

# CHARLIE PARKER

## FOR GUITAR

by Mark Voelpel



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# INTRODUCTION

Charlie Parker began his recording career as a bandleader in 1945, when he was twenty-five years old. He lived only nine years and a few months longer. During that brief time, however, he created a musical legacy that continues to influence the world of jazz and American music in general.

It is difficult to imagine the direction modern jazz might have taken were it not for Charlie Parker. Some important elements of the groundbreaking style of bebop were developed by Parker's contemporaries—such as Dizzy Gillespie, Thelonious Monk, and Kenny Clarke—but it was Parker who most successfully and dramatically brought his own personal musical influences and innovations into the style. The combination of his sense of melody, harmonic understanding, and rhythmic flexibility, along with his technical ability to execute his ideas at virtually any tempo or in any key, was revolutionary.

Parker profoundly influenced an entire generation of jazz players through his recordings and live performances. There are a vast number of jazz artists whose music may have developed differently (or perhaps not at all) without Parker's inspiration. Today, countless jazz artists continue to study Parker's style and play and record his compositions. Elements of his style can be heard in movie and television scores and even commercials. In jazz education at the university level, bebop is considered foundational.

All of Parker's studio recordings are still available. In fact, virtually every recording of Parker ever made has been released. These include studio alternate takes and outtakes, radio broadcasts, and live amateur recordings. More than one hundred Charlie Parker CDs are available in the United States alone. Numerous books have been written about his life and music, and he has been the subject of a major Hollywood movie and a television documentary. He can be seen and heard performing on CD-ROM, and the Internet has countless websites that contain information about him.

Parker's music developed despite his erratic, self-destructive lifestyle and survived in spite of the initial negative reception it received from many older jazz musicians, jazz critics, and the general public. Charlie Parker's music, like all great art, remains as vital today as when he created it.

## ACKNOWLEDGMENTS

First and foremost, I thank God for giving Charlie Parker the great musical and intellectual gifts necessary to create the music presented in this book, and also providing me with the opportunity to write it.

I also wish to thank several people who contributed in various ways to the writing of this book: Dad, Mom, Niki, Randi, Pastor Tommy Paino III, Frank Bradford, Eric Anderson, Doug Henthorn, and my many guitar students over the years who have expressed an interest in jazz and blues guitar playing.

Books by jazz scholars and educators David Baker, Thomas Owens, Carl Woideck, and Lawrence O. Koch have provided valuable insight into Charlie Parker's music. They are recommended for further study and are cited in the bibliography.

Special thanks goes to Charlie Parker and all the other jazz innovators who have contributed so much to the world of music.

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# THE TRANSCRIPTIONS

A young pianist who was on the Jazz at the Philharmonic tour in the fall of 1955 posed a question to one of the tour stars, Lester Young:

“Once I asked Prez why he didn’t play certain licks, which everyone I knew did, knocking out a few of them on the piano for him. His face took on a great incredulity, and he fired back, “That’s the way Bird played!” He paused, and then said, “He plays those licks, I play my licks, you play your licks.” I nearly fell off the piano bench from the weight of his truth.” (from *Lester Young* by Lewis Porter—Bobby Scott is quoted)

Few jazz musicians will ever reach the depth of originality that Lester Young obtained—after all, Charlie Parker learned *his* solos and licks when he was young. I think most of us can be excused for wanting, in fact *needing*, to gain a familiarity with how Parker played. As the story points out, by 1955 Parker’s licks were already in common circulation among all young jazz players, regardless of what instruments they played.

Working with transcriptions gives us the opportunity to learn a lot from Parker’s style. If you listen to jazz much at all, you have heard many of these lines countless times before and may already use some of them without knowing where they originated. Others, once you have them under your fingers, will likely become part of your improvising vocabulary. In the next section of this book, I will attempt to explain how and why some of these lines sound so great.

Almost all of the music in this book has been transcribed from the originally released master takes of Parker’s studio recordings (any exceptions are indicated in the text that precedes the transcriptions). The tunes are presented in the order in which they were recorded, spanning the years 1945 through 1953.

Definitions of some saxophone techniques found in Parker’s music, and the notation used for them in the transcriptions, are given below.

**Scoop:** This is an expressive device that begins by playing a note on the saxophone with a loosened embouchure (lip and jaw pressure) and a relaxed larynx. This causes the note to start below the normal “fingered” pitch and allows the player to bend the pitch upward as he resumes normal playing tension. Parker played scoops both as grace notes and with specific rhythmic durations.

In the transcriptions, all scoops are labeled “alto scoop” (or simply “scoop”) and show the chromatic pitches that Parker started at and passed through as he approached his target pitch. Keep in mind that a scoop is a continuous microtonal slur of pitch (like a string bend on the guitar), while the notation used in this book breaks a scoop up into half-step increments and shows them as slides. This format is useful because jazz guitarists usually translate horn scoops by sliding up the fingerboard to reach the target pitch. A short example of how scoops can also be translated into string bends is included with the transcription of “Parker’s Mood.”

**Fall:** A fall is a continuous slurred descent in pitch, usually produced on the saxophone by rapidly fingering descending notes, often while simultaneously bending the pitch downward. No definite ending pitch is heard because the volume fades before one can be perceived. These are notated with a \ symbol and are executed on the guitar by sliding downward in pitch several frets and then damping the string while still moving, avoiding a discernable ending pitch.



Parker sometime executed a simple descending pitch bend at the end of a note's duration—these are indicated in the transcriptions with \ and the label “short fall.”

**Other note bends:** Parker sometimes played two consecutive notes by fingering and playing the first and then rapidly bending the pitch downward to produce the second. These are labeled “alto bend” in the standard notation and shown as pull-offs or slides for the guitar.

**Vibrato:** Saxophone vibrato can involve varying degrees of both pitch and volume modulation. The component of pitch oscillation is generally accomplished by repeatedly lowering the pitch and then bringing it back up to normal. (Note how this differs from guitar vibrato, which is performed by raising the pitch and returning it to normal.)

Parker consciously chose not to use vibrato as much as the jazz horn players that preceded him. When he did use it, it was usually *terminal vibrato* (only toward the end of a sustained note's duration). His vibrato was also slower and used less pitch modulation. Because of the subtlety of Parker's vibrato (and the relative differences found in most guitarists' vibrato), the transcriptions do not indicate instances where it occurs. It fits the idiom of bebop much better to use no vibrato than to use too much. If you hear vibrato in the original recordings and want to add it, try to keep it in character.

Ghost notes are not used in these transcriptions. Rests are notated wherever there are no truly discernable saxophone notes present in the recordings.

Slurs (hammer-ons, pull-offs, and slides) are generally included in the music in an attempt to make the guitar sound as horn-like as possible. They do not necessarily represent Parker's exact saxophone articulation. Notice that, for the guitar, the “ands” of beats are frequently picked and the downbeats are frequently slurred to. This is a representation on the guitar of a common approach that jazz horn players use to articulate swung eighth notes.

The picking of consecutive strings with one continuous upstroke or downstroke (“sweep pick” or “rake”) is indicated with directional picking symbols. They are an aid to producing the speed required.

The accompaniment chords are based on the “common changes” for the tunes. On a few tunes, some of the chord enrichment and substitute changes are shown. But generally these elements, as well as the various types of rhythmic duration and syncopation, are not transcribed.

Playing Charlie Parker's music on the guitar poses many interesting challenges. Common jazz guitar approaches to technique were used as much as possible in the choice of positions and fingerings. But the complexity of the music sometimes creates unusual technical difficulties, while, at the same time, allowing multiple solutions. Feel free to make any changes that could help you better perform the music.

Fortunately, it is not necessary to play Parker's music up to the recorded tempo in order to derive musical enjoyment or gain musical insight. For decades, musicians have benefited from playing and studying Parker's music, even though they (like myself) lack the technical virtuosity that he possessed.



# CHARLIE PARKER'S MUSIC

Although Charlie Parker was interviewed many times during his career, he unfortunately provided very little solid information about how he improvised or composed. The comments he made about his music were frequently more philosophical than technical. Here are a couple taken from a *Down Beat* magazine article by Michael Levin and John S. Wilson (first printed in the September 9, 1949 issue and reprinted March 11, 1965):

“Music is your own experience, your thoughts, your wisdom. If you don’t live it, it won’t come out of your horn.”

“It’s just music. It’s playing clean and looking for the pretty notes.”

During a radio interview on WHDH, Boston from January 1954, alto saxophone player Paul Desmond asked Parker about a musical quote that Parker had played on a recording—Desmond had recognized it as coming from a widely used saxophone exercise book. Parker responded, “Well, that was all done with books, you know. Naturally, it wasn’t done with mirrors this time, it was done with books.”

Parker also stated during this interview that he “used to put in at least eleven, eleven to fifteen hours a day” practicing the alto saxophone, when he was learning to play while living at his mother’s house in Kansas City, Missouri. Parker had played baritone horn in his high school band, but never received formal instruction on the saxophone.

Pianist and bandleader Earl Hines employed both Parker and Dizzy Gillespie in early 1943. (The twenty-two year-old Parker was hired to play tenor saxophone.) Hines was astonished that, after rehearsing new tunes once or twice, Parker would have all his parts memorized and never had to use the written music again. Hines also remembered that between shows Parker and Gillespie would play together using trumpet and saxophone exercise books. “They’d insert these passages that they would play in tunes that would come up. Whenever a chord would strike them, with the memories both of them had, why they’d just take one of those passages from one of those exercise books and insert them in one of the tunes.” (*Bird, The Legend of Charlie Parker* edited by Robert Reisner.)

The interview with Paul Desmond and comments by Earl Hines bring out some interesting facts: As a teenager, Parker was highly motivated to learn his instrument and develop instrumental technique, and this inclination toward study and practice continued at least through his early twenties. Also, by this time (and probably much earlier), Parker could easily recall and play music that he had learned. During improvisation, he could freely use melodies that he knew—either from exercise books or, much more importantly, licks that he created himself or learned from other jazz artists—whenever he “heard” that they fit the harmonic structure of a song.

Parker’s gift of aural recall allowed him to insert musical quotes from popular songs and classical music into his improvisations—a practice he enjoyed throughout his career, especially in live performance. He could also easily play common jazz tunes in unusual keys. This is something bebop players did occasionally to discourage musicians who didn’t understand the new style from sitting in.



Parker's real growth as a jazz musician started when, as a sixteen-year-old, he began studying the style of Lester Young, learning many of his licks from records. (Parker reportedly learned and could play Young's complete solos from *Lady Be Good* and *Shoe Shine Boy*.) Early recordings of Parker indicate that he had also studied records by Coleman Hawkins and Roy Eldridge. Around this time, Parker and other Kansas City musicians received coaching on chords and chord progressions from a local guitar player named Efferege Ware. This would have provided Parker with a foundation for understanding what he learned in independent study.

Parker was greatly influenced by one of his employers in Kansas City, alto saxophone player and bandleader Buster Smith. Smith became a mentor to Parker, and Parker reportedly imitated his style of improvisation, including his cutting tone and avoidance of overly dramatic vibrato. Smith also helped Parker develop double-timing (improvisation in sixteenth notes, rather than eighth notes, as if the tempo had doubled).

Parker's first trip to New York City in 1939 was prompted by the fact that Smith had moved there. Speaking of this time in New York, where he stayed for most of 1939, Parker said, "I used to hang around with a guitarist named Bidy Fleet. We used to sit in the back room at Dan Wall's chili joint and other spots uptown, and Bidy would run new chords." (*Inside Jazz* by Leonard Feather) Parker frequently jammed in Harlem at Dan Wall's Chili House and Monroe's Uptown Club during this period.

The best known statement that Parker made about his musical development refers to one of those jam sessions. The quote appears to have originated in the interviews conducted for the above-mentioned *Down Beat* magazine article and was first published in its entirety in the book *Hear Me Talkin' To Ya* by Nat Shapiro and Nat Hentoff.

"I remember one night before Monroe's I was jamming in a chili house on Seventh Avenue between 139th and 140th. It was December, 1939. Now, I'd been getting bored with the stereotyped changes that were being used all the time at that time, and I kept thinking there's bound to be something else. I could hear it sometimes but I couldn't play it. Well, that night, I was working over *Cherokee*, and as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive."

This quote identifies a tune (*Cherokee*—see the notes for *Ko Ko*) and a place and time when Parker felt he had a musical breakthrough. Parker apparently found new ways to use the 9ths, 11ths, and 13ths of chords in his playing—but he doesn't specify how. Perhaps he discovered that by playing these higher intervals on the beats, rather than on the "ands," he could give them more prominence. Maybe he found he could highlight them by playing them as the highest pitches of arpeggios or of certain licks. Parker *did* use all of these approaches, and more, to emphasize the higher intervals that he played over all chord types.



Parker's meaning of the term "higher intervals" may have included the altered 5ths and 9ths of dominant-seventh chords. ( $\flat$ 5ths are equivalent to  $\sharp$ 11ths, and  $\sharp$ 5ths are equivalent to  $\flat$ 13ths.) There is good reason to believe that it was during this general period of time that Parker discovered or systematized ways to use these intervals. Consider the entire quote from the book *Inside Jazz*, in which Parker describes experimenting with new harmonic concepts: "We used to sit in the back room at Dan Wall's chili joint and other spots uptown, and Biddy would run new chords. For instance, we'd find that you could play a relative major, using the right inversions, against a seventh chord, and we played around with flatted fifths."

Parker seems to have been referring to playing over a dominant seventh chord using the tones of a major arpeggio (other than the dominant seventh chord's foundational triad.) The superimposition of one chord over another creates extensions and/or altered chord tones (of the original chord). This was of obvious interest to Parker, as evidenced by his comments about "higher intervals" and "flatted fifths." He may have experimented with all the possible major arpeggios against dominant seventh chords, finding and refining sounds that he liked.

In his book *Charlie Parker: His Life and Music*, Charlie Parker scholar Carl Woideck points out a specific major arpeggio/dominant seventh chord relationship that Parker used while improvising on his earliest known recording (see discography). This amateur recording is from 1940, the year following his chili house "discovery." During an unaccompanied performance of *Body and Soul*, Parker played an almost two-octave descending and then ascending D major arpeggio at a point where an  $A\flat$ 7 chord exists in the original chord progression. The tones of a D major arpeggio are equivalent to the  $\flat$ 5th (D),  $\flat$ 7th (F $\sharp$ ), and  $\flat$ 9th (A) of an  $A\flat$ 7 chord.

**FIG. 1**

Chord labels:  $E\flat m7$ ,  $A\flat 7$  (D7),  $D\flat$

ETC.

TAB: 6 5 2 3 2 3 2

This type of superimposition, known as a *tritone substitution*, is now commonly used by jazz players. Tritone substitution is generally defined as playing the complete four-note dominant seventh chord that lies a tritone (three whole steps) away from the root of the original dominant seventh chord. (In practice, not all of the four tones are necessarily played and other tones from a corresponding scale may be added.) A complete D7 arpeggio played over an  $A\flat$ 7 chord would include the notes shown above plus a C note—the  $\flat$ 7th of D7, which is equivalent to the 3rd of  $A\flat$ 7. Parker frequently used tritone substitution, and it is even found built into one of his favorite licks (see the notes on *Billie's Bounce*).

**FIG. 2**

Chord labels:  $A m7$ ,  $D 7$  ( $A\flat 7$ ),  $G m7$

ETC.

TAB: 12 12 10 11 8 9 10

Labels:  $\flat$ 7th, 5th, 3rd, 4th, Tones of  $A\flat 7$



In his earliest recordings and throughout his career, Parker improvised using all the possible “higher intervals” over dominant seventh chords: 9ths,  $\flat$ 9ths,  $\sharp$ 9ths, 11ths,  $\sharp$ 11ths ( $\flat$ 5ths), 13ths, and  $\flat$ 13ths ( $\sharp$ 5ths). Parker’s usage of these tones is discussed further here and in the notes that precede individual transcriptions.

Parker continued to develop his ideas and technique over the next several years as he played in bands led by Jay McShann, Earl Hines, and Billy Eckstine. Parker’s most important musical associate was Dizzy Gillespie, who also played with Hines and Eckstine. Gillespie and Parker shared a passion for the new musical ideas that were being developed in the late-night jam sessions in Harlem, and in 1945 their collaboration led to the first recordings totally in the new style of jazz—this came to be known as bebop.

Before we examine more elements of Parker’s music, it is useful to mention an oversimplification that is sometimes presented as the basis for understanding and creating jazz. Parker’s music (bebop and jazz in general) can not be grasped by trying to reduce it to the use of appropriate scales over chords. The study of the relationship of scales and chords and their harmonic function is important—in fact, it is a prerequisite for understanding much of the material presented here. However, it alone can never adequately prepare anyone to understand or play jazz.

Parker did, of course, use scalar material in his playing, but other elements such as his rhythmic placement of notes, use of chromatic passing and leading tones, arpeggiation, voiceleading and resolution, implied substitute chord changes, sequencing, and expressive devices all play an important role in his style.

When Parker used tones from the various modes of common scales (major, ascending melodic minor, harmonic minor, and diminished), he certainly knew the harmonic effect that would be produced by the intervals and patterns he played. However, based on his own statements, it is likely that he thought more often in terms of intervals played over chords rather than in terms of scalar nomenclature.

Following are some brief explanations and examples of musical devices that Parker used. As you will see, it is possible to view Parker’s music from several different, though sometimes overlapping, perspectives.

One of Parker’s favorite melodic and rhythmic devices was an ascending arpeggio played as an eighth-note triplet. Parker exhibited his harmonic knowledge by using some of these arpeggios for multiple chord types. The highest tone of each arpeggio can be considered its target pitch. Notice how more than half of these target tones are “higher intervals” of the chords over which they were played.

Parker used the first arpeggio as a Gm7, an E $\flat$ maj9, a B $\flat$ 6, and a C11 (or Cm11). In his book *Bebop, The Music and its Players*, Charlie Parker scholar Thomas Owens identifies this particular arpeggio as one of Parker’s most frequently played figures.

FIG. 3

FIG. 3 shows four arpeggios, each an eighth-note triplet, on a treble clef staff with a flat key signature. The arpeggios are labeled with chords: Gm7, E $\flat$ maj9, B $\flat$ 6, and C11(Cm11). Below the staff is a guitar tablature with fret numbers 12, 11, 10, 13. The Gm7 arpeggio notes are R,  $\flat$ 3rd, 5th,  $\flat$ 7th. The E $\flat$ maj9 arpeggio notes are 3rd, 5th, 7th, 9th. The B $\flat$ 6 arpeggio notes are 6th, R, 3rd, 5th. The C11(Cm11) arpeggio notes are 5th,  $\flat$ 7th, 9th, 11th.



The arpeggio was sometimes preceded with an F# note, which functioned as a leading tone.

FIG. 4

FIG. 4 shows a musical example in a key signature of one flat with a sharp sign. The melody begins with an F# note, followed by a triplet of notes. The guitar tablature below indicates frets 11, 12, 11, 10, and 13.

Parker sometimes applied different rhythms to this arpeggio (this also applies to some of the arpeggios in the following examples).

FIG. 5

FIG. 5 shows a musical example in a key signature of one flat with a sharp sign. The melody features a triplet of notes followed by a quarter note, then another triplet of notes. The guitar tablature below indicates frets 11, 12, 11, 10, 13, 12, 11, 10, and 13.

Parker used the next arpeggio as a Gm9, a C13, and a Bbmaj7. (Once again, the note preceding the triplet was not always played.)

FIG. 6

FIG. 6 shows three measures of music. The first measure is labeled Gm9, the second C13, and the third Bbmaj7. The melody consists of triplets of notes. The guitar tablature below indicates frets 7, 8, 7, 6, 5 for each measure.

Parker frequently used this type of arpeggio to play over dominant ninth chords.

FIG. 7

FIG. 7 shows a musical example in a key signature of one flat with a sharp sign. The melody starts with a C9 chord, followed by a triplet of notes. The guitar tablature below indicates frets 10, 9, 8, 6, and 10.

With a slight alteration, Parker made the previous arpeggio fit dominant seven flat nine chords and minor seven flat five chords.

FIG. 8

FIG. 8 shows two measures of music. The first measure is labeled C7b9 and the second Gm7b5. The melody consists of triplets of notes. The guitar tablature below indicates frets 10, 9, 8, 6, 9 for each measure.



Parker also liked to play a series of chromatic pitches in eighth- (or sixteenth-) note triplets to set up a target pitch on the next beat. These target pitches were generally chord tones—roots, major or minor thirds, perfect fifths, flat sevenths, or ninths. Notice that the first note of the triplet is also a chord tone or extension.

**FIG. 9**

**TO THE ROOT**

C7 Cm7 C Em7b5

6th R b3rd R 5th 3rd R b3rd

TAB

**TO THE FIFTH**

Bb

**TO THE FIFTH AND BACK TO THE THIRD**

Bb

3rd 5th 3rd 5th 3rd

TAB

**TO THE 7TH**

D7

**TO THE NINTH**

Bb F

b9th b7th 7th 9th 4th 9th

TAB



Parker enjoyed playing at brisk tempos during which the triplets we have already seen would appear within lines made up predominantly of swung eighth notes.

When we hear or play swung eighth notes, it is natural to perceive the notes played on the beats as having more harmonic importance or “weight” than those played on the “ands” (unless the “and” is a syncopated quarter note tied over to the next beat, or is followed by a rest). The natural tendency to “feel” the notes on the beats more strongly is reinforced in swing rhythm by the fact that they have a duration that is approximately twice as long as those played on the “ands.” Examining Parker’s music from this perspective allows us to see how he balanced his lines.

Parker frequently played lines like these over dominant seventh chords:

FIG. 10A

FIG. 10A shows a melodic line in 4/4 time over four measures of dominant seventh chords: C7, D7, Bb7, and Bb7. The melodic line consists of swung eighth notes. The guitar fretboard diagram below shows the fingerings for each measure: Measure 1 (C7) uses fingers 8, 12, 11, 10, 8, 10, 9, 8, 11; Measure 2 (D7) uses fingers 14, 12, 15, 14, 13; Measure 3 (Bb7) uses fingers 6, 9, 8, 6; Measure 4 (Bb7) uses fingers 6, 8, 7, 5, 8, 7, 6, 5.

FIG. 10B

FIG. 10B shows two melodic lines in 4/4 time. The first line is over Bb7 and F chords, and the second line is over an F7 chord. The guitar fretboard diagrams show fingerings: for Bb7 (5, 8, 8, 6, 7, 8, 9) and F (5); for F7 (6, 5, 4, 8, 7, 5).

Preeminent jazz educator and author David Baker found this type of chromatically enriched line (illustrated above) so often in bebop music that he derived a scale from it. He named it the bebop dominant scale and developed rules for its usage in his book *How to Play Bebop, Volume One*. This scale (usually played in descending fashion) places only the tones of a dominant seventh chord on the beat by using the mixolydian mode with a chromatic passing tone (the major seventh) between the scale tonic and the flat seventh. The C bebop dominant scale shown below also applies to a Gm7 chord—Parker often treated the iim7 (Gm7) and the V7 (C7) interchangeably.

FIG. 11

FIG. 11 shows the C Bebop Dominant Scale over a C7 chord. The scale is written in 4/4 time and consists of the notes: C (R), Bb (b7th), G (5th), F (3rd), and C (R). The guitar fretboard diagram shows fingerings: 8, 12, 11, 10, 8, 10, 9, 7, 8.









FIG. 13F

B $\flat$  Cm7

7th R 3rd 5th 7th 6th (13th) 4th (11th) ETC.

TAB: 7 8 7 6 5 9 8 7 6

B $\flat$  Cm7

R 6th (13th) 5th  $\flat$ 3rd of Cm7 ETC.

TAB: 10 8 11 10 8 7 10 9 8 8 10

B $\flat$

6th 5th ETC.

TAB: 6 8 7 6 8 7 5 7 8 5 7 8

FIG. 13G

F

2nd (9th) 3rd 4th (11th) 5th ETC.

TAB: 5 6 8 4 5 6 7 8

FIG. 13H

Cm7 F7

R  $\flat$ 7 5th 4th (11th)  $\flat$ 7 of F7 ETC.

TAB: 8 7 6 5 8 7 6 5 8

FIG. 13I

B $\flat$ m7 Eb7 Ab

4th (11th) m3rd 5th of Eb7 4th (11th) #9th  $\flat$ 9th 5th of Ab ETC.

TAB: 8 11 10 9 8 11 10 9 8 11 10 9 11 8

Parker used another melodic device that goes by several names—*enclosure*, *encirclement*, *indirect resolution*, and *upper and lower neighbor approach* all refer to the same technique. It is a way of setting up a target pitch (a chord tone) by preceding it with the note one half-step above and then one half-step below. The resolution to the target pitch occurs on a beat.

FIG. 14A

Enclosure of the 5th (C) of the F chord  
F

FIG. 14B

Enclosure of the 3rd (G) of Eb7  
Eb7

Enclosure of the 3rd (D) of Bb  
Bb

FIG. 14C

Enclosure of the Root of Bb7  
F7 Bb7

FIG. 14D

Enclosure of the Root of A7  
A7



Parker also frequently used a chromatically embellished enclosure (sometimes called *double indirect resolution* or *double chromatic resolution*) to move from the flatted ninth of a dominant seventh chord to the fifth of the chord a perfect fourth above. The flatted ninth was usually preceded by the dominant seventh chord's third, as in this example. Notice that this is essentially the same line (in a different key) that was used to show tritone substitution (Figure 2). The tones of the G7 chord can be thought of as tones of a D $\flat$ 7 chord (the tritone substitute)—the note on the “and” of the fourth beat (F $\sharp$ ) should be thought of as a passing tone.

**FIG. 15**

The figure consists of two musical examples, each with a treble clef staff and a guitar fretboard diagram below it. The fretboard diagrams are labeled T (Tenor), A (Alto), and B (Bass).

**Top Example:** Shows a line from Dm7 to G7 to C. The notes are: Dm7 (D, F, A, C), G7 (G, B, D, F), and C (C, E, G). The notes are labeled as 3rd,  $\flat$ 9th,  $\flat$ 7th, 7th, and 5th of C. The fretboard diagram shows the following fret numbers: T (7, 7, 5, 7, 4, 4, 6, 2, 3), A (7, 7, 5, 7, 4), B (7, 7, 5, 7, 4).

**Bottom Example:** Shows a line from Dm7 to D $\flat$ 7 (Tritone sub.) to C. The notes are: Dm7 (D, F, A, C), D $\flat$ 7 (D $\flat$ , F $\sharp$ , A, C), and C (C, E, G). The notes are labeled as  $\flat$ 7th, 5th, 3rd, 4th, and 5th of C. The fretboard diagram shows the following fret numbers: T (7, 7, 5, 7, 4, 4, 1, 2, 3), A (7, 7, 5, 7, 4), B (7, 7, 5, 7, 4).

Further examples of Parker’s musical devices are given in the notes that precede transcriptions.

While much of Parker’s musical language was revolutionary in the world of jazz, it was at the same time grounded in jazz tradition. He set much of his music to pre-existing song forms that were used by his contemporaries and the jazz players who preceded him; the chord changes to the blues and other popular vehicles for jazz improvisation such as *I Got Rhythm*, *Cherokee*, *Honeysuckle Rose*, and *How High the Moon* were all used by Parker. This served the practical purpose of allowing him to play his music with virtually any group of jazz musicians, because they all knew these songs. It also allowed Parker to compose, as he sometimes did, shortly before or even during his recording sessions.

This book includes a detailed analysis of a blues (*Billie’s Bounce*), a tune based on the chords to *I Got Rhythm* (*Moose the Mooche*), and a tune based on the chords to *Cherokee* (*Ko Ko*). Several other tunes are preceded with a few references to interesting musical features.

It is my hope that the music and analysis in this book will provide both musical enjoyment and insight for its readers.

# Billie's Bounce (Bill's Bounce)

By Charlie Parker

The haphazard approach twenty-six year-old Charlie Parker took to his first recording session as a bandleader reveals that he had no idea the recordings made that day would come to be regarded as some of the most important in the history of jazz.

On November 26, 1945, Parker arrived at WOR studios in New York City with a malfunctioning saxophone (that would have to be taken out and repaired during the course of the recording session) and a last minute replacement for pianist Bud Powell, who was unable to make the date. Both problems turned out to have fortunate consequences.

Occasional squeaks produced by Parker's faulty horn made it necessary to record multiple takes of many tunes (all of which were preserved by the Savoy record company and are currently available on CD—see discography), and each one is full of improvisational gems.

The substitute pianist Parker enlisted for the session was his friend, John Birks "Dizzy" Gillespie. Gillespie was, of course, a trumpet virtuoso and second in importance only to Parker in the creation of bebop. He was also a fine piano accompanist, but didn't solo on the instrument. This happily left more choruses for Parker to fill with incredible improvisation. Gillespie also made it possible to record the groundbreaking *Ko Ko*—he played trumpet on this tune because nineteen-year-old Miles Davis, who played trumpet on everything else that day, was unable to handle the furious tempo.

*Billie's Bounce*, Parker's first call for the session, is a blues head in F that demonstrates the ability he had to compose complex bebop melodies for the standard twelve-bar form. It is also one of Parker's most interesting alto saxophone/trumpet arrangements with the horns alternating between unison, harmony, and octave unison. This arrangement is presented after the main transcription. Also included is an arrangement of the head with the melody one octave lower than it was played by the trumpet (an approach guitarists frequently use to play Parker's themes—check out George Benson's great version of *Billie's Bounce*). The first presentation of the head that precedes Parker's solo is based on the trumpet line (with the exception of beat two, measure four, which is taken from the alto sax line).

The melody opens by alternating between the 5th and flatted 5th (C and B) of the F tonic chord. (It is interesting that the note on the first downbeat of the first tune Parker recorded as a bandleader was a flatted fifth.) The melody then proceeds to outline an F7 chord using a bluesy climb from the minor third to major third (A $\flat$  and A). The repeated F and D notes that follow in the trumpet part have a chameleon-like quality—functioning as the root and 6th of the I chord (F) and then as the 5th and 3rd of the IV7 chord (B $\flat$ 7). The D notes played by the trumpet here and in the similar section at the end of the head are ghosted; however, they have been used as the primary melody tones by many jazz artists and music publishers for many years, and their presence can be confirmed by listening to the end of the first head on take two of *Billie's Bounce*, where Parker drops out momentarily.



In measure 5, Parker used an A note (the major seventh in the key of B $\flat$ ) to precede the B $\flat$  note. The major seventh tone stands out in contrast to the flatted seventh (A $\flat$ ) that exists within the chord (B $\flat$ 7). It can be thought of as a leading tone. Parker frequently started a musical phrase by approaching the roots, thirds, or fifths of chords from the note one half-step below. Rhythmic placement of the notes is important here and throughout Parker's music—chord tones were generally played on a beat, and the approach tones were played on the “and” that preceded them.

An Am7, the iim7 chord (which can be thought of as a substitution for the Imaj7 chord—Fmaj7 in this case) is outlined in the first half of measure 8. Starting on beat 3, the F $\sharp$  and E $\flat$  notes are the major third and flatted ninth of D7. D7 is the V7 chord that is commonly played at this point in the progression. Parker frequently used this melodic leap (3rd to  $\flat$ 9th) over V7 and V7 chords. The fact that Gillespie actually played an A $\flat$ m7 chord here is of little consequence, since these two notes (F $\sharp$  and E $\flat$ ) can also be seen as the flatted seventh and perfect fifth of A $\flat$ m7, or more commonly, A $\flat$ 7 ( $\flat$ III7) the tritone substitution for D7. Parker fluently used this and many other types of chord substitution. The F $\sharp$ , E $\flat$ , and the notes that follow—the 5th (D) of Gm7, reached by chromatic ascent from the flatted seventh (C) of D7 (the implied V7 chord for which the A $\flat$ m7 is substituted)—are part of one of Parker's favorite approaches to the iim7 chord (Gm7 in this case). The E $\flat$ , C, and C $\sharp$  notes can be considered an embellished or decorated enclosure of the D note. Notice that, once again, the chord tones fall on downbeats. The same lick can also be used to approach the 5th of a I chord from its V7, as seen in measures 24 and 25 in the *Yardbird Suite* solo and at the very end of the *Moose the Mooche* solo. A slight variation of this line (where the 3rd of D7 is played an octave higher) can be seen in the first solo chorus of *Au Privave*, measure 8. Parker's genius for using a wide variety of chromatic connections between chord tones (at the point of chord changes *and* over static chords) is something that helps define the bebop idiom and is examined throughout this book.

Measure 9 contains the beginning of a colorful approach to the iim7–V7 changes that Parker also used during his solo and in many other tunes. Notes from the G minor triad (D and G) are played in the first half of the measure. The second half contains tones from a descending Gm/Maj7 arpeggio (F $\sharp$ , D, B $\flat$ , and F $\sharp$ ). The first half of measure 10 features an F $\natural$  note, the  $\flat$ 7th of Gm7, played twice. The E and D notes in the second half of the measure are the 3rd and 9th of C7. The voiceleading sequence of the G, F $\sharp$ , F $\natural$ , and E notes that runs through these two measures sets up a superimposition of | iim iim/Maj7 | iim7 V7 | over the standard | iim7 | V7 | chord progression. The same approach to a iim7–V7 progression can be found in the final solo chorus in *Billie's Bounce* and in the heads for *Anthropology* and *Ornithology*. Also notice how the  $\flat$ 7th of Gm7 (F) resolves to the 3rd of C7 (E)—this  $\flat$ 7–3 resolution from the iim7 to V7 chords is found frequently in Parker's music.

Parker's solo starts with an often copied melodic figure. (He himself reused it to start the solo in his last studio recording of the blues, the 1953 version of *Now's the Time*). Notice how, as in the head, he used the minor 3rd on the “and” of beat two to precede the major 3rd on the strong third beat. It appears that Parker conceived of measure 2 of this phrase as a continuation of the I chord (F), even though he certainly knew that the accompaniment would change to the IV7 (B $\flat$ 7) chord. This is one of many harmonic schemes that Parker used in the first few bars of a blues. It can produce rich harmonic results; notice that the root, third, and fifth of F (F, A, and C) are the fifth, major seventh, and ninth of B $\flat$ .

Starting at the end of measure four, Parker scoops up to an F note (the 5th of B $\flat$ 7) and then executes a fall which ends on a B $\flat$  note. On beat three of measure 6 he starts a chromatic ascent from an A $\flat$  note (the flatted 7th of B $\flat$ 7) to a C note (the 5th of the F chord). The A $\flat$ , A $\natural$  and B $\flat$  notes played over the B $\flat$ 7 chord can be considered part of the B $\flat$  bebop dominant scale (although it is more frequently played descending), and the B $\natural$  note is a passing tone leading to the 5th of the F chord (C). Notice the major 7th (E) over the F chord in measure 7—Parker frequently used the major scale in this measure of the blues to start the I, VI7, iim7, V7 chord cycle.

Measure 9 contains an ascending Gm7 arpeggio followed by chromatic descent from the 5th (D) of Gm7 to the root of the C7. Parker plays relatively simple lines based on the I chord in the final two measures of each chorus. In upcoming tunes, we will see that his playing frequently implied harmonically rich turnarounds in the two measures before a new section or chorus.

The second solo chorus opens with two measures of funky blues scale improvisation emphasizing the flatted 5th. The ninth and tenth measures contain a fantastic sixteenth-note rendering of the iim7–V7 changes that has found its way into countless musicians' vocabularies. The same lick is found in two other F blues in this book: starting on the fourth beat of measure 8 (second solo chorus) in "Au Privave," and a slightly abbreviated version of the lick starting on the second beat of measure 10 (first solo chorus) in the 1953 version of "Now's the Time." The lick in both of these tunes has one melodic alteration: the D $\flat$  (functionally the  $\flat$ 9th of C7) found in measure 10 of "Billie's Bounce" is replaced with a D natural (the 9th of C7) in the other two tunes. The lick is also found in the first bridge of "Kim," where it was played (through the D $\natural$  note) in eighth notes over a C7 chord.

An ascending F major arpeggio in the last measure of the second solo chorus leads into a descending F Mixolydian scale in measure 1 of the third solo chorus. Parker's improvisation in measure 2 could be interpreted as a superimposed Gm9 to C7 $\flat$ 9 (iim7 to V7, another harmonic approach Parker sometimes used in the second measure of a blues). Starting on beat 2, measure 8, Parker outlines a D7 $\flat$ 9 chord.

In the fourth and final chorus of Parker's solo, we find a B $\flat$ 9 outlined in measure five with a resolution on the chord's 5th (F). The line is repeats in measure six, this time resolving to the 3rd (D). There is an ascending Fmaj7 arpeggio in measure 7. The B $\flat$  note in measure 8 leads to the 5th (A) of D7 (or the flatted 9th of A $\flat$ 7, the tritone sub). A descending Gm/maj7 arpeggio is found in measure 9, serving the same harmonic function as it did in measure 9 of the head.



Piano Intro

Head (trumpet octave throughout)

♩ = 165 (♩♩ = ♩♩♩)

suggested LH fingering: 2 1 2 3 1 2 3 1 1 2 1 1 2 1 1 2 1

Alto solo

\*Played as pickup for repeat of head and solo.

Billie's Bounce (Bill's Bounce)-cont'd

F7 Bb7 F

Alto scoop Fall

12/13 (13) 7 6 9 6 8 6 8 7 5 8 6 7 8 9 5 7 5 7 5 5 7

2 2 1 4 1 3 1 3 2 1 3 2 1 2 3 4 1 3 1 3 1 1 3

Am7 Abm7 Gm7 C7 F

Alto scoop

10 13 12 10 9 8 10 6 8 6 5 6 7 5 8 6 8 4 5

3 2 1 4 3 1 1 1 3 1 3 1 2 3 1 4 2 4 1

F Bb7 F F7

Alto scoop

\*Played behind the beat.

6 4 6 5/6 7 7 7 6 4 6 5/6 7 6 10 9 10 11 12 8 10 8 10 6 8 8

3 1 3 2 2 2 3 1 3 2 3 2 2 1 2 3 4 1 3 1 3 1 3 3

Bb7 F Am7 Abm7

Alto scoop

6 8 6 7 8 5 6 11/12/13 13 13 11 13 11 10 11 13 10

1 3 1 2 3 1 2 3 4 3 1 3 1 2 4 1

Gm7 C7

11 12 11 10 13 10 11 12 8 9 10 8 11 10 8 10 9 8 11 9 8 10 6 8 6 5 6 7 5

2 3 2 1 4 1 2 3 1 2 3 1 4 3 1 3 2 1 4 2 1 3 1 2 1 1 2 3 1



F C7 F Bb7

Alto bend Alto scoop

6 4 3 5 10 10 10 13 13 10 11 10 8 11 10 8 7 6 8 7 6 5 8 6 6

2 1 3 1 1 1 3 4 3 2 1 3 2 1 1 3 3 2 1 4 2 1 2

F F7 Bb7

Alto scoop

5 6 5 6 7 5 3 4 3 6 4 6 3 6 6 5 14/15/16 15 13 16 13 15 10

1 2 1 2 3 3 1 2 1 4 2 4 1 4 3 2 3 2 1 3 1 3 1

F Am7 Abm7 Gm7

Alto scoop

12/13/14 13 11 10 11 10 12 11 10 13 11 10 14 13 11 13 12 15 13

3 2 2 1 2 1 3 2 1 4 2 1 4 3 1 2 1 4 2

C7 F F

Alto scoop

11 10 12 10 9 12 11 9 11 8 6 8 5 7/8 6 8 6 5 9

1 1 3 1 1 4 3 1 3 1 1 3 1 3 1 3 1 4

Bb7 F Bb7

Short fall Short fall Alto scoop Short fall

(9) (9) 6 8 6 5 8 (8) 5 7/8 8 5 6 5 13 13 8 11 9 10

1 3 1 1 3 1 3 2 1 2 1 2 3 1 3 1 2





C7 F

Short fall Short fall

4 1 4 1 1 2 2 1 1 2 1 2 3 2 1 2 1 3 2 1

\*Played as pickup for head and solo.

♩ = 165 (♩ = <sup>3</sup>♩)

Head in lower octave for guitar

F Bb7 F

2 1 2 2 1 2 3 1 1 3 1 1 3 1 1 3 1

F7 Bb7

3 4 1 3 1 3 1 3 1 1 1 2 2 1 3 4 1 1 4

F Am7 Abm7 Gm7

1 1 4 3 1 2 3 1 1 2 2 1 2 1 3

C7 F

1 1 3 1 3 1 3 1 3 1 2





Alto solo

C7 F C7 F Bb7

scoop scoop Alto scoop

2-3 6 8 6 3-4 5 5 6 3-4-5 8 6 8 6 5 6 7 5 6 7 5

1 4 1 4 1 2 2 3 1 4 1 3 1 2 3 1 2 3 1

F F7 Bb7

Alto scoop Alto scoop Alto scoop

6 4-5 8 12-13 8-9 10 7 10 8 8-9

2 1 4 3 2 3 1 3 1

F Abm7 Gm7 C7

Alto scoop

13 10 8-9 10 9 10 8 12 10 10 11 9 11 13 11 13 10

1 4 1 2 1 2 3 1 4 2 1 2 1 2 4 1 3 1

\* Played behind the beat.

F C7 F Bb7

Alto scoop

8 10 8 10 7 10 5 6 3-4-5 8 6 8 6 5 6 8 8 6 7 8 5 6 9 10

1 3 1 3 1 3 1 2 1 4 1 3 1 1 2 4 4 1 2 3 1 1 2 3

F F7 Bb7

Alto scoop

7 8 10 8 7 10 8 8 10 8 15 13 14 16 15 15 14 13-12 15 14 13 11 13 11

1 2 4 2 1 3 1 1 3 1 3 1 2 4 3 3 2 1 3 2 1 2 1 3 1

\*sounds approximately 1/4 step sharp

Now's the Time—cont'd

F Am7 Abm7 Gm7

4 1 3 1 3 1 4 1 2 4 1 2 1 4 2 1 2 1 2 3 2 1 3 2 3 1 3 1 3 1 3 4 1

C7 F C7 F Bb7

Alto scoop Alto scoop Alto scoop

2 1 4 1 2 1 1 2 1 2 1 3 1 3 2 1 1 2 1 4

F F7 Bb7

Alto scoop

1 4 2 2 1 4 2 1 4 4 3 1 2 1 3 4 1 3 1 4 3 4 3 2 4 1 4 3 2 1

F Abm7

Alto scoop

3 2 3 2 1 4 2 1 4 2 1 4 2 1 4 3 2 1 4 2 1 4 1 4 3 2

Gm7 C7 F C7 F

Alto bend Alto scoop

1 3 1 3 1 3 2 1 4 2 1 3 1 2 1 4 1 2 1 2 3 2 4 2 1 2



# Anthropology

By Charlie Parker and Dizzy Gillespie

“Thriving on a Riff” (Thriving from a Riff) is the title originally given at the November 26, 1945 recording session to the tune that later became known as “Anthropology.” Parker would sometimes record his tunes before he had a name for them (leaving it up to the recording session’s producer to come up with titles) and this is probably what happened here. By the time Dizzy Gillespie recorded the tune as bandleader in February 1946, the title had already been changed to “Anthropology” and a few melodic changes had been made (most notably on the bridge). “Thriving on a Riff’s” authorship is credited to Parker, while “Anthropology” is credited to both Parker and Gillespie (Parker maintained that he was the sole composer). Parker never recorded the tune again in the studio, but there are several live recordings of it.

The head is presented here in its later form, as it was usually played under the title “Anthropology.” Parker’s solo is from the original 1945 studio version.

This tune is the first of several Parker originals in this book that are based on “rhythm changes”—the chord changes to George Gershwin’s “I Got Rhythm.” This was the second most common harmonic structure used by Parker in his original compositions (blues changes were the first), and Parker’s approach to it will be examined later in this book with the tune “Moose the Mooche.”

**Head** ♩ = 229 (♩ =  $\frac{3}{4}$  ♩)

The musical score is presented in three systems. Each system consists of a treble clef staff with a key signature of two flats (Bb) and a 4/4 time signature. Below the staff is a guitar tablature with six lines. The first system covers the first four measures of the head, with chords Bb, Cm7, F7, and Bb. The second system covers the next four measures, with chords Bb, G7, Cm7, and F7. The third system covers the final four measures, with chords Bb, F7, Bb, and D7. The tablature includes various techniques such as triplets, slurs, and fingerings. The tempo is marked as ♩ = 229, with a note indicating that a quarter note is equivalent to a three-quarter note in the original recording.

Anthropology—cont'd

G7 C7

4 3 1 2 3 1 2 1 3 3 3 1 3 1 1 1 3 1 1 4 1 2

F7 Bb Cm7 F7

1 3 2 1 3 2 3 1 1 3 3 2 1 3 3 1 2 1 1 3 1

Bb Cm7 F7 Bb7 Eb E°7

1 2 1 3 1 1 1 3 2 1 1 1 3 1 1 1 3 3 2 1 3 1

Alto solo - Chorus 1

Bb F7 Bb Bb Cm7 F7

1 3 1 4 1 2 3 3 1 2 1 2 3 4 1 3 1 3 1 3 3 4

Bb Cm7 F7 Bb7 Eb E°7

3 4 3 2 1 4 3 2 1 4 3 2 3 1 3 2 1 3 1 4 3 1 3 2 3 1 3 1 3



B $\flat$  Cm7 F7 B $\flat$  Cm7 F7 B $\flat$

Alto scoop

5 8 7 8 7 6 | 11 12 13 10 11 8 | 9 10 11 10 13 12 11 12

1 3 2 3 2 1 | 3 1 2 1 | 2 3 1 4 3 2 3

Cm7 F7 B $\flat$ 7 E $\flat$  E $\circ$ 7 B $\flat$  F7 B $\flat$

Alto scoop

10 9 13 12 11 11 13 10 12 10 13 13 11 11 13 | 5 6 8 6 8 6 8 6 6 8 6 7 6 8 5 7 6

1 4 3 2 1 3 1 3 1 4 4 2 1 3 | 1 3 1 3 1 3 1 3 1 2 1 3 1 3 2

D7 G7

Alto scoop

7 4 5 5 6 7 | 10 8 11 10 8 12 10 8 12 10 14 10 12 12 9 9 8 9 7 8

4 1 2 1 3 | 2 1 3 2 1 4 2 1 3 1 4 1 3 2 1 1 2 1 2

C7 F7

Alto scoop

5 7 5 6 8 5 8 12 11 10 8 10 9 8 11 10 9 8 7 8 8 11 8 16 14 12 14 10

1 3 1 2 4 1 1 4 3 2 1 3 2 1 4 3 2 1 2 1 3 4 1 1 3 3 1

B $\flat$  Cm7 F7 B $\flat$  Cm7 F7

V - -

13 10 | 10 11 10 12 11 11 10 8 | 11 11 8 10 7 8 10 7

2 1 | 1 2 1 3 2 2 1 1 4 3 1 3 1 2 4 1

Anthropology—cont'd

Bb7 Eb Ebm Bb F7 Bb

6 9 8 6 7 8 5 7 8  
10 9 8 7 6 10  
4 3 2 1 4 1 4 3 1 3 1 2 3 1 3 4

Alto solo - Chorus 2

Bb Cm7 F7 Bb Cm7 F7

12 13 9 10 10 11 10 11 10 12 10 13 10 12 13 9 11 11 13 11 10 12 10 13 12 10  
2 3 1 2 1 2 1 2 1 3 1 4 1 3 4 1 3 1 3 1 3 1 4 3 1

Bb7 Eb E°7 Bb Cm7 F7 Bb

11 9 8 10 8 7 8 10 6 8 5 7 5 8 3 5 3 2 3 5 2 3 5 3  
13 11 10 11 10 3 2 1 2 4 1 3 1 3 1 4 1 3 1 2 4 1 1 3 1

Cm7 F7 Bb Cm7 F7

Alto scoop V - - - -

6 4 4 5 3 5 6 8 5 7 4 5 7 6 5 3 6 4 3 5 3  
4 2 2 1 3 4 4 1 3 1 2 4 3 2 1 4 2 1 3 1

Bb7 Eb Ebm Bb F7 Bb

2 5 4 2 1 4 1 3 1 3 1 4 1 3 1 3 3 5 2 5 3 2 3 3  
4 3 1 4 1 3 1 3 1 4 1 3 1 3 2 4 1 4 2 1 2 2

D7 G7

10 9 13 12 10 12 11 10 13 11 10 13 12 10 13 12 10

1 1 4 3 1 3 2 1 4 2 1 4 3 2 1 4 3 1

C7 F7

9 10 8 7 8 5 7 6 7 8 7 5 5 8 9 10 10 10

1 2 2 1 2 1 3 1 3 4 3 1 1 1 2 3 3 3

Bb Cm7 F7 Bb

Alto scoop

6 8 10 6 8 9 10 6 8 6 8 9 10 6 8 10 6 8 9 10 8

1 2 4 1 2 3 1 3 1 3 1 3 4 1 2 4 1 3 4 2

Cm7 F7 Bb7 Eb Ebm

(8) 6 8 5 6 8 7 6 5 4 8 6 8 8 5 6 7 8 5

1 3 1 2 4 3 2 1 4 1 3 2 1 2 3 4 1

Bb F7 Bb Bb

End of solo

Alto scoop Alto scoop V - -

7 8 5 7 5 8 7 8 7 8 6 6 7 6 7 5 8

3 4 1 3 1 4 3 4 3 1 3 2 3 4



# Ko Ko

By Charlie Parker

Of all the tunes originally released from Charlie Parker's first session as a leader, "Ko Ko" was undoubtedly the most exhilarating to the musicians and jazz fans that were open to the new style. It also must have been the most misunderstood and upsetting to those who weren't. Its raging tempo, jagged theme (which still defies analysis), and cascading streams of virtuosic improvisation have made it a jazz milestone.

"Ko Ko's" solo section is built on the chord changes of "Cherokee," one of Parker's favorite pieces to play. While most horn players found "Cherokee's" bridge (with its modulations to keys seldom used in jazz at that time) too difficult to improvise on, Parker pursued and mastered the tune. Improvising on "Cherokee's" changes also played a part in the development of his style.

Parker was the featured soloist on "Cherokee" with Jay McShann's band, and he instructed other band members on how to use a series of phrases from the tune "Tea for Two" in order to get through the bridge. Parker himself used variations on this approach throughout his career, as demonstrated by various recorded versions of "Cherokee" and "Ko Ko." Parker also used other pre-planned material during his improvisation on this tune, as we will see in his solo.

"Ko Ko" starts with a theme played by Parker and Dizzy Gillespie with only Max Roach's drum accompaniment. Miles Davis stated in his book *Miles, The Autobiography* that he let Gillespie play trumpet on this tune because he didn't feel he was ready (being nineteen years old at the time) for this type of tempo.

It is impossible to know with certainty, since there are no chords or bass line, but it seems that at least the first several measures of the melody are based on a Gm7 $\flat$ 5. After Gillespie's eight-measure solo, Parker improvises for eight measures seemingly using Cm7 as a tonal base. The last eight measures of the head could conceivably imply Cm7 to F7 $\sharp$ 9 (in the first measure) followed by several measures of F7 $\sharp$ 9 and finally F7 $\flat$ 9.

Gillespie moves to the piano and bassist Curly Russell joins in as Parker begins his solo. He opens with a three-measure phrase that he repeats almost verbatim at the beginning of the next A section at measure 17. (The "Cherokee" harmonic pattern is a 64-bar AABA form, with the A and B sections consisting of sixteen measures each.) Parker's various treatments of the B $\flat$  tonic chord are interesting. In measure 1, the sound is established with a scalar climb from the major seventh (A) up to the ninth (C). Then another A note precedes a descending B $\flat$  major arpeggio. At the beginning of the next A section, Parker squeezes one additional chromatic pitch (B $\natural$ ) into the opening ascent by playing a triplet. In measures 9 and 10 of this A section, he plays a descending chromatic line (C, B, B $\flat$ ) and then a B $\flat$  arpeggio. Later, in measure 1 of the second A section of chorus 2, he uses yet another chromatic line over the tonic chord—this time climbing from the third up to the fifth (D, E $\flat$ , E $\natural$ , F), and descending the same way and completing the descent with a B $\flat$ 6 arpeggio.

One possible interpretation of Parker's line over the B $\flat$  chord in measure 2 (of both the first and second A sections) is that he was implying an F7 $\flat$ 9 (or a Cm7 $\flat$ 5 to F7), which leads to Fm7 in the next measure. Measure 3 contains a line that Parker frequently used when approaching a IV chord. It can be thought of as fitting a B $\flat$ 7 $\sharp$ 5 (V7 of IV) or Fm7 to B $\flat$ 7 $\sharp$ 5 (iim7/V7 of IV). In this

case, Parker plays the entire line during the measure of Fm7, anticipating the arrival of the B $\flat$ 7. He was obviously aware that even though his melodic ideas served specific harmonic functions, they could be flexibly placed within the general time of the actual chord changes. Parker plays the last half of measure 2 and all of measure 3 again, starting at the beginning of measure 3 of the first A section in chorus 2—this time arriving on the high B $\flat$  and F $\sharp$  (the root and  $\sharp$ 5 of B $\flat$ 7) notes over the B $\flat$ 7 chord. The virtually identical line can be found in measures 3 and 4 of the first solo chorus in “Bloomdido,” again preceding the IV chord. Parker also uses parts of this line in measure 4 at the beginning of the third A section of chorus 1 in “Ko Ko,” and in measures 4 and 5 of the second A section in chorus 2.

Parker uses one of his favorite approaches to the iim7 chord in measures 14 and 15 of the first A section of both solo choruses. He treats the secondary dominant VI7 (G7) with a  $\sharp$ 5 (E $\flat$ ) passing to the  $\sharp$ 5 (D), and a  $\flat$ 9 (A $\flat$ ) passing to the fifth of Cm7 (G). (The same figure can be found in the key of F in measures eight and nine of the third solo chorus, in the 1953 version of “Now’s the Time.”)

One of Parker’s best known musical quotes, the clarinet part from “High Society” (a New Orleans standard), is found at the beginning of the second solo chorus. A reference to another tune, “Tea For Two,” is embedded in the first four measures of the second B section: in measure 1, B $\natural$ , G $\sharp$ , A $\sharp$ , G $\sharp$ ; in measure 2, B $\natural$ , G $\sharp$ , A $\sharp$ ; in measure 3, A $\sharp$ , F $\sharp$ , G $\sharp$ , F $\sharp$ , A $\sharp$ , F $\sharp$ ; and in measure 4, G $\sharp$ . By playing these notes with this rhythm, the melody can be heard:



The fifth measure of this section is the same as the first, but sequenced to the key of A. Likewise, the first two measures of the B section in the first chorus contain a melodic pattern that is sequenced to fit the modulation at measure 5.

**Head Alto Sax (with muted trumpet 8va)**

$\text{♩} = 308$  ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ )

N.C.

Musical notation for Head Alto Sax (with muted trumpet 8va) in 4/4 time. The staff shows a melodic line with notes and rests. Below the staff is a tablature with four staves labeled T, A, B, and B. The tablature contains numbers 1-5 representing fret positions. Below the tablature are rhythmic markings: 3, 1, 3, 1, 3, 2, 1, 4, 2, 1, 3, 1, 2.

**Trumpet improvisation**

Musical notation for Trumpet improvisation in 4/4 time. The staff shows a melodic line with notes and rests. Below the staff is a tablature with four staves labeled T, A, B, and B. The tablature contains numbers 1-5 representing fret positions. Below the tablature are rhythmic markings: 2, 1, 2, 3, 4, 1, 4, 2, 2, 4, 2, 1, 1, 1, 2, 4.

Ko Ko-cont'd

Also sax improvisation

2 2 1 1 3 2 3 1 2 3 2 4 3 2 1 3 2 1 2 1 4 1 3

1 1 4 3 4 3 2 3 4 3 2 1 1 3 2 1 2 3 1 3 1 3 1

Trumpet

Alto sax *divisi*

4 1

Alto sax (w/ muted trumpet 8va)

3 1 4 3 4 1 4 1 4 1 4 2 1 2 1

Alto solo - Chorus 1

Bb Fm7 Bb7

1 2 4 1 2 1 2 3 2 3 2 1 2 4 3 1 3 2 1 3 1 2



E $\flat$  A $\flat$ 7

\* Played ahead of the beat.

2 1 3 3 3 2 1 3 3 3 1 1 2 3 2 1 1 2 3 2

B $\flat$  C7

2 1 3 3 1 1 4 3 2 1 3 1 1 2 3 4 1 2 3 1 4 1

C $m$ 7 G7 C $m$ 7

4 1 2 1 4 2 1 4 3 1 3 2 1 3 1 1 4 3 2 1 1

F7 B $\flat$  F $m$ 7

3 2 1 2 3 4 1 2 3 4 1 2 1 2 3 2 3 2 1 2 4 3 1 3 2 1 3 1 2

B $\flat$ 7 E $\flat$  A $\flat$ 7

1 3 2 1 4 2 1 4 2 4 3 1 4 2 2 1 1 1



C7 Cm7 F7 Bb

11 10 8 10 9 8 11 10 8 10 11 10 9 8 12 11 11 8 10 7 8 10 7 10 8 7 8 7 10

4 3 1 3 2 1 4 3 1 4 1 2 3 2 1 4 3 2 1 3 1 2 4 1 4 2 1 2 1 4

Fm7 Bb7 Eb

(10) 9 11 9 8 11 10 8 7 10 8 7 6 10 5 8 5 7 6 8 8 6

1 3 1 4 3 1 4 2 1 4 1 4 1 3 1 3 3 1

Ab7 Bb

10 8 10 8 8 9 8 6 7 8 7 6 9 8 6 5 8 7 8 6 8 8 5 7 8 5 7

4 1 3 1 3 4 3 1 2 3 1 4 3 1 3 2 3 1 3 2 1 3 4 1 3

C7 Cm7 F7 Bb

Alto scoop

5 8 7 8 7 6 8 5 8 7 6 10 8 10 9 10 7 8 9 10

1 3 2 3 2 1 3 1 3 2 1 3 1 3 2 3 1 1 2

Solo - Chorus 2

Cm7 F7 Bb Fm7

6 8 6 7 6 6 8 6 6 6 10 8 11 10 8 11 10 8 10 8 7 10 8 7 6 8

1 3 1 2 1 1 3 1 1 1 3 1 4 3 1 4 3 1 3 1 4 2 1 3



# Ko Ko-cont'd

**Bb7 Eb Ab7**

1 2 1 2 1 3 2 3 1 3 1 3 2 1 3 2 3 3 1 1 3 2

**Bb C7**

4 3 2 1 4 3 1 3 1 1 3 1 4 3 1 4 3 4 3 1 3 1 4 3 2 1 3 1 2

**Cm7 G7 Cm7 F7**

4 2 1 1 4 3 1 3 1 3 2 1 3 1 3 2 1 4 2

**Bb Fm7**

1 2 3 4 3 2 1 2 3 1 4 1 4 1 2 3 2 1 4 3 2 1 2

**Bb7 Eb Ab7**

2 3 4 3 2 4 3 1 3 2 1 4 3 1 3 1 3 1 1 4 3 1 4 2 1 3 1 3 3 1

Ab7                      Bb    C7

(8)                      7 8 6                      8 7 8 5 5 7 8 7 5                      5 8 5 5 7

2 3 1    3 2 3 1 1 3 4 3 1    1 4 2 1 3

\* Played ahead of the beat.

Cm7    F7    Bb

4 5 8 7                      6 5 9 8 7 6 5                      6 5 7 4 5                      6 7

1 1 4 3    2 1 4 3 2 1    3 4 1 4 3 3 1 1    2 3

C#m7    F#7    B

7 4 5 6 4                      7 4 5 6 7 7 8                      6 7 8 4 4 7 6 7

4 1 2 3 3 1    4 1 2 3 1 3 2 3    1 2 3 1 1 4 3 4

Bm7    E7    A

4 4                      5 7 7 4 7                      5 8 7 5 7 9 9 8 7 6 5 7

2 1 2                      1 3 2 1 1 4 1                      4 3 1 2 4 4 3 2 1 3

Am7    D7    G

V --- | V --- | V ---

7 4 6 5                      15 12 13 14                      14 10 12 12 8 10 11                      10 11 8 8

2 1 3 2                      4 1 2 3                      4 1 3 2                      4 1 2 3                      2                      3 1 1

Ko Ko-cont'd

Gm7 C7 Cm7

12 8 9 8 7 10 9 | 10 8 | 11 12 11 10 13 10 11 12 | 13 9 10 13 11 10 12 10

4 1 2 1 4 3 1 4 2 | 2 3 2 1 4 1 2 3 4 1 4 2 1 3 1

F7 Bb Fm7

13 12 11 10 13 11 10 12 | 11 12 11 12 13 10 10 13 | 12 13 10 12 10 9 13 12 | 11 13 10 12 11

4 3 2 1 4 2 1 3 2 3 2 3 4 1 1 4 3 4 1 3 1 1 4 3 2 4 1 3 2 1

Bb7 Eb Ab7

12 11 10 13 10 13 11 11 15 13 | 10 11 11 9 13 12 11 10 9 13 11 11

3 2 1 4 1 3 1 2 1 4 2 2 3 1 4 3 2 1 4 2 1

Bb C7

13 10 12 10 12 13 | 10 13 12 13 12 10 12 10 13 12 11 10 12 10 9 10 12

3 1 4 3 1 1 3 4 1 4 3 4 3 1 3 1 4 3 2 3 1 2 4

Cm7 F7 Bb Cm7 F7 Bb

Alto scoop

6 8 6 8 9 6 8 5 6 6 7 5 4 8 7 6 5 4 8 5 4 7 5 3

1 3 1 3 1 3 1 2 1 2 3 1 1 4 3 2 1 4 1 1 4 2 1



# Moose the Mooche

By Charlie Parker

In December of 1945, Parker went to Los Angeles with a band led by Dizzy Gillespie. Parker stayed in Los Angeles after the band finished its engagement and on March 28, 1946, he began making a series of recordings for the Dial record label. This, Parker's second recording session as a leader, produced the original recordings of three Parker classics transcribed in this book: "Moose the Mooche," "Yardbird Suite," and "Ornithology."

"Moose the Mooche" is based on B $\flat$  "rhythm changes." Its title comes from the nickname of Parker's Los Angeles drug dealer—it is bitterly ironic that such an upbeat tune was given a title that now serves only as a grim reminder of Parker's drug dependency.

This is a transcription of the original master (take 2). The original recording contains an eight-measure rhythm section intro.

The head opens with an F note (the 5th of the I chord, B $\flat$ ) octave leap, then proceeds with a D (the 3rd of B $\flat$ ) to E $\flat$  (the 3rd of Cm7). Notice Parker's general use of wide intervals throughout this tune.

The second measure contains a descending Cm7 arpeggio. The C $\sharp$  in this measure is the augmented 5th of the F7 (the V chord) and is followed by a D note (the 3rd of B $\flat$ ), which leads to a widely-spaced outline of a B $\flat$ add9 chord in measure 3. The last note (G) in measure 4 leads smoothly to the  $\flat$ 7th (A $\flat$ ) of B $\flat$ 7 in measure 5.

The chromatic descent in measure 5 targets the 5th (F) of B $\flat$ 7. The final note of the measure (C) and the first two notes in measure 6 outline an E $\flat$ 6. The G note can also be thought of as the third of the Edim7 chord that follows. The D note at the end of the measure 6 and the F note at the beginning of measure 7 establish the B $\flat$  chord (as they did in measures 2 and 3).

The F–A $\flat$ –F note sequence in the second half of measure 8 implies an F7 $\sharp$ 9 chord moving to the B $\flat$  chord in measure 9. The G $\flat$  note in measure 10 is the flatted ninth of the F7 chord.

The last two notes in measure 14 (D $\flat$  and B $\flat$ ) can be thought of as the double-flatted seventh and the flatted fifth of the E $\flat$  diminished seventh chord.

Measure 16 ends with a chromatic climb from D (the third of the B $\flat$  tonic chord) to E $\natural$ , the ninth of the D7 chord that begins the B section. The two measures of D7 contain a melody based on the D mixolydian mode and use the bebop dominant scale device of a natural 7th (C $\sharp$ ) as a passing tone between the  $\flat$ 7th (C $\natural$ ) and the scale tonic (D).

The melody in measures 19 and 20 (over a G7 chord) uses all the notes found in the G Mixolydian mode except the fourth (C). The next two measures (over a C7 chord) contain all C Mixolydian tones but the fourth (F) and the tonic (C). As always, when analyzing these lines, remember: the notes that fall on the downbeats carry more harmonic "weight" than those on the "ands." Also keep in mind that the two-bar durations of dominant seventh chords in the bridge or

B section of “rhythm changes” can also be played as one measure of a minor seventh chord and one measure of the dominant seventh (in a  $iim7-V7$  cycle), and the melodies can be analyzed relative to this.

The final two measures of the B section, played over an F7, include a C $\sharp$  note (the  $\sharp 5$ th of F7), an A $\flat$  (the  $\sharp 9$ th), and a G $\flat$  (the  $\flat 9$ th). The final note (E $\natural$ ) is a leading tone that moves to F, the fifth of the B $\flat$  chord at the beginning of the next measure (the beginning of the last A section).

The D $\flat$  note in measure 31 can be thought of as either a bluesy minor 3rd played against the B $\flat$  chord, or the  $\sharp 11$ th of an implied G7 (V7) as part of a turnaround. Carrying out the latter idea, the next note (B $\flat$ ) could be considered the  $\sharp 9$ th of G7, and the C note that follows could imply an early arrival at the  $iim7$  chord (Cm7)—the B $\flat$  note on beat 3 of measure 32 could be considered the 11th of an F11 chord (V7).

Parker’s solo begins with a diatonic descent in B $\flat$  major. The second measure implies an F13 $\flat 9$  chord (E $\flat$ = $\flat 7$ th, G $\flat$ = $\flat 9$ th, and D=13th).

The fifth measure of the solo features a chromatic descent from the 9th (C) of B $\flat 7$  to the tonic; then the  $\flat 7$ th (A $\flat$ ) of B $\flat 7$  leads into the 3rd (G) of the E $\flat$  chord (IV) that begins the next measure. Starting on beat 3 of measure 6, an E $\flat m6$  chord is outlined.

Parker arpeggiates a B $\flat$  chord in the first three beats of measure 9, then anticipates the Cm7 chord in measure 10 by playing E $\flat$  (the minor 3rd of Cm7) and C.

Measure 11 contains the B $\flat$  major scale with chord tones of a B $\flat 6$  chord on the beats (B $\flat$ , G, and F) and the  $\flat 6$ th (G $\flat$ ) used as a passing tone between the natural 6th (G) and the 5th (F). The E $\natural$  note at the end of this measure is used as a passing tone to reach the minor 3rd (E $\flat$ ) of the Cm7 chord at the start of measure 12. The D $\flat$  note on beat 3 of measure 12 is the  $\sharp 5$ th of the F7 chord.

Parker frequently played chromatically descending lines over dominant seventh chords, and measure 13 contains a classic example. Starting on the downbeat of beat one, he plays the 9th (C) and then the  $\flat 9$ th (B $\natural$ ) on the “and.” On the downbeat of beat two, he plays the root (B $\flat$ ) and then the major 7th (A) on the “and,” followed by the  $\flat 7$ th (A $\flat$ ) on the downbeat of beat 3. (The same line can be found in measure 29 of Parker’s solo in “Thriving from a Riff.”) The guiding principle is that tones of a dominant ninth chord fall on the beats, while non-chord passing tones are played on the “ands.” This can be applied to a dominant ninth chord with a chromatic descent from the major 3rd all the way through to the 6th—at this point, a whole step is needed to put the 5th on a beat. Another whole step puts the 4th on an “and,” which can be followed by a half-step to arrive on the major 3rd (one octave lower than the starting point) on a beat. An example of chromatic descent starting on the major 3rd can be found in measure 5 of the second chorus of “Kim.”

At the beginning of the bridge or B section (measure 17), Parker opens with an ascending Am9 arpeggio, which can also be thought of as the 5th through 13th of a D13 chord. (As mentioned above, the dominant 7th chords in the bridge of “Rhythm” changes can be treated as if they were preceded by, or interchangeably with, the minor 7th chord a fourth below—in other words, as a  $iim7/V7$  or  $iim7=V7$ .) The last beat in measure 17 and first beat of measure 18 contain the same notes found in the previously played arpeggio, but G $\sharp$  replaces the G $\natural$ —implying a D13 $\sharp 11$  chord. Starting on the “and” of beat 3 (measure 18) Parker begins an ascending arpeggio a fourth higher, anticipating the G7 chord in the next measure. This arpeggio contains a D $\flat$  note (the  $\sharp 11$ th of G), and the line resolves in measure 19 to a D $\flat$  note—creating another implied 13 $\sharp 11$  chord (G13 $\sharp 11$ ).

Measures 21 and 22 (played over a C7 chord) contain improvisation using all the tones of the C Mixolydian mode and a bluesy scoop up to the 3rd (E<sup>b</sup>).

In measure 27, starting on the “and” of the third beat, Parker plays a descending C<sup>#</sup>m7 arpeggio to precede the Cm7 chord in measure 28.

The last measure of Parker’s solo (measure 32) contains one of his favorite licks, as described in the analysis of “Billie’s Bounce” (measure 8 of the head).

**Head**  
 ♩ = 208 (♩ = <sup>3</sup>♩)

**Intro**  
 Alto sax and trumpet in unison

**Chords:** B<sup>b</sup>, Cm7, F7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>o</sup>7, B<sup>b</sup>, Cm7, F7, B<sup>b</sup>, Cm7, F7

**Measures 1-4:** Intro (8 measures), B<sup>b</sup> chord. Fingering: 10, 13, 10, 11. Rhythm: 1, 4, 1, 2.

**Measures 5-8:** Cm7, F7, B<sup>b</sup>7 chords. Fingering: 11, 12, 13, 10, 11, 9, 10. Rhythm: 1, 2, 3, 1, 2, 1, 2.

**Measures 9-12:** B<sup>b</sup>, Cm7, F7, B<sup>b</sup>7 chords. Fingering: 10, 9, 10, 11, 8, 10, 10, 8, 8, 9, 9, 8, 11, 10, 8. Rhythm: 1, 2, 3, 1, 3, 3, 1, 3, 1, 2, 2, 1, 4, 3, 1.

**Measures 13-16:** E<sup>b</sup>, E<sup>o</sup>7, B<sup>b</sup>, Cm7, F7 chords. Fingering: 11, 12, 9, 10, 9, 10, 10, 11, 10, 10, 11, 12, 12, 10, 13, 10. Rhythm: 3, 4, 1, 2, 1, 2, 1, 4, 1, 2, 1, 2, 3, 2, 1, 4, 1.

**Measures 17-20:** B<sup>b</sup>, Cm7, F7, B<sup>b</sup>, Cm7, F7 chords. Fingering: 13, 10, 11, 11, 12, 13, 10, 8, 10, 10, 9, 10, 8, 9, 10, 9. Rhythm: 4, 1, 2, 1, 2, 3, 1, 2, 1, 2, 4, 4, 2, 3, 1, 3, 1, 3, 1, 3, 2.

**Measures 21-22:** C7 chord. Fingering: 13, 10, 11. Rhythm: 4, 1, 2.

**Measures 23-26:** Cm7, F7, B<sup>b</sup>, Cm7, F7 chords. Fingering: 11, 12, 13, 10, 8, 10, 10, 9, 10, 8, 9, 10, 9. Rhythm: 1, 2, 3, 1, 2, 1, 2, 4, 4, 2, 3, 1, 3, 1, 3, 2.

**Measures 27-28:** Cm7, F7 chords. Fingering: 11, 12, 13, 10, 11, 9, 10. Rhythm: 1, 2, 3, 1, 2, 1, 2.

**Measures 29-32:** B<sup>b</sup>, Cm7, F7, B<sup>b</sup>, Cm7, F7 chords. Fingering: 10, 9, 10, 11, 8, 10, 10, 8, 8, 9, 9, 8, 11, 10, 8. Rhythm: 1, 2, 3, 1, 2, 1, 2, 3, 2, 1, 4, 3, 1.



Moose the Mooche—cont'd

Bb7 Eb E°7 Bb

D7

G7 C7

scoop scoop

F7 Bb Cm7 F7

V - - - -

Bb Cm7 F7 Bb7 Eb E°7

scoop

Alto solo

Bb

scoop

3

10 8 11 8 6 8 6 8 6 5 3 7 5

2 1 3 1 1 3 1 3 1 2 1 4 2

Cm7 F7 Bb Cm7 F7 Bb7

4 7 4 5 6 4 7 5 6 6 8 8 7 6 9

1 4 1 2 3 1 3 1 2 1 3 3 2 1 4

Eb Ebm6 Bb Cm7 F7 Bb

8 6 8 6 7 8 5 7 8 7 8 5 8 7 8 9 10 11 10 13 11 8

3 1 3 1 2 3 1 2 3 2 3 1 3 2 3 1 2 3 1 4 2 1

Cm7 F7 Bb Cm7 F7

(8) 10 8 11 10 8 7 10 9 8 8 10 6 7 7 8

3 1 4 3 2 4 3 2 1 3 1 2 1 2

Bb7 Eb Ebm6 Bb

10 9 8 7 6 6 9 8 6 8 6 8 6 7 4 3 3 6

4 3 2 1 1 1 4 3 1 3 1 3 1 2 2 1 1 4

Moose the Mooche—cont'd

D7

3 scoop V 3 3 3

7 10 9 8 6 7 9 9 10 7 9 7 10 10 9 12 11 10 9

1 4 3 2 1 3 2 4 1 3 1 2 3 1 4 3 2 1

C7

3 scoop

8 10 8 7 11 10 8 10 9 10 7 8 10 10 7 8 9 10 8 9 8

1 3 1 4 3 1 3 2 3 1 2 4 4 3 2 3 1 2 1

F7 Bb Cm7 F7

10 7 8 13 13 13 13 11 13 10 13 8 5

3 1 2 3 1 3 3 1 3 1 4 1 1

Bb Cm7 F7 Bb7

3 V Short fall

8 5 7 4 5 6 6 8 6 5 8 6 8 7 5 8 (8) 6

4 1 4 1 2 3 1 3 1 3 1 3 2 1 3 1 4

Eb E°7 Bb Cm7 F7 Bb

4 3 5 2 3 2 3 2 3 5 3 2 2 4 5 1 3

2 1 3 1 2 1 2 1 2 4 2 1 1 3 4 1 3



# Yardbird Suite

By Charlie Parker

Parker originally composed “Yardbird Suite” as a vocal tune (entitled “What Price Love?”) while he worked in the Kansas City-based band of Jay McShann. This transcription is of Parker’s well-known instrumental version of the tune, recorded on March 28, 1946.

Parker had a definite interest in having the vocal version of this tune performed. Michael H. Goldsen, whose Atlantic Music Corporation has long held the copyrights to most of Parker’s music, was told by Carmen McRae that Charlie Parker gave her a handwritten copy of the lyrics at one of her nightclub engagements and asked if she would learn and perform it. She did, and later recorded it, as did vocalist Earl Coleman (who also learned the lyrics from Parker and recorded the first vocal version in 1948).

The lyrics demonstrate an interesting side of Parker’s creativity—one that he chose not to continue developing. There are no other known lyrics written by him.

“Yardbird Suite/What Price Love?”  
Music and lyrics by Charlie Parker

It’s hard to learn how tears can burn one’s heart,  
but that’s a thing that I found out,  
too late, I guess, ‘cause I’m a mess.

My faith has gone, why lead me on this way?  
I thought there’d be no price on love,  
but I have to pay.

If I could perform a miracle, I’d revive your thoughts of me.  
Yet I know that it’s hopeless, you could never really care.  
That’s why I despair.

I’ll go along, hoping some day you’ll learn.  
The flame in my heart dear,  
forever will burn.

The title “Yardbird Suite” is probably a take-off of Igor Stravinsky’s “Firebird Suite” (Stravinsky was one of Parker’s favorite classical composers) and uses the long version of Parker’s nickname, “Yardbird.” Almost everyone who used Parker’s nickname (as well as many jazz musicians and jazz fans today) called him simply “Bird”—a notable exception was Dizzy Gillespie, who called him “Yard.”

It is interesting to note that Parker’s solo in the transcribed instrumental version of “Yardbird Suite” contains a two-measure figure (first solo chorus, measures 7 and 8) that he recorded a year later as the repeating melody line for “Cool Blues.”

♩ = 209 (♩ =  $\overset{3}{\text{♩}}$ )

Piano Intro

Head - Trumpet with alto sax 8va bassa

8

C Fm Bb7 C7 Bb7 A7

T  
A  
B

3 1 3 4 2 1 3 1 1 2 2 3 2 3 1

1. 2.

D7 G7 Em A7 Dm G7 G7 C7

5 5 5 3 5 6 3 5 5 6 3 5 5 5 5 5 2 3 2 3 2

Alto sax

Bb7 Em F#m7b5 B7 Em A7

3 5 3 2 5 2 3 5 5 5 5 3 5 3 2 5 4 5 6 3

1 3 1 1 3 1 1 3 3 3 3 1 3 1 1 3 1 2 3 1

Dm Em7b5 A7 D Dm7 Db7

Alto scoop Alto scoop

5 5 6 3 3 6 5 3 6 3/4/5 5 7 7 6/7 5 6 8

1 3 3 4 1 1 4 3 1 4 1 3 1 3 2 1 2 4

Trumpet with alto sax 8va bassa

C Fm Bb7 C7 Bb7 A7 D7

8 3 5 6 4 4 6 3 3 5 5 6 4 5 5 5

3 1 3 4 2 1 3 1 1 2 2 3 1 2 2 2

Trumpet and alto sax unison

Alto solo

Chords: G7, C, Dm, G7, C

Fingerings: 4 1 2 4 2 1 1, 1 2 3 4 1 4 1 2, 4 1, 3 2 1 3

Chords: Fm, Bb7, C7, Bb7, A7

Fingerings: 1 3 1 1 3 1 2, 1 3 1 4 1 3, 2 1 2, 3 1, 3 2 1 2 1 4

Chords: D7, Dm, G7, Em, A7, Dm, G7

Cool Blues head -----

Alto scoop

Fingerings: 3 2 1 3 1 3 1, 1 2 3 1 2 1 3, 1 3 1, 3 2 1

Chords: C, Fm, Bb7, C7, Bb7, A7

Fingerings: 1 2 1 4 1 3 1 4 2, 1 3 1 2 1 3 1 3, 2 1 3 1 2 1

Chords: D7, Dm, G7, C, B7, Em

Fingerings: 3 2 1 2 4 1 2 4, 1 4, 1 1 1, 3 1 2 3 1 2 4





# Ornithology

By Charlie Parker and Bennie Harris

“Ornithology,” co-written by Parker and trumpeter Bennie Harris, is based on the chord changes of “How High the Moon.”

This transcription of “Ornithology” is taken from the March 28, 1946 studio recording for the Dial record company, but a modification to the section endings (measures 11–16 and 27–32) is added. The endings used here were first recorded at a live performance from the Royal Roost on December 11th, 1948 (see discography). They represent the final revision of the head and can be heard on all subsequent recordings of Parker playing the tune live.

The head ends on the first beat of measure 31. At this point in the live recording from the Royal Roost (and in all live recordings to follow), the band dropped out and Parker improvised (unaccompanied) until the band re-entered at the beginning of the first complete solo chorus. The transcription shows several beats of rest here, followed by Parker’s solo from the original 1946 studio master. (On the 1946 master, these beats contain the conclusion of the original ending—a simple repeating triplet figure.)

Parker’s improvised break and the first two measures of his solo from the Royal Roost recording are included after the main transcription. These measures can be substituted for the comparable measures in the main transcription (minus the final B $\flat$  note on the “and” of the fourth beat).

**Head**

$\text{♩} = 221$  (  $\text{♩} \text{♩} \text{♩}$  )  
G

T  
A  
B

3 3 1 3 4 1 3 4 1 3 2 3 3 1 2 4 1 3 4 3 1 2 1

F

Fm7

B $\flat$ 7

Alto scoop

4 1 1 2 1 2 1 2 8 9 8 10 9 8 10 10 10 8 7 10 8 7 9

Ornithology—cont'd

1. Eb7 Am7b5 D7 Gm7 D7

Bm7 E7 Am7 D7

2. G D7 Bm7 Bbm7 Am7 Ab7

Alto solo G Am7 D7 G

Gm7 C7 F

Alto scoop



Fm7                      Bb7                      Eb7                      Am7b5                      D7

(9) 8 10 8 10 13 12 11 9 13 11 10 13 10 13 11 10 12 11 10

1 3 1 3 4 3 2 1 4 2 1 4 1 4 2 1 3 2

Gm7                      D7                      Bm7                      E7

9 12 10 8 7 8 10 7 10 7 8 9 10 11 11 8 10 10 7 10 11 9 7 8 9

1 4 2 1 2 4 1 4 1 1 2 3 4 3 1 3 4 1 2 3 2 1

Alto scoop

Am7                      D7                      G

8 12 9 10 12 11 10 9 8 9 10 7 8 8 10 6 6 7 7 9 7 9 7 7 9

1 4 1 2 4 3 2 1 2 3 1 2 1 3 1 2 1 3 1 3 2 1 3

V - - - - - V - - - - - Alto scoop rake rake

Gm7                      C7

7 9 9 10 7 8 7 9 10 7 8 7 9 10 7 8 7 10

1 3 3 1 2 1 4 3 4 1 2 1 4 3

Alto scoop V - - - - - V - - - - -

F                      Fm7

9 10 10 8 12 11 10 9 8 10 11 8 11 10 10 7 10 8 8 9

1 2 3 1 4 3 2 1 3 4 1 4 3 2 1 4 1 1 2

V - - - - - V - - - - -

Ornithology-cont'd

Bb7 Eb7 Am7b5 D7

Alto scoop

G Cm7 F7 Bm7 E7 Am7 D7

Alto scoop Alto bend

G E7 Am7 D7 G

Alto scoop

"Ornithology": Measures 29-32 of head and measures 1-2 of first solo chorus recorded live at the Royal Roost, December 11, 1948

Rhythm section out Parker improvisation begins

Bm7 Bbm7 Am7 Ab7 G

TAB

Solo chorus 1 rhythm section re-enters

G

# Donna Lee

By Charlie Parker

Parker moved from Los Angeles back to New York City in April of 1947. His stay on the West Coast had been personally disastrous, culminating in a mental and physical breakdown and a court ordered six-month stay at Camarillo State Hospital in California.

Back in New York, where bebop was better received, Parker put together his classic quintet, a band that worked and recorded together during 1947 and 1948. The personnel consisted of Miles Davis (trumpet), Max Roach (drums), and usually Tommy Porter (bass) and Duke Jordan (piano).

The May 8, 1947 recording session that produced "Donna Lee" and "Cheryl" was Parker's first after his return to New York, and included the band members mentioned above, but with Bud Powell on piano. "Donna Lee" is based on the chords to "(Back Home Again In) Indiana."

**Head-Alto sax and trumpet in unison**

♩ = 227 (♩ =  $\frac{3}{4}$ )

Ab F7 Bb7

T  
A  
B

Bbm7 Eb7

Ab Ebm7 Ab7 Db



Donna Lee—cont'd

Chords: Gb7, Ab, F7

11 14 14 12 11 14 | 13 13 14 10 11 14 13 11 | 14 13 16 13 14 16 14 13 16

1 4 4 2 1 4 | 3 4 1 4 3 1 | 2 1 4 1 1 3 1 4

Chords: Bb7, Bbm7

15 13 12 14 11 13 10 13 | 12 11 10 9 | 11 9 10 9 8 11 9 10

3 1 1 3 1 3 1 4 | 3 2 1 1 | 3 1 3 2 1 3 1 2

Chords: Eb7, Ab, F7

12 11 14 11 12 14 12 11 14 | 13 15 16 15 13 12 | 16 14 13 15 14 10 13 10

2 1 4 1 1 2 1 1 4 | 3 | 3 4 3 1 1 | 4 2 1 3 2 1 4 1

Chords: Bb7, C7

11 13 11 10 13 12 10 13 13 | 12 10 12 10 9 10 12 10 11 10 12 10

1 3 1 4 3 1 4 4 | 3 1 | 4 2 | 1 2 4 2 3 2 4 2

Chords: Fm, C7

9 11 9 8 11 9 11 9 8 9 | 10 | 8

1 3 1 3 1 3 1 | 2 3 | 2

Fm C7 Fm

8 7 8 9 10 9 10 11 12 11 12 11 10 9 8 11 9 11 9 8 9 11 9 8 10

2 1 2 3 4 1 2 3 4 3 4 3 2 1 3 1 3 1 2 4 2 1 3

Bdim7 Cm7 F7 Bbm7 Eb7 Ab

Alto solo

9 12 10 13 12 15 13 12 11 14 13 11 10 11 10 8 11 10 9 8 11 9 8 8 9 8 10 8

1 4 1 4 1 4 2 1 4 3 1 2 1 1 4 3 2 1 4 2 1 1 2 1 3 1

Solo chorus 1

Bbm7 Eb7 Ab F7 Bb7

9 8 10 9 8 11 10 11 8 10 11 8 10 7 8 10

2 1 3 2 1 4 3 4 1 3 4 1 3 1 3 1 2 4

Bbm7 Eb7 Ab Ebm7 Ab7

rake - - -

8 11 10 9 8 11 10 9 8 11 10 9 8 11 10 9 11 8 11 10 6 7 8

1 4 3 2 1 4 3 2 1 4 3 2 1 3 2 1 3 1 3 2 1 2 3

Db Gb7 Ab

Alto scoop

9 9 10 9 8 11 9 14 12 13 12 11 14 11 12 13

2 1 3 2 1 4 3 3 1 3 2 1 3 3

Donna Lee—cont'd

F7                      Bb7                      Bbm7

Alto scoop

11 14 13 11 10 13 11 13 11 10 13 12 10 13 11 12 11 12 13 10 8 6 9 3 1 1 4

Eb7                      Ab                      F7

8 6 8 8 7 10 9 9 6 9 8 6 5 8 7 5 8 7 7 6 8 5 3 1 3 2 1 4 3 3 1 3 2 1 3 2 1 3 2 2 1 3 1

Bb7                      C7

Alto scoop

8 6 6 7 8 5 8 6 9 8 6 9 8 6 8 6 9 8 6 9 5 3 1 2 3 1 2 1 3 2 1 3 2 1 2 1 3 1

Fm                      C7                      Fm                      C7

8 6 5 8 6 9 7 5 9 6 9 8 6 5 6 6 8 6 4 3 6 5 3 6 3 5 5 4 2 1 3 1 3 1 4 2 1 4 1 4 3 1 2 2 4 2 1 4 3 2 1 4 1 3 3 3

Fm                      Bdim7                      Cm7                      F7                      Bbm7                      Eb7

Alto scoop

3 5 6 3 4 3 4 3 4 3 4 3 4 3 4 3 4 1 3 4 1 1 3 4 1 2 1 2 1 2 1 2 3



Solo chorus 2

Ab Bbm7 Eb7 Ab

2 1 2 1 2 1 2 1 2 3 2 1 2 1 2 1 2 1 3 2

F7 Bb7 Bbm7

1 3 2 1 1 3 4 1 3 2 1 1 1 4 3 2 1 4 3 2 1

Eb7 Ab Ebm7 Ab7

4 3 2 1 3 2 1 3 1 4 3 1 1 4 1 3 2 1 4 1 2 3 2 1

Db Gb7 Ab F7

4 1 4 1 1 2 1 3 2 1 4 3 1

Bb7 Bbm7

4 1 2 3 2 1 4 3 1 4 2 1 2 3 1 3 4

Donna Lee—cont'd

**E $\flat$ 7** **A $\flat$**  **F7** **B $\flat$ 7**

(11) 11 10 8 11 | 8 10 | 10 8 10 8 11 | 10 8 7 10 8 7 10 8

4 3 1 4 | 1 3 | 3 1 3 1 4 | 3 1 4 2 1 4 2

**C7** **Fm** **C7**

6 8 | 8 6 9 8 6 9 8 8 6 8 | 9 6

1 3 | 2 1 3 2 1 4 3 3 | 1 3 4 1

**Fm** **C7** **Fm**

9 10 8 8 11 9 8 10 | 9 10 8 11 8 10 10 10 | 8 10 11 6

2 3 1 1 4 2 1 3 | 2 3 1 4 1 3 3 3 | 1 3 4 1

**Bdim7** **Cm7** **F7** **B $\flat$ m7** **E $\flat$ 7**

Alto scoop

8 9 11 | 8 11 9 8 10 | 8 11 10 8 7 7 8 9 | 10 6 8 6 5 8 6 7

1 2 4 1 4 2 1 3 | 1 4 3 1 | 1 2 3 | 4 1 3 1 4 2 3

**A $\flat$**  **B $\flat$ m7** **E $\flat$ 7** **A $\flat$**

Alto scoop Alto scoop Alto scoop Alto scoop

8 4 5 8 | 5 6 8 9 | 7 8 11 6

4 1 4 1 3 | 1 4 1

# Cheryl

By Charlie Parker

“Cheryl,” a blues in C, is named after Miles Davis’ daughter. The head starts with three and a half beats of pickup notes and a very syncopated rhythm that continues into measure 1. The third solo chorus begins with the two-measure melody that Parker used for “Cool Blues.”

**Head-Alto sax and trumpet in unison**

♩ = 185 (♩♩ = <sup>3</sup>♩)

C6

T  
A  
B

1 1 4 2 1 4 2 3 1 3 2 3 1 2 1 2 4 1 3 1

C7 F7

3 4 3 1 2 1 1 2 4 1 4 4 2 1 1 2 3 1 4 1 2 3 1 2 1 2

C6 Em7 A7 Dm7 G7

3 1 3 1 1 3 4 1 3 1 1 3 2 3 1 2 3 1 4 1

**Alto solo**

C6 G7 C6

3 2 1 4 1 1 2 2 1 1 1 2 1 1 1



Cheryl-cont'd

C7 F7

1 2 3 4 2 1 3 | 1 2 2 1 4 2 3 2 1 | 4 2 1 3 3 1

C6 Em7 A7 Dm7

\* Played behind the beat.

2 3 1 1 3 3 | 3 | 2 3 | 4 3 2 1 1 4

G7 C6 G7

2 1 4 1 4 2 | 1 3 1 3 | 2 3 1 4 | 1 2 3

C6

Alto scoop

4 4 3 1 4 2 | 1 | 4 | 2 3 1 2 | 1

C7 F7

1 3 1 3 1 | 3 1 3 | 1 3 1 4 3 1 | 2 2 | 3 2 1 2 2 3 1

C6 Em7 A7 Dm7 G7

Alto scoop

4 1 2 3 1 4 2 3 1 4 2 1 3 1 3 1 3 1 2

C6 G7 C6

Cool Blues head

Alto scoop

3 1 3 2 1 4 2 4 1 2 4 4 3 1 4 1 3 2 3 2 1

C7 F7

4 3 4 3 2 1 4 2 1 4 2 4 3 1

C6 Em7 A7 Dm7

1 2 4 3 2 1 4 3 2 1 3 1 3 1 4 2 1 3 1 3 4 1 3

G7 C6 G7 C6

1 3 1 3 1 1 3 4 1 3 1 4 2 1 3 1 2

# Scrapple from the Apple

By Charlie Parker

Parker's classic quintet (Parker, Miles Davis, Max Roach, Duke Jordan, and Tommy Porter) recorded "Scrapple from the Apple" for Dial on November 4th, 1947.

"Scrapple from the Apple" uses the chords from the A section of "Honeysuckle Rose," and the bridge is based on the chords of the B section (bridge) of "I Got Rhythm."

8-bar piano intro ♩ = 197 (♩ = ♩<sup>3</sup>)

Head

Alto and muted trumpet in unison

Gm7 C7 Gm7 C7

T  
A  
B

2 3 2 1 3 1 3 3 4 2 1 2 4 1 2 3 1 3 3 2 1 2 1

F Bb7 Bdim7 F Am7 D7

4 1 3 1 3 4 1 3 1 1 2 3 4 1 2 1 4 1 4 1 2 4

2. F A7

Alto sax improvisation

4 1 2 1 2 1 2 1 2 2 3 2 1 3 2 1 3 1 1 4 2 1 4

D7 G7

Alto scoop

2 1 1 3 2 3 2 1 3 1 4 1 2 4 1 2 3 4 2 1 2



C7

2 2 3 2 3 2 1 4 4 2 1 3 2 1 3 3 2 1 4 2 4 2 1

Muted trumpet rejoins in unison

Gm7 C7 Gm7 C7 F

2 3 2 1 3 1 3 3 4 2 1 2 4 1 2 3 1 3 3 2 1 2 1 4 1 3 1 3 4

Alto Solo

Bb7 Bdim7 F Gm7 C7

1 3 1 1 2 3 4 1 2 1 2 2 1 1 2 1 4 3 2 3 1 4 1 1 2 3 1

Gm7 C7 F Bb7 Bdim7

2 1 3 1 3 2 1 4 1 2 4 1 3 1 4 3 1 3 1 1 3 2 1 1 4 3 1 2 1 1

Alto scoop

F Am7 D7 Gm7 C7

3 1 2 1 1 2 3 2 1 4 4 2 1 3 2 1 3 2 1 3

Scrapple from the Apple-cont'd

Gm7 C7 F Bb7 Bdim7

9 11 8 6 8 10 8 10 10 8 9 8 7 9 7 10 7 10 5 7 8 6 4 7 4

1 3 1 1 3 4 1 3 2 2 3 2 1 3 1 4 1 4 1 3 4 3 2 1 4 1

F A7 D7

5 8 7 5 5 8 6 5 7 4 6 5 8 5 6 7 8 5 6 7 6 5 8 7 6 5 7 9 7 7 9 10 10

1 4 3 1 1 4 3 1 3 1 2 1 4 1 2 3 1 2 3 2 1 4 3 2 1 2 4 2 2 1 3 3

G7 C7

(10) 12 14 15 12 14 12 14 15 12 15 12 13 12 14 15 14 12 15 14 12 11 15 12

1 3 4 1 3 1 2 3 1 3 1 2 1 2 4 3 1 4 4 2 1 4 1

Gm7 C7 Gm7 C7

14 13 11 13 11 10 12 10 9 12 8 10 7 8 8 9 8 7 6 7 6 4 6 4 7 4 5 8 6 5 7

3 2 1 3 1 3 1 1 4 1 3 1 3 2 3 2 1 1 2 1 1 3 1 4 1 1 4 2 1 3

F Bb7 Bdim7 F

6 5 8 7 5 4 8 6 6 7 6 5 8 6 6 9 10 6 8 9 5 6 7 6 5 8 7 5 4 7 5 7 4 7

2 1 4 4 2 1 4 2 1 3 2 1 4 2 1 4 2 1 3 4 1 2 3 2 1 4 3 1 1 3 1 3 1 3

# Parker's Mood

By Charlie Parker

"Parker's Mood," recorded on September 18, 1948 for Savoy, is unique among Charlie Parker's recordings. Approximately half of Parker's original compositions were based on blues changes, but this is the only slow blues that he ever recorded in the studio as a bandleader.

"Parker's Mood" is a quartet recording with Max Roach on drums, Curly Russell on bass, and John Lewis on piano. This transcription is of the originally released master (take 5). Two other takes that were recorded at the session (take 2 and take 4—incorrectly labeled take 1 and take 2 on some reissues) also contain complete choruses of Parker's slow blues improvisation. A comparison of the three takes provides a fascinating glimpse into Parker's creation and development of musical ideas.

Parker was clearly one of the most masterful jazz artists ever at playing slow blues, so his infrequent use of the form makes his other recordings in this style worth noting. In 1945, Parker played on two takes of Red Norvo's "Slam, Slam Blues." There is one live version of "Parker's Mood" from August, 1950, and he played on the 1952 Norman Granz Jam Session recording of Johnny Hodges' "Funky Blues."

♩ = 103  
Even eighths  
Gm Cm Piano

TAB

1 2 4 2 1 2 4 1 2 4 1 2 2

Alto Solo

♩ = 80 (♩ = 3/4)

Bb Eb7 Bb

scoop scoop scoop scoop scoop

3 2 1 3 1 3 2 3 2 1 3 1 3 2

Bb7 Fm7 Bb7 Eb7

scoop scoop

11 11-12-13 13 13 14-15 13 8 9 8 6 9 6 8 8 8 9 8 6 9 6

1 2 2 2 3 1 3 4 3 1 4 1 3 2 3 4 3 1 4 1

Parker's Mood—cont'd

**Eb7** **Bb**

scoop scoop scoop Short fall

(6) 8 9 8 6 9 6 8 8 8 8 6 7 6 6 8 6 7 8 5 6 7 (7)

3 4 3 1 4 1 3 2 3 4 3 1 4 1 3 3 2 1 1 3 2 3 1

**Dm7** **G7b9** **Cm7**

rake

3 4 1 4 3 2 1 2 3 4 3 1 3 2 1 4 2 1 4 2 1 2 8 8 11 10 9 8 12

3 4 1 4 3 2 1 2 3 4 3 1 3 2 1 4 2 1 4 2 1 2 3 1 1 4 3 2 1 4

**F7** **Bb** **Cm7** **F7b9**

scoop

1 3 1 3 2 1 3 3 1 3 1 2 1 3 1 2 1 2 1 2 1 2 1 2 3 3 2 1 3 1

**Bb** **F7** **Bb** **Eb7**

scoop

3 2 3 3 2 1 4 2 1 2 4 3 3 3 4 3 3 1 3 1 3 2 1 2 3 2 1 3

**Bb** **Fm7** **Bb7**

Alto bend

1 4 1 3 1 2 1 3 2 1 3 2 1 2 3 1 4 1 2 4 2

**Eb7**

scoop scoop Short fall scoop - -

1 3 1 3 2 2 1 3 3 2 3 2 2 3 1 3 1 3 4 3 1 2 3 4 1



Bb Dm7 G7

scoop

3

scoop

2 3 1 1 3 1 3 3 1 4 2 3 1 4 3 1 3 4 2 3 1

Cm7 F7

scoop

3

3

2 1 4 3 2 1 2 1 4 2 1 1 3 2 1 2 1 1 4

Bb Cm7 F7b9 Bb F7

scoop

3

V

scoop

2 1 4 3 1 1 4 2 1 2 3 2 1 3 2 1 2 3 4 3 1 1 3 4 2

**Piano Solo**

Bb Bb F7

scoop

10

scoop

scoop

1 2 2 2

Bb Eb7

scoop

3

scoop

3

scoop

3

2 1 3 1 2 3 1 1 1 3 4 3 1 3 2 3

Bb Fm7 Bb7

scoop

V

V

1 4 1 3 2 1 3 2 4 1 2 4 4 1 2 1 2 4 2 3 1 2 4 2

Parker's Mood—cont'd

**E<sub>b</sub>7** **E<sup>o</sup>7**

V - - -

**B<sub>b</sub>** **Dm7** **D<sub>b</sub>m7**

scoop scoop V - - - scoop scoop

**Cm7** **F7**

□ - - - □ - - -

**B<sub>b</sub>** **Cm7** **F7<sub>b</sub>9** **B<sub>b</sub>**

First four bars of alto solo

Example of string bends simulating saxophone scoops

T  
A  
B

# Blues (Fast)

By Charlie Parker

Parker began working with jazz concert promoter Norman Granz in January 1946, playing at the Jazz At The Philharmonic jam session in Los Angeles. Parker participated in other Granz projects in 1946 and 1947, and in December of 1948 he entered into a recording agreement with Granz—who, by this time, was a record producer and could provide Parker's recordings with better distribution (on the Mercury label) than they had previously received.

Granz recorded Parker in a variety of musical settings. While the recordings made with strings, orchestra, big band, and choir achieved mixed results artistically, the recordings with strings did bring Parker some much-deserved attention from a wider record-buying audience than he usually reached. Granz also continued to record Parker with small jazz groups; "Blues (Fast)" and all the remaining tunes in this book are from this category.

"Blues (Fast)," recorded in early April 1950, was first released after Parker's death. Parker had never named the tune, so the studio ledger entry (meant for identification purposes) became its title. This transcription is of Parker's first five choruses.

Drum Intro

Head

♩ = 250 (♩ = ♪<sup>3</sup>)

Bb6

Fm9

Bb+7

Eb9

Bb6

Dbm7

Cm7

F7

Bb6

Blue's (Fast)—cont'd

Alto Solo

F7 Bb6 Eb7 Bb6

5 6 8 6 5 6 4 6 4 8 7 6 8 7 5 8 7 6 5

1 2 4 2 1 2 1 3 1 3 2 1 3 2 1 4 3 2 1

rake - - - - -

Fm9 Bb+7 Eb9

6 7 7 3 5 6 4 3 5 3 5 3 6 4 3 5 5 6 8 5 5 7 8 7 6

2 3 2 1 3 4 2 1 3 1 3 1 4 2 1 3 1 2 4 1 1 3 4 3 2

Bb6 Dm7 G7b9 Cm7 F7

5 7 8 10 13 13 11 10 13 11 10 13 12 13 11 12 10 11 8 9 10

1 3 4 1 3 2 2 1 4 2 1 4 3 4 2 3 1 2 1 2 3

Bb6 F7 Bb6 Eb9

10 8 10 11 7 11 12 10 13 10 11 13 9 13 13 12 12 11 11 10

3 1 3 4 1 2 3 1 1 4 1 2 4 1 4 3 2 1

Bb6 Fm9 Bb+7 Eb9

13 10 11 13 9 10 11 12 13 12 11 10 9 11 9 12 10 8 10 10

4 1 2 4 1 1 2 3 4 3 2 1 1 3 2 4 2 1 3 3

Bb6 G7b9 Cm7 F7

11 10 10 12 13 11 9 9 12 8 8 11 9 10 8 11 8 8 11 11 8 10

2 1 1 3 2 3 1 1 4 2 3 1 1 4 2 3 1 1 4 1 1 3 4 3 1 3

scoop



Bb6 F7 Bb6 Eb9 Bb6

4 2 3 1 1 4 3 2 3 2 1 4 2 1 3 2 1 2 4 1 2 4 1 4 2 1 4 2 1 3 2

Bb7 Eb7 Bb6

3 1 2 1 1 4 1 2 2 1 4 3 4 2 4 1 1 3 2 2 1 2 3 4 1 2

Dm7 G7 Cm7 F7 Bb6 G7

3 1 3 1 2 3 2 1 4 2 1 3 2 1 4 3 1 1 1

Cm7 F7 Bb6 Eb9 Bb6 Fm9 Bb+7

2 1 1 4 1 2 2 1 3 2 1 4 3 1 1 2 3 1 2 3 2 1 4

Eb9 Bb6 Dm7 G7b9 Cm7

3 1 4 2 3 3 2 1 1 2 1 4 3 2 1 4 3 1 1 1 1 4 3 1 1 2

F7 Bb6 F7 Bb6

1 3 1 3 1 2 1 3 2 1 4 1 1 3 1 4 2 1 1 2 1 2 1 2 1 2

# Bloomdido

By Charlie Parker

Charlie Parker and Dizzy Gillespie were recorded playing live together on many occasions, but the recording session of June 6, 1950 is the last time they were recorded together in a studio setting. Thelonious Monk (piano), Curly Russell (bass), and Buddy Rich (drums) filled out the band.

"Bloomdido" contains four choruses of incredible Parker blues improvisation in B $\flat$ .

**Head**

**Drum and Piano Intro** **Alto sax w/ muted trumpet *8va***

$\text{♩} = 224$  (  $\text{♩} = \text{♩} = \text{♩}$  )

The score is written in 4/4 time with a key signature of two flats (B $\flat$ ). It consists of three systems of music. The first system is the 'Head' section, starting with a 'Drum and Piano Intro' and 'Alto sax w/ muted trumpet *8va*'. It features a tempo of 224 and a 9-measure phrase. The second system continues the 'Head' section with a 'Trumpet tacet' and 'Alto scoop' markings. The third system is the 'Solo' section, starting with a 'Solo' box and 'Alto scoop' marking. The score includes various chords (B $\flat$ , Cm7, F7, B $\flat$ , B $\flat$ 7, Eb7, Dbm7, Cm7, F7, B $\flat$ , F7) and fingering numbers (1-5) for the alto saxophone. There are also first and second endings marked with '1.' and '2.'.

B $\flat$  B $\flat$ 7 E $\flat$ 7

2 4 3 1 4 3 2 1 2 3 2 1 3 4 1 1 2 2 3 1

B $\flat$  G7 C $\flat$ 7

Alto bend

2 3 2 1 4 2 1 4 3 2 1 3 1 3 1 4 2 1 3 1 1 4 2 1

F7 B $\flat$  F7

3 2 1 2 1 2 3 2

B $\flat$  E $\flat$ 7 B $\flat$

1 2 1 4 1 4 3 1 3 2 3 1 2 4 1 4 1 4 3 4 1 2 3 4 1

B $\flat$ 7 E $\flat$ 7

1 2 1 2 4 3 1 3 4 1 3 1 4 1 2 4 1 4 2 4 1 1 3 4 3 2

Bloomdido—cont'd

Bb G7 Cm7

Alto bend

F7 Bb F7

Alto scoop

Bb Eb7 Bb

Alto scoop

Bb7 Eb7 Bb

G7 Cm7 F7



Bb F7 Bb

Alto scoop

1 3 1 2 1 1 3 1 4 2 1 3 1 2 2 1 2 1

Eb7 Bb Bb7

Alto scoop

2 3 3 1 2 3 2 1 1 4 3 2 1 3 1 1 2 3 1

Eb7

Alto scoop

Alto scoop

Alto scoop

Continuous scoop - - - -

2 3 1 2 3 1 2 3 1 3 4 1 1 2 3 1 4 1 2

Bb G7 Cm7

Alto bend

3 1 3 2 1 4 2 1 4 2 1 3 1 1 1 4 2 1 3 1 3 1 3

F7 Bb F7 Bb

Alto scoop

Alto scoop

1 1 3 1 3 1 1 3 1 3 1 3 1 3 1

# Au Privave

By Charlie Parker

Parker's recording session of January 17, 1951 is notable because (for at least a few hours) it reunited Parker with Miles Davis and Max Roach. Walter Bishop, Jr. (piano) and Teddy Kotick (bass) completed the roster.

The second take of "Au Privave" is transcribed here, showcasing one of Parker's best blues heads in F and some outstanding soloing.

♩ = 200 (♩♩ = ♩<sup>3</sup>)

**Head** **Alto sax and trumpet unison**

**Head** **Alto sax and trumpet unison**

Chords: F6, Gm7, Ab°7, F6, Cm6, F+7, Bb9, Fmaj7, Am7, D7b9

**1.** Chords: Gm7, C7b9, F6, C7b9

**2.** Chords: C7b9, F6, Gm7, C7b9

Alto solo

V - -

F6 Cm7 F7 Bb9

6 8 6 5 6 8 4 10 12 11 10 13 10 12 10 12 11 10 13 9 12

1 3 1 2 4 1 3 2 1 4 1 3 1 3 2 1 4 1 3

Fmaj7 Am7 D7b9 Gm7

9 10 10 8 12 11 10 9 13 11 10 11 10 12 11 8 10 11 7 7 8 7 10 10 10 7 8

2 3 1 4 3 2 1 4 2 1 2 1 3 2 1 3 4 1 1 2 1 4 4 3 1 2

C7b9 F6 C7b9 F6

Alto scoop Alto scoop Alto scoop

8 8 9 8 9 10 10 7 13 12 13 13 12 13 10 10

3 3 3 2 3 2 1 3 2 3 3 3 1 1

Gm7 C7b9 F6 Cm7 F7

11 13 10 13 4 5 6 4 5 8 5 6 8 6 5 8 6 5 8 8 7 5 6 8

2 4 1 4 1 2 1 4 1 1 3 1 4 2 1 4 4 3 1 2 4

Bb9 Fmaj7 Am7 D7b9

Sweep

7 3 6 4 5 4 3 6 5 1 3 2 11 12 11 10

3 1 4 2 3 2 1 4 3 1 3 2 2 3 2 1

\*Played behind the beat.

Au Privave—cont'd

Gm7 C7b9

4 1 2 3 1 2 3 1 4 3 1 3 2 1 4 3 1 3 1 2 1 1 2 3 1 3 1 2 3 4 1

F6 Gm7 C7 F6

1 4 3 2 1 4 2 1 3 2 1 4 2 1 2 3

Bb9 F6 Cm7 F7 Bb9

2 1 3 1 3 1 3 1 2 3 2 1 4 2 1 3 1 3 1 3

Bb9 Fmaj7 Am7 D7 Gm7

3 1 2 1 2 4 3 2 1 4 2 1 2 1 3 2 3 1 3 1 2 4

C7b9 F Gm7 C7b9 F6

1 2 1 4 3 2 3 4 2 1 1 2 1 2 3 1 3 1 3 1



# K.C. Blues

By Charlie Parker

“K.C. Blues” (recorded at the same session that produced “Au Privave”) is, at 120 beats per minute, slower than most blues by Parker. There is no head—just great blues improvisation. Parker’s first three choruses are transcribed. This is a suitable tribute to the great jazz scene that surrounded Parker as he grew up in Kansas City, Missouri.

The end of measure 9 and the first half of measure 10 contain a blues lick featuring a flatted fifth that Parker frequently played in variation.

**Four-bar piano** **Chorus 1**

♩ = 120 (♩ = ♪<sup>3</sup>)

**Chorus 1**

Chords: C, F7, C7

Chorus 2

Chords: C, C7, F7

Chorus 3

Chords: C, B+7, Em7, A+7, Dm7, Db7

Alto scoop

T  
A  
B

10 10 10 10 10 10 10 10

3 1 3 2 3 1 3 1 1 3 2 3 1 3

1 3 2 3 2 3 1 3 1 1 3 1 3 1

1 4 1 3 1 3 4 3 1 3 2 3 2 1 3 1 3 3

5/6/7 10 8 9 8 10 13 13 13 13 14 13 11 10 11 12 13 8 10 8

(10)

1 4 1 2 1 3 3 4 3 1 3 2 3 1 3 1

K.C. Blues—cont'd

C G+7 C

Alto scoop Alto scoop Alto scoop

2 3 1 3 1 3 1 3 3 2 1 3 3 1 3 2 1 3

F7 C°7 C C7

Alto scoop V - - - -

1 3 2 4 3 1 3 2 3 2 1 3 4 1 2 4 1 3 1 3 1 2 1 3

F7

Alto scoop Alto scoop Alto scoop Alto scoop

1 3 1 1 4 3 1 3 1 4 3 1 2 1

C B+7 Em7 A+7

Alto scoop

1 2 1 3 1 2 4 2 1 4 3 1 2 4 3 1 4 2 1 3

Dm7 G7

Alto scoop

2 3 1 2 3 1 2 4 1 2 4 3 2 1 3 2 4 1 1 2 3 2 1 4 2 1 3

C

Alto scoop

Alto scoop

9 10 11 8 9

6 7 8

10 8 7

8 8

12 13 13 12

3 2 3 4 1 2

2

4 2 1

2 1

2 1

F7

Alto scoop

Alto scoop

Alto scoop

13 12

13 14 13 11 13 10 11 12 13

12 10 12 8 9 10

8 9 10

8 6

2 1 3

2 1 3 2

3

2 1 2 1 2

2

4

4 2

\*Played behind the beat.

F7

V - -

V - -

Alto scoop

Alto scoop

Alto scoop

5 6 7 5 8 6 5 7 7 8

7 8

10 8 9 9

7 8

12 10

1 2 3 1 4 2 1 3

4 3

1

3 1 3 2

1 2 3 1

4 2

Em7

A+7

Dm7

G7

Alto scoop

V - -

8 9 9 10 8 11 8 9

10

12 8 10 10 12 7

10 7 9

8 10

1 2 1 2

1 4

1 2

3

4 1 3 2 4 1

4 1 3 2

1 3

C

G+7

C

Alto scoop

Alto scoop

Alto scoop

8 9

10 10 10

4 5 7 5 4 7 5 4 5 7 4

5 5

1 2 2 2

2 4 2 1

4 2 1 2 4 1

2 1

# Blues for Alice

By Charlie Parker

"Blues for Alice," recorded August 8, 1951, contains chord changes for the blues that are sometimes referred to as "Bird changes" or "Bird blues." The harmonic pattern in the first four measures is the same one that Parker used for the first four measures of his composition "Confirmation." Parker can also be heard implying these chord changes, on occasion, in various live and studio recordings of the blues.

**4-bar piano Intro**

♩ = 166 (♩ = ♩<sup>3</sup>)

**Head**

**Alto and muted trumpet in unison**

The score is divided into several sections:

- 4-bar piano Intro:** A short melodic introduction in 4/4 time.
- Head:** The main 12-measure melodic theme, played by alto and muted trumpet in unison. It includes various articulations like "scoop" and "short fall".
- Alto solo:** A section where the alto saxophone plays a solo variation of the head melody.

**Chord Progression:** The harmonic structure is indicated by chords above the staff: F, Em7b5, A7, Dm7, Cm7, F7, Bb7, Bbm7, Eb7, Am7, Abm7, Db9, Gm7, C7, D7, Gm7, C7, F, Em7b5, A7, Dm7, Cm7, F7.

**Guitar Tablature:** The bottom staff of each system shows fret numbers for the guitar. Fingerings are indicated by numbers 1-4 below the notes. Phrasing like "scoop" and "short fall" is also noted.



Bb7 Bbm7 Eb7 Am7

Alto scoop

3

V - - -

Alto scoop

3

3 2 1 3 2 1 3 1 2 1 3 1 3 1 2 1 3 1 3 2 1 1 3 1 2

Abm7 Db7 Gm7 C7

Alto scoop

2 1 3 1 2 3 2 2 3 1 2 4 1 3 1 2 3 1 2 3 1

F D7 Gm C7 F

Alto scoop

4 1 2 1 4 1 4 1 3 3 4 3 2 1 2 3 4 3 2 1 4

Em7b5 A7 Dm7 Cm7 F7

3 1 3 1 2 4 2 1 2 1 3 1 3 1 3 1 3 1 3

Bb7 Bbm7 Eb7

Alto scoop

3 2 1 4 2 1 2 1 2 4 2 3 1 3 2

Am7 Abm7 Db9 Gm7

Alto scoop

1 2 1 4 1 4 1 2 1 4 1 2 3 1 4 2 3 1 2 4 1 3

Blues for Alice—cont'd

C7 F D7 Gm7 C7

Alto scoop

F Em7b5 A7

Alto scoop

Dm7 Cm7 F7 Bb7

Alto scoop

Bbm7 Eb7 Am7 Abm7 Db9

Alto scoop

Gm7 C7

F D7 Gm7 C7 F

Alto scoop

# Kim

By Charlie Parker

Two complete takes of "Kim" were recorded at a session near the end of December 1952 or early January 1953. Both takes were improvisations on the "I Got Rhythm" chord changes without a prewritten head. Take 2 is transcribed here because it contains more melodic, head-like material in the first chorus than in take 3.

At approximately 322 beats per minute, "Kim" is one of the fastest recordings Parker made using the "I Got Rhythm" changes. Driven by Max Roach's fantastic drumming, Parker displayed his amazing mastery of form and tempo.

8-bar drum intro ♩ = 322 (♩ = ♩<sup>3</sup>)

Head Chorus 1

(Improved head)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a head section and a chorus section. The head section is marked as an "Improved head" and contains 8 bars. The chorus section contains 32 bars, with chord changes indicated above the staff. The score includes a treble clef, a key signature of two flats, and a tempo marking of 322 bpm. The notation includes eighth and sixteenth notes, rests, and various chord symbols. Fingerings are indicated by numbers 1-4 on the right hand and 5-8 on the left hand. The score is divided into systems, with the first system containing the head section and the subsequent systems containing the chorus section.

Chord changes: Bb, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, Bb7, Eb, Ebm, Dm7, G7, Cm7, F7, Bb, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, Bb7, Eb, Ebm, D7, G7, C7, F7.

B $\flat$  Cm7 F7 Dm7 G7

1 4 2 1 4 2 4 2 1 1 3 2 1 4 2 1 2 1 4 1 2 4 1 2 3 1 3

Cm7 F7 B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$

1 3 2 1 3 1 4 2 1 3 2 3 1 3 2 3 2

**Chorus 2**

Cm7 F7 B $\flat$  Cm7 F7 Dm7 G7

Alto scoop Alto scoop

1 2 1 1 3 1 1 4 2 1 3 1 3 1 4 3 1 1 2

Cm7 F7 Fm7 B $\flat$ 7 E $\flat$  E $\flat$ m Dm7 G7 Cm7 F7

3 1 1 1 2 3 1 4 3 2 1 1 4 3 2 1 3 1 4 2 1 3 1 2 3 4 1 1 2 1

B $\flat$  Cm7 F7 Dm7 G7 Cm7 F7

4 4 2 1 3 2 1 4 2 1 4 1 4 1 2 3 1 3 2 1 3 1 4 3 1 4 3 3 4 1

Fm7 B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$

2 4 1 4 2 1 3 1 2 1 2 3 2 1 3 2 3 1 2 3 2



D7 G7

9 10 11 10 9 8 12 11 10 8 11 9 7 10 9 10 6 7 10 9 7 9 10 11 12 11 10

1 2 3 2 1 4 3 2 1 4 2 1 4 3 4 1 4 3 1 3 4 2 3 2 1

C7 F7

13 10 11 12 8 9 10 5 6 8 5 6 7 8 6 5 8 7 6 5 4 5 8 7 5 8 5

4 1 2 3 1 2 3 1 2 4 1 3 1 1 4 3 2 1 1 2 4 3 1 4 1

Bb Cm7 F7 Dm7 G7 Cm7 F7

7 4 5 6 7 6 5 8 6 5 6 10 6 8 5 6 5 6 8 10 8

2 3 1 2 3 2 1 4 2 1 1 4 1 3 1 2 1 2 4 2

Fm7 Bb7 Eb Ebm Bb

8 9 8 6 9 6 8 9 8 6 9 6 8 9 6 8 9 6 7 8 9

3 2 1 3 1 3 2 1 3 1 3 1 3 1 2 3 1 3

**Chorus 3**

Bb Cm7 F7 Dm7 G7 Cm7 F7

(9) 8 6 9 6 8 8 6 5 8 7 5 8 7 5 8 7 6 8 5 6 7 7 6 8

2 1 3 1 3 2 1 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3

Fm7 Bb7 Eb Ebm Dm7 G7 Cm7 F7

9 8 6 8 7 5 8 7 5 8 5 8 6 7 8 8 5 6 7

4 3 1 3 2 1 3 1 4 1 4 1 2 3 4 3 3 1 2 3

Bb Cm7 F7 Dm7 G7 Cm7 F7

3 2 1 4 3 1 2 3 2 1 4 2 4 1 4 3 2 1 3 1 3 1 3 1 3 2 1 3 1 2 1 3

Fm7 Bb7 Eb Ebm Bb

2 3 2 1 4 3 1 2 4 2 1 2 3 2 2 4 1

D7 G7

Short fall

4 1 3 2 1 2 3 1 1 4 3 1 1 4 1 2 3 1 2 1 4 1

C7 F7

2 3 2 1 4 1 4 1 2 3 1 4 3 1 3 1 3 2 1 4 2 1 4 1

Bb Cm7 F7 Dm7 G7 Cm7 F7

2 1 2 2 3 2 1 2 4 1 2 1 1 2 3 4 1 3 1 4 3 4 3 2 4 1 2 1 2 1

Fm7 Bb7 Eb Ebm Bb Cm7 F7 Bb

Alto scoop V - - Alto scoop

3 2 1 3 2 1 2 1 3 1 2 1 2 1 3 2 3 1 3 1 3 2 3 2 1



Now's the Time-cont'd

Chords: F, Bb7, F

Alto scoop

1 1 2 2 3 1 2 1 2 2 3 1 2 1 2 4 1 2 4 1 2 4 2

Chords: F7, Bb7

Alto scoop

1 2 3 3 1 3 1 3 2 3 2 2 3 1 2 1 2 2 3 1 2 1

Chords: F, Am7, D7, Gm7

Alto scoop

2 2 3 1 2 2 3 1 2 2 3 1 2 1 2 1 3 1 3 1

Chords: C7, F, C7

Alto scoop

1 4 1 4 1 2 2 1 2 5

Alto solo

Chords: F, F7

Alto scoopo

2 4 1 1 2 3 4 1 1 3 1 2 3 1 2 2 2 2 2 2



Bb7 F

Alto scoop Alto bend

1 3 1 3 1 3 1 3 1 4 2 1 3 1 3 1 2 4 2 1 3

Am7 D7 Gm7 C7

Alto scoop V 3

Alto scoop

2 1 3 4 1 3 2 4 1 3 4 2 3 2 1 4 1 2 3 1 2 3 1

F Gm7 C7 F Bb7

Alto scoop

4 3 1 3 2 1 3 2 1 1 2 3 2 1 2 1 2 1 2 1 2

F F7 Bb7

Alto scoop Alto scoop

1 2 1 2 2 1 1 1 2 1 1 3 1 3 1 4 2 3 2

F Am7 D7

1 4 1 2 1 3 1 2 3 4 2 1 2 3 2 2 1 1

Now's the Time—cont'd

Gm7 C7 F

5 3 3

alto scoop V

12 13 9 11 12 11 10 11 12 13 12 15 13 11 14 12 10 9 10 8 11 10 8 10 8 10 10

2 3 1 2 3 2 1 2 1 4 2 1 4 2 1 1 2 1 4 3 1 3 1 1 3 2

Gm7 C7 F Bb7

Alto scoop Alto scoop Alto scoop Alto scoop Alto scoop Short fall

8/9/10 8 8 9/10 8/9/10 10 8/9/10 8 8 10 8/9 (9) 5

3 1 1 2 1 2 1 1 3 1 1

F F7 Bb7

Alto scoop Alto scoop Alto scoop Alto scoop

7/8/9/10 8 10 8/9/10 10 8 10 7/8/9/10 8 10 8 11 11/12/13 4 6 3 6 3 3

3 1 4 3 2 1 3 2 1 2 1 3 3 1 3 1 3 2 1

F Am7 D7

Alto bend

6 3 4 12 10 8 11 10 11 10 8 10 8 7 11 10 8 7 10 9 7 10 8

4 1 2 4 2 1 3 2 3 2 1 2 1 4 3 1 4 3 1 4 2

Gm7 C7 F C7

Alto scoop Alto scoop

7 8 10 7 10 8 6/7 6 6/7 6 4 6 4 6 3 5

1 2 4 1 4 2 3 2 3 2 1 3 1 3 1 1

F Bb7 F F7

6 8 6 5 6 7 5 6 8 6 4 6 4 6 7 5 6 8 6 5 6 7 5 3 5 3 6 4 6 8 6 4

2 4 2 1 2 3 1 2 4 2 1 3 1 3 4 1 2 4 2 1 2 3 3 1 3 1 4 1 3 4 2 1

Bb7 F Am7 D7

(4) 6 4 6 3 6 3 11-12 13 14 15 14 13 12 13 6 9 8 7 6 9 10

3 1 3 1 4 1 1 2 3 4 3 2 1 2 1 4 3 2 1 4 3

Gm7 C7 F C7

13 11 12 10 15 14 13 12 15 14 13 10 11 13 11 10 10 12 10 11 9 10 7 5 6 5-6-7

4 2 3 2 1 4 3 2 1 4 3 2 1 2 4 2 1 1 3 1 2 1 2 1 1 3 2

Alto scoop

F Bb7 F

(7) 6 6-7 6 7 6 4 6 4 6 8 6 8 7 6 10 8 7 10 8 8 10 9 8 7

1 2 1 2 1 1 3 1 3 3 1 3 2 1 4 2 1 4 1 1 3 2 1 1

Alto scoop

F7 Bb7

11 8 8 9 11 9 7 9 7 8 8 5 6 7 11-12 13 14 15 14 13

4 2 1 3 2 4 2 1 3 1 2 3 1 2 3 1 2 3 4 3 2

Alto scoop

F Am7 D7 Gm7

12 13 9-10-11-12 14 16 11-12-13 15 13 11 10 12 10

1 2 1 3 4 1 4 2 1 1 3 1

Alto scoop

C7 F Gm7 C7 F

9 10 8 11 10 8 7 11 8 8 10 10 11 8 11 10 8 12 11 10 11 12 10 13 10

1 2 1 4 4 2 1 4 1 1 3 2 3 1 3 2 1 3 2 1 3 1 2 1 3 1





Cm7 F7 Bbmaj7 Ebm7

1 3 1 3 1 1 4 1 1 3 3 1 4 3 1 3 1 2 2 3 2

Ab7 Dbmaj7 Gm7 C7

1 2 2 2 2 3 1 3 2 1 4 4 1 3 1 1 4 3 2 1 3 2

F Em7b5 A7 Dm

1 3 2 1 2 3 1 3 1 3 1 3 1 2 4 2 1

Cm7 F7 Bb7 Am7 D7

4 2 1 2 1 4 3 2 3 2 1 2 1 2 2 1 3 1 3 1 4 1 2 3 2

**Alto solo - chorus 1**

Gm7 C7 F F

2 1 2 2 2 3 1 4 2 1 4 3 1 4

Em7b5 A7 Dm Cm7 F7 Bb7

3 1 3 4 1 2 3 4 1 1 3 2 1 4 2 1 1 3 1 3 1 2 4 2

Confirmation-cont'd

Am7 D7 G7 Gm7 C7

Alto scoop

4 3 1 3 1 3 4 1 4 3 1 1 4 1 2 3 1 4 4 3 2 1 3 4

F Em7b5 A7 Dm G7

V - - V - -

1 2 3 1 1 1 2 4 1 4 2 4 1 4 1 3 1 2 3 2 1 3 2 1 3 1 2 3 1 2 4 1 2

Cm7 F7 Bb7 Am7 D7 Gm7 C7

Alto scoop

4 2 1 4 2 1 3 2 1 4 1 1 3 1 3 2 3 1 2 3 4 1 3 1 1 3

F Cm Cm7 F7

1 2 1 3 2 1 4 1 4 2 4 1 3 1 4 2 1 2 1 3 1 1 2 3

Bbmaj7 Ebm7 Ab7

Alto scoop

4 2 1 3 3 1 3 2 3 1 4 1 4 2 1 4 1 2 1 4 1 3 2 2

Dbmaj7 Gm7 C7 F Em7b5 A7

Alto scoop

1 3 1 2 3 4 1 3 2 1 3 2 3 2 1 3 1 1 3 2 1 3 2 2 3 1

Dm Cm7 F7 Bb7 Am7 D7

Alto scoop

2 1 3 4 3 1 3 1 3 2 1 2 1 4 2 1 4 2 1 3 4 1 3

**Solo chorus 2**

Gm7 C7 F (C7) F Em7b5 A7

Alto scoop

1 3 4 3 2 1 2 3 4 2 1 4 3 2 1 3 3 2 2 3 1 2 1 3 1

Dm Cm7 F7 Bb7

1 2 3 4 3 2 1 4 3 3 2 1 1 1 3 3 3 2 1 1

Am7 D7 G7 Gm7 C7

Alto scoop

Alto scoop

4 2 1 4 3 1 4 2 1 4 1 4 1 3 2 1 2 1 3 2

F Em7b5 A7 Dm

V - -

3 1 1 3 4 4 3 1 3 2 1 4 3 1 3 4 1 2

Cm7 F7 Bb7

1 3 2 1 2 4 2 1 1 4 3 2 1 4 1 2 1 1 4 3 1

# Confirmation-cont'd

Am7 D7 Gm7 C7 F Cm

3 1 3 4 1 2 4 1 3 2 4 3 1 1 2 3 1 3 1 2

Cm7 F7 Bb Ebm7

1 3 1 3 2 1 4 2 1 4 1 2 3 4 1 3 1 4 2 1 2 1 3 2 1

Ab7 Dbmaj7 Gm7 C7

Short fall

1 1 3 2 1 3 1 2 1 2 1 3 1 3 2 3 1 4 1 2 1 3 2 3 1 4 3 1

F Em7b5 A7 Dm

1 4 2 2 1 4 1 4 1 1 2 2 1 4 2 1 3 4

Cm7 F7 Bb7 Am7 D7

V - 4

4 3 1 4 2 1 2 1 2 3 1 2 1 3 2 1 4 1 2

Gm7 C7 F (C7) F

3 4 1 3 1 1 1 2 4 2 1 1 2 4 1 3 2 1 3 2 1 1



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# Selected Discography

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*Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*—Savoy 92911—an eight CD set. The Savoy and Dial collections are also available separately, as are the following individual Savoy CDs.

*The Complete Charlie Parker on Dial*, Jazz Classics 5010.

*The Legendary Dial Masters*, Jazz Classics 5003—contains only the master takes from the set above.

*The Charlie Parker Story*, Savoy Jazz, SV 0105—contains all the recorded material from Parker's first recording session as a bandleader.

*Charlie Parker Memorial Volume 1*, Savoy Jazz, SV 0101.

*Charlie Parker Memorial Volume 2*, Savoy Jazz, SV0103.

*The Immortal Charlie Parker*, Savoy Jazz, SV 0102.

*The Genius Of Charlie Parker*, Savoy Jazz, SV 0104.

*Bird: The Complete Charlie Parker on Verve*, Verve 837 141-2—a ten CD set—most of this material can also be found on individual Verve CDs.

*The Definitive Charlie Parker, Ken Burns Jazz*, Verve 314 549 084-Z—contains eight of the tunes transcribed in this book.

*Yardbird Suite: The Ultimate Charlie Parker Collection*, Rhino R2 72260—this two CD set contains ten of the tunes that are transcribed in this book. Noise reduction has been used on the early recordings.

*Bird's Eyes, Volume Eight, Philology* W 80.2—contains Paul Desmond's radio interview of Charlie Parker.

*Charlie Parker: The Complete Live Performances on Savoy*, Savoy Jazz SVY-17021-24. This 4 CD set contains the December 11, 1948 recording of *Ornithology*.