another), cycles (a root movement of ascending perfect fourths or descending perfect fifths), II-V formulae (the progression of a minor seventh chord resolving up a fourth or down a fifth to a dominant seventh chord) and other musical adhesives (example 5).

EX. 5

original changes turnback (substitution)

6. Greater expressive use of dissonance.

He was instrumental in broadening the emotional expressive pallet. He effected changes by adapting for instrumentalists techniques long assumed to be exclusively within the province of blues vocalists; i.e., grunts, shouts, slides, slurs, rips, bends, varied vibrato, growls, shakes, moans, cries.

He also made use of a much wider variety of tonal possibilities and a greater use of contrasting elements and efforts (e.g., fast vs. slow, loud vs. soft, harsh vs. elegant, high vs. low, consonant vs. dissonant, static vs. motion).

Like Louis Armstrong in an earlier era, he further expanded technical options. He was perhaps the first real virtuoso of jazz. By presenting an alternative to existing practices, he showed that it was possible to assimilate complex techniques into improvisations without sacrificing expressiveness. He helped to prove that a greater technical and physical range can result in a broader range of emotion and feeling.

In the area of rhythm, Parker was partially responsible for establishing the eighth note as the basic time unit of the jazz solo. He employed a far greater variety of rhythms than any soloist who preceded him. He further extended the options through the use of polyrhythms establishing a basic conflict between soloist and rhythm section, and the realization of lines of great rhythmic subtlety.

More than any jazz soloist before him he showed the possibilities of combining long-range, unifying techniques with a maximum of expression. He showed that, by mixing melody, harmony, rhythm and tone as inseparable components, a real style could emerge. Like Armstrong and Young, he perceived of sound as an extension of the idea to be expressed.

Charles Christopher Parker, Jr.

PERIOD BREAKDOWN

1940 - 1943

Most of the early recordings were with the Jay McShann Band in 1940-1942. They include such compositions as *Lady Be Good*, *I've Found A New Baby*, *Honeysuckle Rose*, *Moten Swing*, *Sepia Bounce*, *Hootie Blues* and *The Jumpin' Blues*.

Characteristic of these early recordings is:

- (1). A fairly fast vibrato.
- (2). Motives borrowed from his idol Lester Young (many verbatim quotes).
- (3). Quotes from older melodies.
- (4). Predictable and worked out solos planned well in advance.

1944 - 1955

Many recordings but *Blues*, and *I Got Rhythm*, predominate. The most used keys are Bb, C, F, and Eb Major.

Once his style was established it underwent no substantial changes. His solos were relatively uninfluenced by his musical environment.

BEBOP

In as much as Bebop is considered the language of the common practice period of contemporary jazz, and Charlie Parker and Dizzy Gillespie are considered the chief architects of the music, perhaps we should first examine the characteristics of Bebop if we are to understand the music of Charles Christopher Parker.

Characteristics of Bebop


1945 - 1960

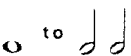
1. Collective improvisation exclusively between the soloist and the rhythm section.
2. Chords serve as the improvisational referential rather than melody.
3. Generally non-idiosyncratic improvisation (e.g., trombone, trpt., etc.)
4. Instrumental lines with longer melodic phrases using odd phrases.
5. Emphasis on clean piano like execution. Players followed a trend toward vibratoless sound (reducing the latitude and flexibility of sound production is another Western concept.) As a practical consideration, virtuosity demands an unencumbered sound. The emphasis was more on content than sound.
6. Asymmetrical solo construction.
7. Very wide dynamic range.
8. Hot improvisation (fast, intense, impassioned).
9. Polyrhythm became an important factor again. Duplication dispensed with; each instrument assigned a basic and essential function.
10. Rhythm section .
 - Piano
 - String Bass
 - Drums (complete)
 - (sometimes Guitar)
11. Piano — no longer imitates an orchestra, no stride piano, chords become sparse and the instrument is used in a much more percussive manner. The "comping" is fragmented and jagged. High incidence of substitution and altered chords. (Scales didn't always line up to the same degree of specificity as now). Often riff-like melodic comping, rootless voicings.


String Bass — more fluid lines; repeated note lines are gradually dispensed with and the lines become melodic and diatonic through the use of leading tones and scales. Time keeping role shifts to the Bass. Legato lines, through the use of longer less thumpy notes; toward more florid and imaginative lines via drops, accents, etc. Becomes important solo instrument.

Drums — The rhythmic ostinato shifts from the bass drum to the ride cymbal, producing a much more legato sound. Bass drum drops "bombs;" plays accents, comments on the time. Accompaniment becomes fragmented. Poly-rhythms are reintroduced into the music. Greater independence between components of the "set;" crisp snare drum figures enhancing, coloring, shaping, answering and articulating to the line.

Guitar — "comping" ala piano, harmony, melody, solo.

12. Rhythm unit — 

Harmonic unit — 

Melodic unit — 

Dizzy and Bird — 

13. Melody — based on odd intervals, scalar rather than chordal (head statements were generally unison because the increasing harmonic complexities made counterpoint and secondary lines less feasible). Strictly instrumental in conception, more effort to make solo lines cohesive by linking them together with turnbacks, cycles.

14. Harmony — 9, 11, 13th chords, chromatic harmony, frequent modulations, a broadened concept of chord substitution came into being, providing a broader harmonic base.

Harmony gained equal footing with melody and rhythm (Western influence).

Complex chords provided the soloist with a broader harmonic base, consequently making possible a greater variety of note choices and a higher incidence of chromaticism.

The music moved ever closer to European music because of its emphasis on harmony and instrumental facility and the increasing use of other Western European devices.

II—V7, cycles and other formula.

15. Scales — Major, dorian, mixolydian, blues, pentatonic, whole tone, diminished, lydian dominant, diminished whole tone.

16. All Keys.

17. Instrumental ranges.

Trumpet — G to double C

Trombone — 3½ to 4 octaves

Saxes — whole family and entire range.

18. Technique continues to expand. A sound instrumental technique was mandatory.

19. Tune sources — blues, *I Got Rhythm*, reworked standards, some originals.

20. Cliches — the "break," quotes (interpolations), few backgrounds, some brief introductions and endings and some unison interludes. Primarily a small band music.

Charlie Parker — Genealogy

LESTER YOUNG (Tenor Sax)	SONNY STITT (Alto)	PHIL WOODS (Alto)
BUSTER SMITH (Alto)	JAMES MOODY (Alto)	CANNONBALL ADDERLEY (Alto)
HERMAN WALDEN (Alto)	SONNY CRISS (Alto)	JACKIE McLEAN (Alto)
JOHNNY HODGES (Alto)	LOU DONALDSON (Alto)	CHARLES McPHERSON (Alto)
BENNY CARTER (Alto)	G. G. GRyce (Alto)	CHARLIE MARIANO (Alto)
	JIMMY HEATH (Tenor)	LANNY MORGAN (Alto)
	DEXTER GORDON (Tenor)	ORNETTE COLEMAN (Alto)
	WARDELL GREY (Tenor)	ERIC DOLPHY (Alto)
	JOHN COLTRANE (Tenor)	
	ART PEPPER (Alto)	

Charlie Parker's influence is detectable in the playing of virtually every jazz instrumentalist since the bebop era. His influence on other soloists in the 40's and 50's was so complete that the important jazz pianist Lennie Tristano 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."

CHARLIE PARKER

Tune Type Preferences

Blues

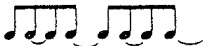
I Got Rhythm

Standards, particularly: *What Is This Thing Called Love* and *How High the Moon*.

The reader should refer to Tom Owens' excellent thesis, *Charlie Parker: Techniques of Improvisation*, for a complete picture of Parker's preferences. (See Bibliography)




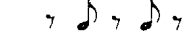
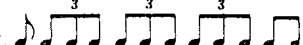
Tempo — Parker's records show a wide variety of tempo choices from slow ballads and blues such as *Embraceable You* (♩ = ca. 60) and *Parkers Mood* (♩ = ca. 65) to frantic tempoed versions of *Ko-Ko* (♩ = ca. 355) and *Constellation* (♩ = ca. 315) with the bulk of his improvisations resting somewhere comfortably in the middle to fast category.

The basic rhythmic unit of Charlie Parker and his contemporaries (Dizzy, J.J., Bud Powell, et al) is the eighth note. Faster notes occur primarily in double time passages and longer notes primarily as beginning or ends of phrases.

Virtually every Parker solo is in 4/4 time in keeping with the metric practices of the time. Parker's playing was essentially reiterative of the prevalent time with the usual bebop phrasing of eighth notes, i.e., . However, as with virtually every other style of jazz and art music, the faster the tempo the more even the eighth notes become. As one would expect, there are few of the assymetrical groupings endemic to the playing of later saxophonists, such as John Coltrane. Phrasing and articulation is, of course, more varied in slow pieces.

Rhythmic Patterns

The rhythmic patterns, other than 8th notes, most frequently used are:

- (1)  (in compositions such as *Moose the Mooch*, *Billies Bounce*, *Relaxin' At Camarillo*, *Au Privave*, *Bongo Bop*, *Driftin' On A Reed*, *Perhaps*, and virtually any improvisation).
- (2)  (*Bongo Bop*, *Au Privave*, *An Oscar For Treadwell*).
- (3)  (*Perhaps*, *Au Privave*, *Bloomdidoo*).
- (4)  (*Ornithology*, *Visa*, *Chi-Chi*, *Scrapple From The Apple*).
- (5)  (with triplets over the eighth notes).

Dramatic Devices

Parker's vibrato was slow and narrow and quite even. His tone ran the gamut from lush (albums with Strings) to harsh and edgy. One of Parker's strengths was his ability to adapt his tone to the expressive needs of the musical situation. His use of such varied dramatic effects as slurs, growls, rips, fall offs, and glissandi was widespread and gave his playing the pervasive blues quality of the Kansas City blues shouters, such as Jimmy Rushing.

His use of alternate fingerings as an expressive device is much more limited than that of his idol, Lester Young. Harmonics are used very rarely, particularly when contrasted with the next generation giant, John Coltrane. Parker consistently, and with great ease, employed the entire normal register of the saxophone. As to tessitura, as might be expected, most solos favored the middle to upper register.

Key Preferences

Bb, C and F Major.

Scale Preferences

His scale preferences are the Major scale and its derivatives (dorian, mixolydian, lydian and locrian), the blues scale, the lydian dominant, the diminished/whole tone, the whole tone, diminished and chromatic scale and the harmonic minor and ascending melodic minor in minor keys.

II—V7 Patterns

One of the most important progressions in music is that of a minor 7th chord resolving up a 4th or down a 5th to a dominant 7th chord. This progression is commonly known as the II-V7 progression. Much of the success of all improvisors rests on the ability to successfully handle this progression. Virtually every composition written in the jazz and pop idioms consists of combinations of this progression. A study of the many and varied ways that Charlie Parker realized this important progression will provide valuable insights into his improvisational technique. In general, the progression is realized with the major scale and altered scales on the dominant 7th. The much referred to higher intervals inevitably produced other scales. (e.g., #9, #5 = diminished/whole tone or 7(#11) = Lydian dominant).

Parker also relied very heavily on the derived diminished chord in II-V7 progressions; e.g., Dmi7 G7 (B07).

Turnbacks and cycles are used sparingly in Parkers solos and generally when the tune specifically demands their use (e.g., *Half Nelson*, *Lady Bird*, etc.).

As with all jazz musicians, Parker had a repertory of melodic phrases or "licks" which he used in his improvisations, many of them peculiar to certain keys and tempos. The examples beginning of page 59 represent some of the most frequently used phrases.

(All patterns are written in the key of C and should be transposed to all keys and played in all tempos.)

Among Parkers melodic materials are an inordinate number of quotes. These quotes are drawn from such diverse sources as popular songs (*The Continental, Bushel And A Peck, Holiday For Strings, Over There, Poinciana, I'm In The Mood For Love, I'll Remember April, The Songs Is You*), Traditional melodies (*Jingle Bells, In A Country Garden, Three Blind Mice, Kerry Dance, and Pop Goes The Weasle*), classical repertory (*Rite Of Spring, Habanera from Carmen, Chopin's Minute Waltz, On The Trail from Grand Canyon Suite, William Tell Overture*), and tunes from the Jazz Tradition (*High Society, Don't Be That Way, West End Blues*, and finally his own tunes. In his dissertation *Charlie Parker: Techniques of Improvisation*, Tom Owens observes that "Nearly all of the quotes occur in concert and club recordings. In house settings he was probably more relaxed and less concerned with playing for posterity. Once in the studio he tended to avoid such a flippant attitude towards his material!" (VIm I, page 30)

Parkers melodies were extremely expressive, folklike and often bluesy and riff like.

Substitution

Substitutions in Parker's playing usually occur on minor 7th to dominant 7th (II V7) progressions. For this progression Parker would usually substitute the same quality chords a tritone or a minor 3rd away. i.e.,

Dmi7 G7 = Ab mi7 Db7 (*Sippin' At Bells*)

or

Fmi7 Bb7 (*Half Nelson*)

(*Lady Bird*)

(*Night And Day*)

The chords are usually realized with the appropriate major scale derivatives or the diminished scale.

He would also occasionally substitute for a major chord the dominant 7th (#11) a perfect 4th above. i.e., (Major 7th = F7 (#11).

The 7th (#11) chord is usually realized with the Lydian dominant scale. Other favorite places for substitution are:

CM7		CM7	
Emi7	A7	Dmi7	G7
C	Ami7	Dmi7	G7
C	Eb7	Ab	Db7
Emi7	Ebmi7	Dmi7	Db mi7
C	Eb7	D7	Db7

usually realized with patterns
or the proper chord scales.

Performance Practice

Parkers solos don't usually follow any single plan for development, i.e., *simple to complex* or *complex to simple*. It seems, rather, that single choruses and even subsections (8's, 16's) are most often self contained. Climaxes are often achieved through the use of double time, increased rhythmic or harmonic activity or a combination of the three.

Because of the nature of the compositions Parker recorded he tended to be basically a vertical (change running) player. The changes were usually realized through a combination of diatonic and arpeggiated figures. (patterns plus scalar melodies). Blues of course usually dictated a horizontal (one scale for many chords) approach.

As with most of his contemporaries, Parker's solos rarely used the original thematic material. Most often he drew primarily on his repertory of patterns and phrases and his ingenious use of scales and chords to construct his solos.

Bird Originals

- | | | |
|-------------------------------|---|--|
| Ah-leu-cha (I Got Rhythm) | Congo Blues (Blues) | Moose The Mooch (Rhythm) |
| Air Conditioning | Constellation | My Little Suede Shoes |
| Another Hair Do (Blues) | (Rhythm w/
Honeysuckle Rose Bridge) | Now's The Time (Blues) |
| Au Privave (Blues) | Cool Blues | OKiedoke |
| Back Home Blues | Cosmic Rays (Blues) | Ornithology |
| Big Foot (Blues) | Dexterity (Rhythm) | Parkers Mood (Blues) |
| Billies Bounce (Blues) | Dewey Square | Pass Port (Blues) |
| Bird Feathers (Blues) | Donna Lee | Perhaps (Blues) |
| Bird Gets The Worm | (Back Home Again In Indiana) | Quasimodo (Embraceable You) |
| (Lover Come Back To Me) | Diverse | Red Cross (Rhythm) |
| Birds Nest | Drifting On A Reed (Blues) | Relaxin' At Camarillo (Blues) |
| Bird Of Paradise | Happy Bird (Blues) | Scrapple From The Apple |
| (All The Things You Are) | Home Cooking | (Honeysuckle Rose w/
Rhythm Bridge) |
| Barbados | (S'Wonderful w/
Honeysuckle Rose Bridge) | Segment |
| Bloomdido (Blues) | Hootie Blues | Sepian Bounce (Rhythm) |
| Blues For Alice | Jumpin' The Blues | Shaw Nuff (Rhythm) |
| Bluebird (Blues) | K.C. Blues | Street Beat (Rhythm) |
| Bongo Beep (Birdfeathers) | Klactoveesedstene | She Rote |
| Bongo Bop (Blues) | Klaunstance | Sisi (Blues) |
| Buzzy (Blues) | (The Way You Look Tonight) | Steeple Chase (Rhythm) |
| Cardboard | Kim (Rhythm) | Stupendous ('S Wonderful) |
| Carvin' The Bird (Blues) | Koko (Cherokee) | The Hymn (Blues) |
| Charlies Wig | Laird Baird (Blues) | Tiny's Tempo (Blues) |
| (When I Grow To Old To Dream) | Marmaduke (Honeysuckle Rose) | Thriving From A Riff (Rhythm) |
| Chasin' The Bird (Rhythm) | Meandering (Embraceable You) | Visa (Blues) |
| Cheers | Merry-Go-Round | Warming Up A Riff (Cherokee) |
| Cheryl (Blues) | (Rhythm w/
Honeysuckle Rose Bridge) | Yardbird Suite |
| Chi Chi (Blues) | | |
| Confirmation | | |

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| Jumpin' The Blues | Merry-go-round |
| Lover Man | Night In Tunisia |
| A Night In Tunisia | Now's The Time |
| Salt Peanuts | Ornithology |
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| Bongo Beep | Quasimodo |
| Cherokee | Relaxin' At Camarillo |
| | She Rote |

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Ah-leu-cha	Chasin' The Bird	Marmaduke
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Barbados	Cosmic Rays	Passport
Billie's Bounce	Dewey Square	Red Cross
Bird Gets The Worm	Diverse	Scrapple From The Apple
Bloomdido	Donna Lee	Segment
Bluebird	K.C. Blues	She Rote
Blues For Alice	Kim	Steeple Chase
Buzzy	Koko	Suede Shoes
Cardboard	Klaunstance	The Bird
Celebrity	Laird Baird	Thriving On A Riff
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Crazeology

Drifting On A Reed (Big Foot)

Quasimodo

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A Charlie Parker Masterpiece down beat Music Workshop — *down beat* 37
(April 2) Page 34 - 35.

Embraceable You — notated by Jim Guiffre and Zito Carno reprinted in *down beat* Music Handbook 77

also

Journal of Jazz Studies. June 1975, Published by Rutgers Institute of Jazz Studies.

The musician should learn (memorize) the improvisation and play it with the record being careful to duplicate the time feel, inflections, vibrato, intensity, etc., as closely as possible. Next the player might take all of the II V7 patterns and transpose them to twelve keys varying tempo, volume, meter, register etc., until absolutely comfortable. Now the player might conceivably realize all of the II V7 situations in the tune being learned using one single pattern transposed to fit the harmonic situation. Next he should examine the various scale and melodic patterns to ascertain how the soloist uses them, then transpose the pattern to all keys, again varying musical components such as tempo, meter, volume, etc. Next he should do the same thing with cycles, turnarounds, etc., moving then from the highly specific environment of that particular composition to a more generalized musical situation.

ARTIST _____

Page _____

Title of composition:

Album:

Recording company:

Date:

Leader or sideman:

Instrument:

Tune type (circle one or more):

blues	jazz original
ballad	bebop
modal	Latin/Afro-Cuban/etc.
standard	other (specify) _____
free	

Tempo:

Key:

Dramatic devices (circle and describe):

- vibrato
- slurs
- rips
- growls
- glissandi
- articulation (specify):
- alternate fingerings
- harmonics
- other (specify):

Tessitura:

Scale preferences (circle one or more):

major (and derivatives)	blues
whole tone	pentatonic
diminished	chromatic
diminished whole tone	other (specify): _____
lydian dominant	

Prevailing scale patterns:

Recurrent patterns: (A) II V7

Turnbacks

Cycles

(B) Melodic patterns

(C) Rhythmic patterns

(D) Other formulae (I VI II V; III VI II V; half-step progressions, etc.)

PERFORMANCE PRACTICE

Developmental techniques: simple to complex
 (circle and describe) complex to simple

single climax
 many climaxes

vertical
 horizontal

chord referential
 thematic referential

use of sequence/call and response

use of quotes (what and where)

use of substitutions

rhythmic practices: double time
 half time
 assymetrical groupings
 reiterative
 non-reiterative

describe relationship to the basic time:

melody: folk-like
 wide expressively
 narrow expressively
 riff-like

bluesy
 bebop
 quartal
 other (specify)

General Comments:

ARTIST Charles Christopher Parker

Page _____

Title of composition: "Out of Nowhere"

Album: Charlie Parker: Volume II FS-232

Recording company: Everest Records (Archive of Folk and Jazz Music)

Date: 12/18/48

Leader or sideman: Leader

Instrument: Alto Saxophone

Tune type (circle one or more):

blues	jazz original
ballad	bebop
modal	Latin/Afro-Cuban/etc.
(standard)	other (specify) _____
free	

Tempo: ♩ = 168

Key: Concert G (Alto key of E)

Dramatic devices (circle and describe):

- (vibrato) varied
- (slurs)
- rips
- growls
- (glissandi)
- articulation (specify): varied
- alternate fingerings
- harmonics
- other (specify):

Tessitura: middle to high

Scale preferences (circle one or more):

(major (and derivatives))	blues
whole tone	pentatonic
(diminished)	(chromatic)
diminished whole tone	other (specify): _____
(lydian dominant)	

Prevailing scale patterns: See attached sheets

Recurrent patterns: (A) II V7 See attached sheets

Turnbacks

Cycles

(B) Melodic patterns See attached sheets

(C) Rhythmic patterns

(D) Other formulae (I VI II V; III VI II V; half-step progressions, etc.)

PERFORMANCE PRACTICE

Developmental techniques: simple to complex
 (circle and describe) complex to simple

single climax
 many climaxes

vertical
 horizontal

chord referential
 thematic referential

use of sequence/call and response

use of quotes (what and where)

use of substitutions

rhythmic practices: double time
 half time
 assymetrical groupings
 reiterative
 non-reiterative
 describe relationship to the basic time:

melody: folk-like	bluesy
wide expressively	bebop
narrow expressively	quartal
riff-like	other (specify) _____

General Comments:

Charles Parker: Out Of Nowhere

♩ = 168

Chord symbols and markings include: E, Gmi7, C7, Abmi7, Db7(b9), F#mi7, B7, A, (A), (B), and various rhythmic notations like triplets and slurs.

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Handwritten musical notation for the first system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes several measures with notes and rests, accompanied by chord labels: F#mi7, B7, E, Abmi7, and Gmi7. A wavy line below the staff is labeled "solos".

Handwritten musical notation for the second system, starting with a circled 'C' indicating a section. It continues with treble clef and three sharps key signature. Chord labels include E, Gmi7, C7, Db7, Abmi7, F#mi7, C#7, and B7. The notation features various rhythmic patterns, including triplets and sixteenth notes, and includes a wavy line labeled "solos".

Handwritten musical notation for the third system, starting with a circled 'D' indicating a section. It continues with treble clef and three sharps key signature. Chord labels include E, Gmi7, and B7(#9). The notation includes notes, rests, and a wavy line labeled "solos".

Handwritten musical score for guitar on page 31. The score consists of seven staves of music in the key of A major (three sharps). The notation includes various chords such as C7, E, Abm7, Db7(b9), F#m7, B7, Gm7, and F#m7. It also features triplets, slurs, and a double bar line at the end of the first section.

Four empty musical staves for guitar, located at the bottom of the page.

Charles Parker : Out of Nowhere

II V₇

1 Gmi₇ C₇

2

3

4

5

6

7 Abmi₇ Db₇ (b9)

8

9 Ami₇ (M₇) Db₇

10 Abmi₇ Db₇

11 F#mi₇ B₇ (#9)

Detailed description: This is a handwritten musical score for the jazz standard 'Out of Nowhere' by Charles Parker. The score is written on 11 staves, each beginning with a measure number (1-11). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Above the staves, there are handwritten chord annotations: Gmi₇, C₇, Abmi₇, Db₇ (b9), Ami₇ (M₇), Db₇, Abmi₇, Db₇, and F#mi₇, B₇ (#9). Some notes are marked with a 'y' (likely indicating a grace note or a specific articulation) and some are grouped with slurs. There are also some handwritten markings like '3' and 'b2' above notes, possibly indicating triplets or specific intervals. The score ends with a double bar line on the 11th staff.

Handwritten musical notation on six staves, numbered 12 through 18. The key signature is F# major (three sharps). The notation includes various chords and melodic lines with handwritten annotations.

Staff 12: Chords $F\#m_7$, B_7 , $A\flat m_7$, $D\flat_7$. Includes a triplet of eighth notes.

Staff 13: Similar to staff 12, with a triplet of eighth notes.

Staff 14: Continuation of the melodic line.

Staff 15: Chords $F\#m_7$, $B_7(b_9)$. Includes a slur over a group of notes.

Staff 16: Chords $F\#m_7$, $B_7(b_9)$.

Staff 17: Chords $F\#m_7$, B_7 .

Staff 18: Chords $F\#m_7$, B_7 .

Five empty musical staves for practice or additional notation.

ARTIST Charles Christopher Parker

Page _____

Title of composition: Now's The Time

Album: THE CHARLIE PARKER STORY

Recording company: Verve MGV 8001

Date: ?

Leader or sideman: Leader

Instrument: Alto Saxophone

Tune type (circle one or more):	(blues)	jazz original
	ballad	bebop
	modal	Latin/Afro-Cuban/etc.
	standard	other (specify) _____
	free	

Tempo: ♩ = 208

Key: Concert F (Alto - D)

Dramatic devices (circle and describe): (vibrato)
 (slurs)
 (rips)
 growls
 (glissandi)
 (articulation (specify):
 alternate fingerings
 harmonics
 other (specify): Bent notes

Tessitura: middle to high

Scale preferences (circle one or more):	(major (and derivatives))	(blues)
	whole tone	pentatonic
	diminished	(chromatic)
	diminished whole tone	other (specify): _____
	lydian dominant	

Prevailing scale patterns: mainly diatonic patterns

Recurrent patterns: (A) II V7) see attached sheet

(Turnbacks) see attached sheet

Cycles none

(B) (Melodic patterns) see attached sheet

(C) Rhythmic patterns straight ahead

(D) Other formulae (I VI II V; (III VI II V;)(half-step progressions,etc.))
SEE SHEET

PERFORMANCE PRACTICE

Developmental techniques: simple to complex neither
(circle and describe) complex to simple

single climax
(many climaxes)

(vertical)
(horizontal) BOTH

(chord referential)
thematic referential

use of sequence (call and response) (C) 1 thru 4

use of quotes (what and where) only his own (i.e., (A) 1-4
(C) 1-4

use of substitutions (D) 7-8 half step passing chords

rhythmic practices: (double time) (A) 10-11, (D) 8
half time
assymetrical groupings
(reiterative)
non-reiterative

describe relationship to the basic time: with the time
but relaxed and "laid back"

melody:(folk-like) (bluesy)
(wide expressively) (bebop)
narrow expressively quartal
(riff-like) other (specify) _____

General Comments:

Charles Parker: Now's the Time

♩ = 208

(A) F7

F7

F7

F7

F7

Bb7

Bb7

F7

F7

Ami7

D7

Gmi7

Gmi7

C7

F7

F7

(B) 3

F7

Bb7

F7

Ami7

Abmi7

Gmi7

Gmi7

C7

F7

Bb7

F7

F7

Bb7

Bb7

F7

Ami7

D7

Gmi7

C7

F7

F7

① F7 Bb7 F7

② F7 Bb7 F7

Charles Parker : Now's the Time

II V₇

1 *Emi7* *A7*

2 *Emi7* *A7(b9)*

3 *Emi7* *A7*

4 *Emi7* *A7*

5 *Ami7* *D7*

6 *F#mi7* *B7* *Emi7* *A7* (*III_{mi} VI₇ / II_{mi7} V₇*)

7 *F#mi7* *B7* *Fmi7* *Bb7 (1/2 step)*

Turnbacks

1 *D7* *Emi7* *F#7*

Now's the Time

melodic patterns

1 (Blues) D7

2 (Blues) D7

3 (Blues) D7

4 (Blues) D7

5 (Blues) D7

6 (Blues) D7

7 (Blues) D7

8 (Blues) D7

9 Blues

The page contains nine numbered melodic patterns in treble clef, each with a key signature of two sharps (F# and C#). The patterns are: 1. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 2. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 3. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 4. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 5. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 6. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 7. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 8. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4. 9. A sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

ARTIST Charles Christopher Parker

Page _____

Title of composition: "Hot House"

Album: An Evening at Home with the Bird

Recording company: Savoy NG 12152

Date: Ca 1948

Leader or sideman: Leader

Instrument: Alto Saxophone

Tune type (circle one or more): blues (jazz original)
 ballad (bebop)
 modal Latin/Afro-Cuban/etc.
 (standard) other (specify) _____
 free standard based "What is this thing
 Called Love".

Tempo: $\text{♩} = 190$

Key: Concert C (Alto key of A)

Dramatic devices (circle and describe) (vibrato)
 (slurs)
 rips
 growls
 (glissandi)
 (articulation) (specify) : varied
 alternate fingerings
 harmonics
 other (specify):

Tessitura: middle to high

Scale preferences (circle one or more): (major (and derivatives)) (blues)
 (whole tone)
 ascending m.m.i.emi7=(ascending (diminished) (pentatonic)
 m.m.) (chromatic)
 phrygian i.e. c7=phrygian diminished whole tone other (specify):
 lydian dominant ascending melodic
 minor, phrygian

Prevailing scale patterns: varied

Recurrent patterns: (A) (II V7) See attached sheet

Turnbacks

Cycles

(B) (Melodic patterns) See attached sheet

(C) Rhythmic patterns basically 8th notes

(D) Other formulae (I VI II V; III VI II V;) half-step progressions, etc.)

Tunes AABA
-8-8-8-8-

recurs in meas. 1 thru 4 of each (A) section

PERFORMANCE PRACTICE

Developmental techniques: (simple to complex) varied
(circle and describe) (complex to simple)

single climax
(many climaxes)

(vertical) both
(horizontal)

(chord referential)
thematic referential

use of sequence/call and response

use of quotes (what and where) "Moose the Mooch" (C)18-20
"Wm. Tell Overture" (C)29-32
"Put your little foot out" (D)16-17

use of substitutions

rhythmic practices: (double time) (A)21-22
(B)9-12
(C)10
half time
assymetrical groupings
(reiterative)
non-reiterative

describe relationship to the basic time: On top of the time.

melody: (folk-like) (bluesy)
(wide expressively) (bebop)
narrow expressively quartal
(riff-like) other (specify) _____

General Comments: Quotes and melodic patterns generally fall on places of repose i.e. Major chords or points of rest. Many dominant 7th are realized with the derived diminished chord i.e. G7=B 7. The dominant 7th chord is often realized with the phrygian scale i.e. G7=C phrygian.

Hot House

Ca 1948
Savoy MG 12152

♩ = 190

(A) Emi7 A7 Dmi7

G7 Bmi7 E7 A

Emi7 A7

Dmi7 G7 Bmi7

E7(#9) A

Ami7 D7 G

F7

Bmi7 E7 3 Emi7

A7 Dmi7 G7

Bmi7 E7 A

(B) Emi7 A7

This page contains a handwritten musical score for guitar, consisting of 12 staves of music. The key signature is D major (two sharps) and the time signature is 4/4. The score includes various chords and techniques:

- Staff 1:** Chords: Dmi7, G7, Bmi7. Techniques: accents (>), triplets (3).
- Staff 2:** Chords: E7, A.
- Staff 3:** Chords: Emi7, A7.
- Staff 4:** Chords: Dmi7, G7, Bmi7.
- Staff 5:** Chords: E7, A, Ami7.
- Staff 6:** Chords: D7, G.
- Staff 7:** Chords: F7, Bmi7.
- Staff 8:** Chords: E7, Emi7 (b5), A7, Dmi7.
- Staff 9:** Chords: G7, Bmi7, E7, A.
- Staff 10:** Chords: Emi7, A7. Techniques: circled C (C), triplets (3).
- Staff 11:** Chords: Dmi7, G7, Bmi7, E7.
- Staff 12:** Chords: A, Emi7.

A handwritten musical score for guitar, written in A major (two sharps) and 4/4 time. The score consists of 12 staves of music. The notation includes various chords, melodic lines, and technical markings such as triplets and slurs. The chords used are: A7, Dmi7, G7, Bmi7, E7#9, E7, A, Ami7, D7, G, F7, E7, Emi7, A7, Dmi7, G7, Bmi7, E7, A, Emi7, A7, Dmi7, G7, Bmi7, E7#9, A, Emi7, A7, Dmi7, G7, and E7#9. The score is marked with a circled 'D' at the beginning of the 10th staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several triplet markings. The overall style is that of a personal practice or teaching manuscript.

Bmi7 E7 A

Ami7 D7

G F7

Bmi7 E7

Emi7 A7 Dmi7

G7 Bmi7 E7

A

Charles Christopher Parker Hot House

II V7 patterns

1 *Emi7* *A7*

2

3

4

5

6

7

8

9

10

11

Handwritten musical score on ten staves, numbered 12 to 23. The key signature is D major (two sharps). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Chord symbols are written above the staves: Dmi7 (measures 12-19), G7 (measures 12-19), Bmi7 (measures 20-23), and E7 (measures 20-23). Measure numbers 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are written on the left side of the staves.

Handwritten musical score for guitar, measures 24-35. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and chord symbols. A 7th fret barre is indicated above the staff in measure 24. Chord symbols include Bm17, E7(7 9 / b 9), E7, Am17, and D7. The piece concludes with a final 7th fret barre in measure 35.

24 7^{th} fret barre

25

26

27

28

29

30 Bm17 E7(7 9 / b 9)

31 E7

32

33

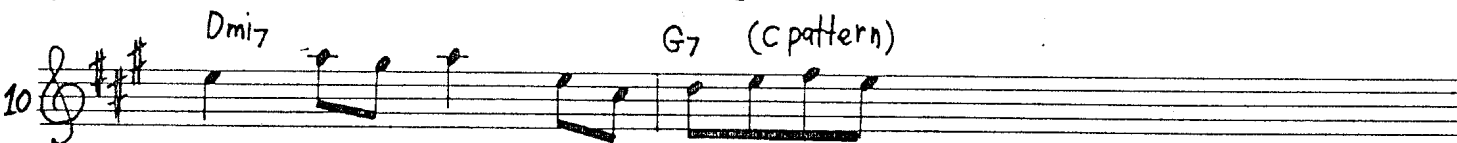
34 Am17 D7

35 7^{th} fret barre

7 

8 

9 

10 

Blank musical staves for practice or continuation of the exercise.

ARTIST Charles Christopher Parker

Page _____

Title of composition: "Perdido"

Album: The Greatest Jazz Concert Ever (previously Jazz at Massey Hall; Fantasy 6003)

Recording company: Prestige PR 24024

Date: May 1953

Leader or sideman: All-Star group

Instrument: Alto Saxophone

Tune type (circle one or more):

blues	(jazz original)
ballad	bebop
modal	Latin/Afro-Cuban/etc.
(standard)	other (specify) _____
free	

Tempo: ♩ = 184

Key: Concert B^b (Alto key of G)

Dramatic devices (circle and describe):

- (vibrato)
- (slurs)
- rips
- growls
- (glissandi)
- articulation (specify): varied
- alternate fingerings
- harmonics
- other (specify):

Tessitura: middle to high

Scale preferences (circle one or more):

(major (and derivatives))	blues
(whole tone)	pentatonic
(diminished)	(chromatic)
(diminished whole tone)	other (specify):
lydian dominant	_____

Prevailing scale patterns: See attached sheet

Recurrent patterns: (A) II V7 See attached sheet

Turnbacks

Cycles

(B) Melodic patterns See attached sheet

(C) Rhythmic patterns

(D) Other formulae (I VI II V; III VI II V; half-step progressions, etc..)

PERFORMANCE PRACTICE

Developmental techniques: (simple to complex)
(circle and describe) complex to simple

(single climax) (K) to (L)
many climaxes

(vertical)
(horizontal)

(chord referential)
(thematic referential) (B) 1-4; (H) 1-4

use of sequence/call and response
throughout throughout, i.e. (D) 1-8

use of quotes (what and where)
"Robin Hood" (I) 1-3

Chopin's Military Polonaise (J) 1-2

use of substitutions
more implied through scale choices than through
actual chord substitution, i.e. (E)8 ($\frac{1}{2}$ step); (K) 1-4

rhythmic practices:(double time) (K) 5-8
half time
assymetrical groupings
(reiterative)
non-reiterative

describe relationship to the basic time: on top

melody: folk-like	(bluesy)
(wide expressively)	(bebop)
narrow expressively	quartal
(riff-like)	other (specify) _____

General Comments:

Charles Parker : Perdido

Handwritten musical score for Charles Parker's "Perdido". The score is in G major, 4/4 time, with a tempo of 184 bpm. It is divided into five sections: A, B, C, D, and E. The notation includes various chords (Am7, D7, G, E7, B7, Bm7, F#m7, D7(#5), D7(b5), Bm7, E7(b9)) and melodic lines with slurs, triplets, and other musical markings.

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This page contains a handwritten musical score for guitar, consisting of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and techniques:

- Staff 1:** Chords $D_7(\#9)$, G , and $G(A\flat)$. Includes a trill and a grace note.
- Staff 2:** Chords F , $A_{mi}7$, D_7 , and G .
- Staff 3:** Chords $E_7(b9)$, $A_{mi}7$, and $D_7(b9)$.
- Staff 4:** Chords G , G , $F\#mi_7(b5)$, and G . Includes a circled G chord.
- Staff 5:** Chords $B_7(b9)$, $B_{mi}7$, and E_7 .
- Staff 6:** Chords $E_{mi}7$, A_7 , and triplets (3).
- Staff 7:** Chords $A_{mi}7$, D_7 , H , and $A_{mi}7$.
- Staff 8:** Chords D_7 , G , G , and G . Includes accents (>).
- Staff 9:** Chords $A_{mi}7$, D_7 , and G . Includes triplets (3).
- Staff 10:** Chords G , I , $A_{mi}7$, D_7 , and triplets (3).
- Staff 11:** Chords G , G , $E_7(b9)$, and $A_{mi}7$.
- Staff 12:** Chords $D_7(b9)$, G , and G .

Handwritten musical score for guitar, featuring ten staves of music in G major. The score includes various chords and melodic lines with fingerings and accents.

Chords and markings include:

- Ami7
- D7
- G
- Bmi7
- E7(b9)
- Ami7
- D7(b9)
- G
- G
- (K) B7(b9 #5)
- B7
- E7(b9 b5)
- E7(b9 b5)
- Emi7
- A7
- Ami7
- D7
- (L) Ami7
- D7(b9)
- G
- G
- Ami7
- D7
- G
- G
- G

The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter notes, eighth notes, and sixteenth notes. Some notes are marked with accents (^) and slurs. Fingerings (1-4) and triplets (3) are indicated throughout the piece. The score concludes with a wavy line on the final staff.

Four empty musical staves at the bottom of the page, provided for additional notation or practice.

Charles Parker: Perdido

II V₇

1 *Am*₇ *D*₇

2

3 * favorite pattern

4

5 3

6

7

8

9

10

11

12 *F#m17* *B7*

13 *Bm17* *E7* * favorite pattern

14 *#0*

15 *Em17* *A7*

16

17 *Bm17* *E7(b9)*

18 *Bm17* *E7(b9)*

19 *B7(b9 #5)*

20 *E7(b9 b5)*

Melodic Patterns

* a favorite quote of virtually all of the bebop players

The Language

All of the II V7 and melodic patterns, cycles, turnarounds, etc., which have been abstracted from a wide variety of musical situations, have been transposed to the key of C. In order to derive maximum benefits from their study, the reader is encouraged to transpose the patterns to all keys, varying musical components such as tempo, meter, volume, register, vibrato and articulation.

Whenever possible, the author has grouped many of the melodic patterns according to scale or mode; e.g., lydian dominant patterns, diminished patterns, etc. This practice allows the student to see at a glance the soloist scale preferences in a variety of musical environs. (The chord to scale syllabus in the front of this book will be an invaluable aid in determining why and how the soloist chose a particular scale).

Once the material has been understood and internalized, the reader should begin striving to personalize the myriad patterns and scales in a way compatible with his/her own musical philosophy.

Finally, this series of monographs provides the jazz musician/teacher at whatever level of development the unique opportunity to "study with" John Coltrane, Miles Davis, Charlie Parker, et al.

Selected II V₇ patterns of Charles Parker

The image displays ten numbered musical staves, each containing a melodic line in treble clef. The patterns are as follows:

- ① **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ② **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ③ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ④ **Dmi₇** (D4, E4, F4, G4) | **G₇(#5)** (A4, B4, C#5, D5)
- ⑤ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ⑥ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ⑦ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ⑧ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ⑨ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)
- ⑩ **Dmi₇** (D4, E4, F4, G4) | **G₇** (A4, B4, C5, D5)

⑪ *Dmi7* *G7(#9 #5)*

⑫ *Dmi7* *Abmi7* *D♭7*

⑬ *Dmi7* *Abmi7*

⑭ *Dmi7* *G7 #9*

⑮ *Dmi7* *G7*

⑯ *G7(b9)*

⑰ *G7(#5)*

⑱

⑲

⑳ *Dmi7* *G7(b9)*

㉑ *G7*

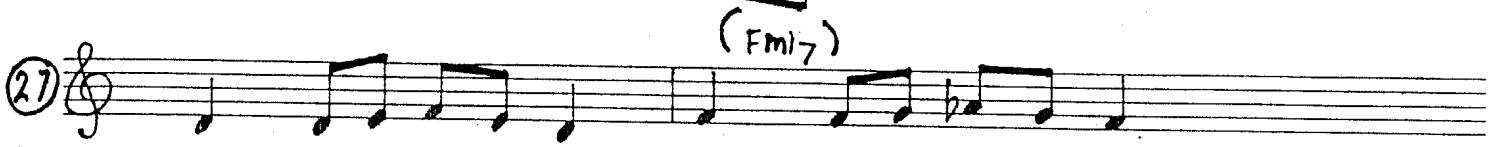
㉒ *G7(b9)*

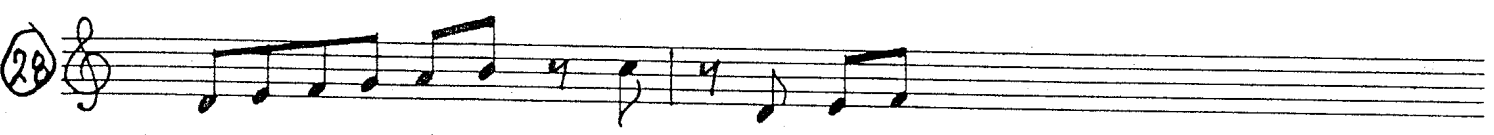
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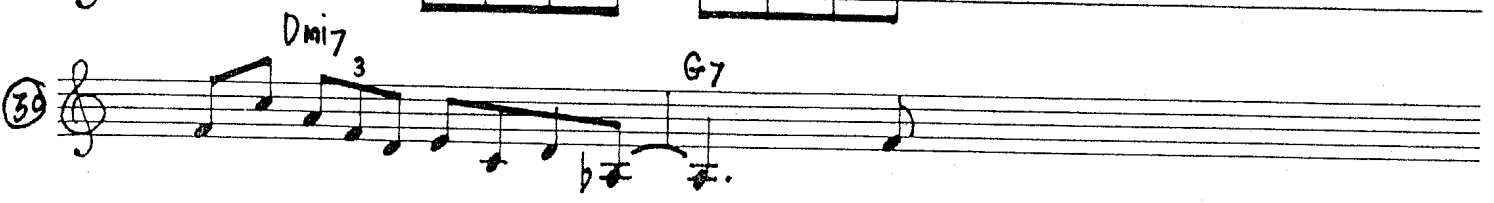
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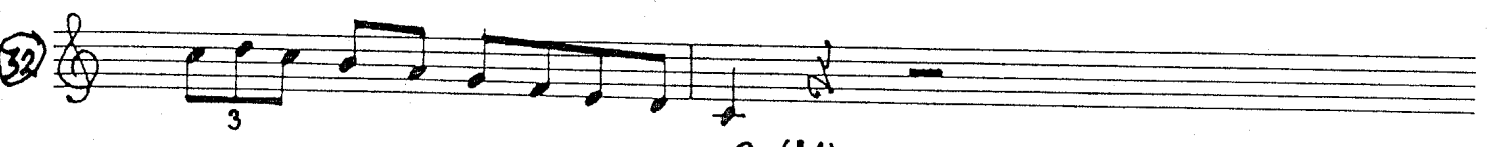
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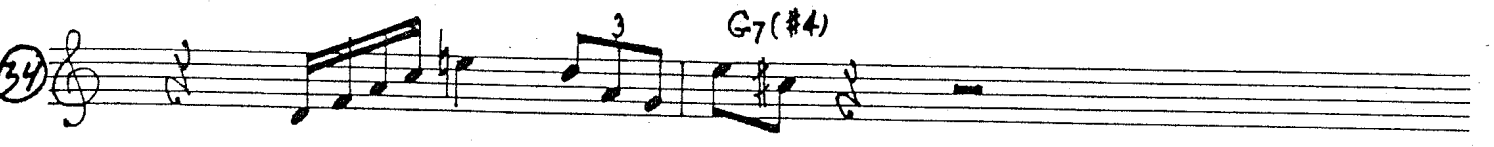
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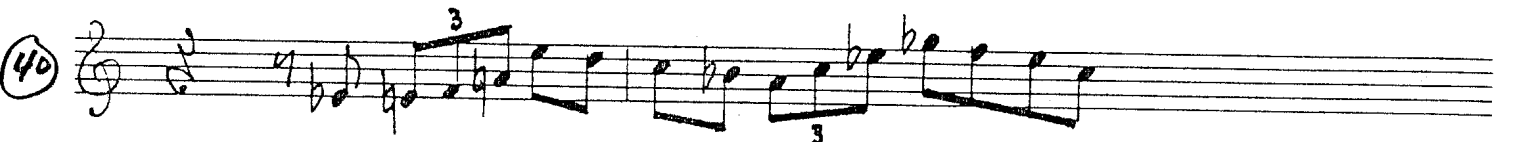
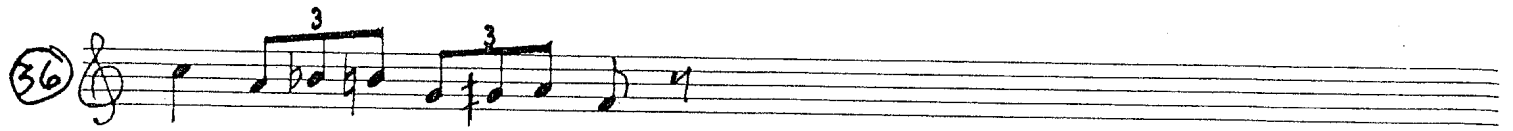
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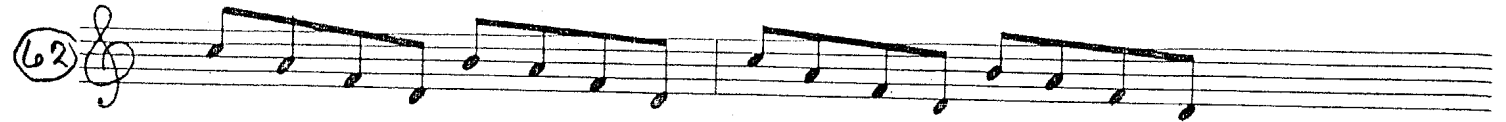
60

$G_7 \#9$


Dmi_7

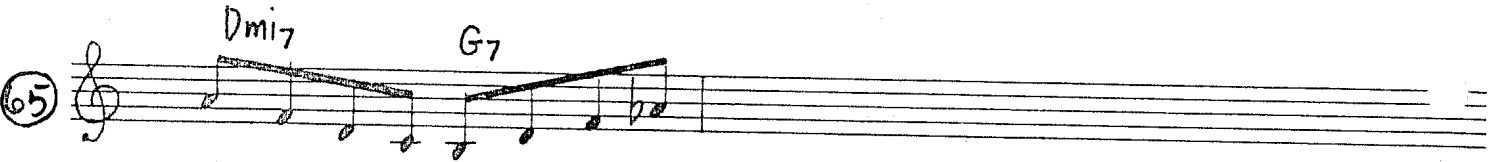
Detailed description: This page contains 16 numbered musical staves, each with a treble clef and a 4/4 time signature. The staves contain various musical exercises. Staff 47 features a sequence of eighth and sixteenth notes with sharp and flat accidentals. Staff 48 includes a triplet of eighth notes. Staff 49 has a triplet of eighth notes and a triplet of sixteenth notes. Staff 50 contains a triplet of eighth notes. Staff 51 shows a sequence of eighth notes with a final double bar line. Staff 52 includes a triplet of eighth notes and a triplet of sixteenth notes, with a $G_7 \#9$ chord symbol. Staff 53 has a triplet of eighth notes. Staff 54 contains a sequence of eighth notes. Staff 55 features a sequence of eighth notes. Staff 56 includes a sequence of eighth notes with a final double bar line. Staff 57 has a triplet of eighth notes and a triplet of sixteenth notes. Staff 58 contains a sequence of eighth notes. Staff 59 includes a sequence of eighth notes with a Dmi_7 chord symbol. Staff 60 features a sequence of eighth notes.

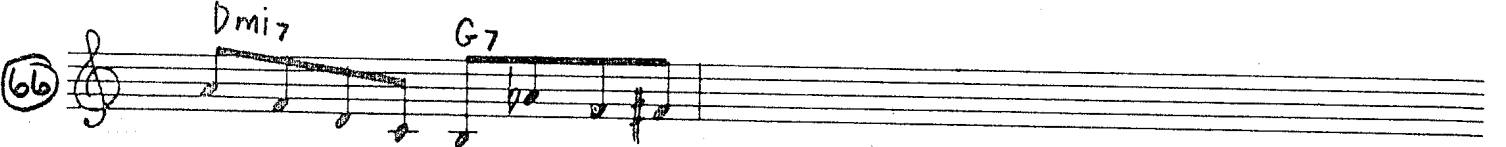
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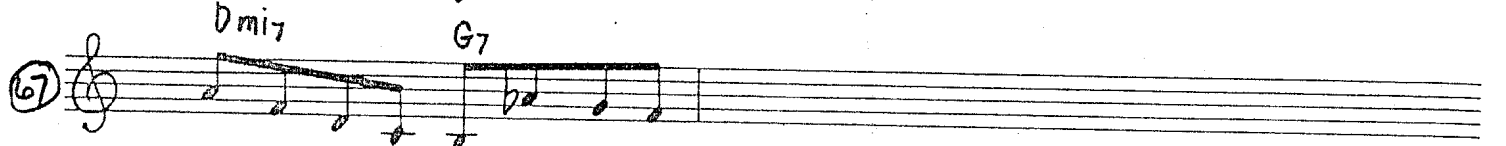
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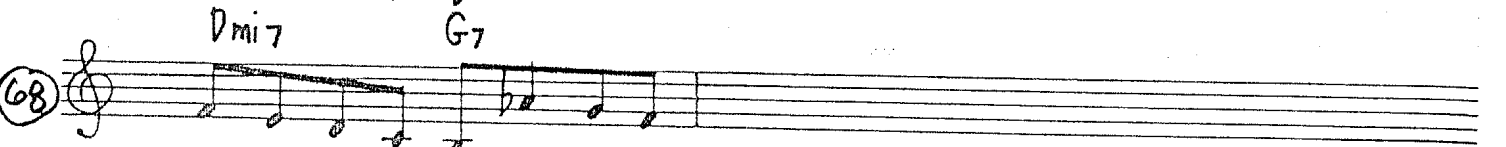
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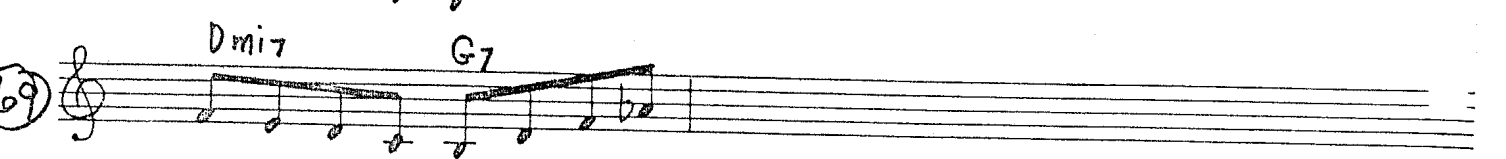
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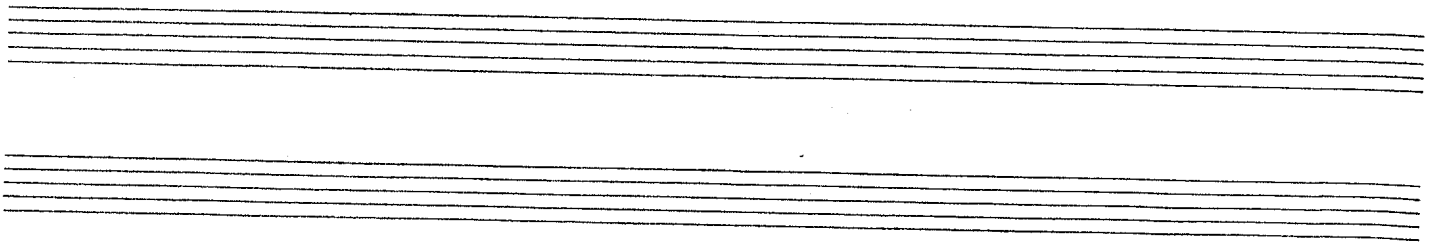
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67 

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Selected Melodic Motives (all patterns over C or C7)

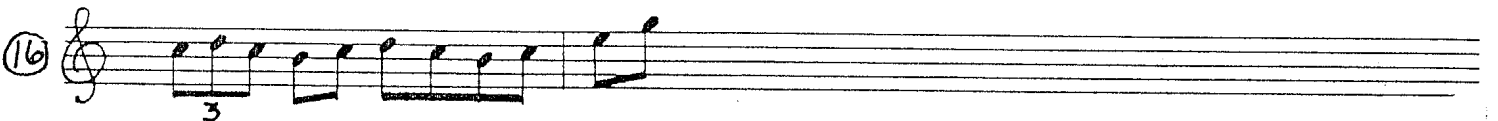
11 melodic motives in treble clef, numbered 1 through 11. Motives 2, 3, 4, 6, and 10 include triplets. Motive 11 is labeled '(Blues scale)'. The notes are written in black ink on a five-line staff.

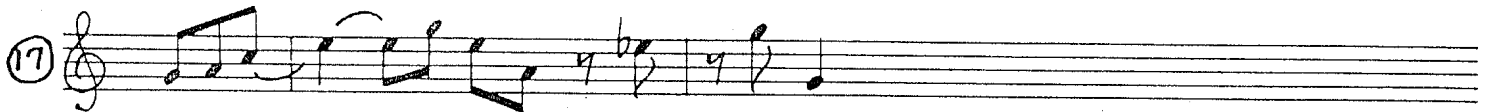
⑫ 

⑬  'High Society'

⑭ 


⑮ 

⑯ 

⑰ 

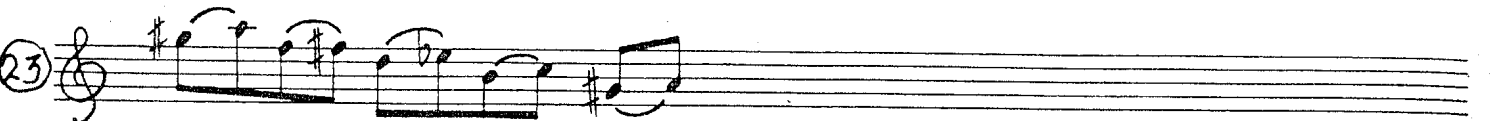
⑱ 

⑲ 

⑳ 

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24

25

26

27

28

29

30

31

32

33 (c minor break) from Night in Tunisia

melodic patterns on the whole tone scale (all patterns over $C_7^{\#5}$ or Gmi_7)

① $C_7^{\#5}$ (Gmi)

②

③

④

⑤

⑥

⑦

⑧

⑨

melodic patterns on the diminished scale (all patterns over C_7b9)

① C_7b9

②

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

⑨ 

⑩ 

melodic patterns on the Lydian dominant (all patterns over C7 #11)
C7(#11)

① 

② 

③ 

④

⑤

⑥

⑦

⑧

⑨

⑩

melodic patterns on the Blues (all patterns over C or C7)

C/C7

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

