Ornithology

By Charlie Parker and Benny Harris

\[ j = 236 \]

\[
\text{Drums} \\
\begin{array}{c}
\text{C7} \\
\text{F} \\
\text{Eb7} \\
\text{A}\flat \\
\text{E7} \\
\text{A-} \\
\text{B-} \\
\text{E7} \\
\text{A-} \\
\text{G} \\
\text{E7} \\
\text{G-} \\
\text{C7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{F} \\
\text{D7} \\
\text{D7+9} \\
\text{G} \\
\text{E7} \\
\text{A-} \\
\text{D7} \\
\text{G} \\
\text{E7} \\
\text{A-} \\
\text{D7} \\
\text{G} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Bb7} \\
\text{A}\flat \\
\text{D7} \\
\text{G} \\
\text{E7} \\
\text{A-} \\
\text{D7} \\
\text{G} \\
\text{E7} \\
\text{A-} \\
\text{D7} \\
\text{G} \\
\end{array}
\]

\[
\begin{array}{c}
\text{F} \\
\text{F-} \\
\text{Bb7} \\
\end{array}
\]

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Dewey Square

By Charlie Parker

$\text{\textit{j}} = 184$

\begin{align*}
1. & \quad \text{Eb} & \quad \text{Ab-} & \quad \text{Eb7} & \quad \text{Db7} & \quad \text{C7} \\
2. & \quad \text{F7} & \quad \text{F-} & \quad \text{Bb7} & \quad \text{1.} & \quad \text{Eb} & \quad \text{C7} & \quad \text{F-} & \quad \text{Bb7} \\
3. & \quad \text{Eb} & \quad \text{Eb7} & \quad \text{Eb7+} & \quad \text{Ab} & \quad \text{Ab-} & \quad \text{Db7} & \quad \text{Eb} & \quad \text{Eb} & \quad \text{C7} \\
4. & \quad \text{F7} & \quad \text{F7} & \quad \text{F-} & \quad \text{F7} & \quad \text{F7} \\
5. & \quad \text{Bb7} & \quad \text{Eb} & \quad \text{Ab-} & \quad \text{Eb7} & \quad \text{Db7} \\
6. & \quad \text{C7} & \quad \text{F7} & \quad \text{F-} & \quad \text{Bb7} & \quad \text{Eb} \\
7. & \quad \text{Eb} & \quad \text{Eb} & \quad \text{Ab-} & \quad \text{Eb7} & \quad \text{Db7} \\
\end{align*}

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Scrapple From The Apple

By Charlie Parker

\[ \text{\textit{p}} = 200 \]

\[
\begin{align*}
1 & & G- & & C7 & & G- & & C7 \\
2 & & F & & Bb7 & & B^0 & & 1 & & F & & F \\
3 & & F & & F & & E- & & A7 \\
4 & & D7 & & D7 & & G7 \\
5 & & G7 & & G- & & C7 & & G- \\
6 & & C7 & & G- & & C7 & & F \\
7 & & Bb7 & & F & & F & & G- \\
8 & & C7 & & G- & & C7 & & F \\
\end{align*}
\]

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Blues For Alice

By Charlie Parker

$\frac{\text{bpm}}{= 165}$

Blues

\begin{align*}
\text{F} & \quad \text{E}\# & \quad \text{A}\text{-}7 & \quad \text{D}- & \quad \text{G}\text{-}7 & \quad \text{C}- & \quad \text{F}\text{-}7 \\
& & & & & & \\
\text{Bb7} & \quad \text{Eb7} & \quad \text{A}- & \quad \text{Ab}- & \quad \text{Db7} & & \\
& & & & & & \\
\text{G-} & \quad \text{C7} & \quad \text{F7} & \quad \text{G-} & \quad \text{C7} & & \\
& & & & & & \\
\text{F} & \quad \text{E}\# & \quad \text{A7} & \quad \text{D}- & \quad \text{G7} & \quad \text{C}- & \quad \text{F7} \\
& & & & & & \\
\text{Bb7} & \quad \text{Eb7} & \quad \text{A}- & \quad \text{Ab}- & \quad \text{Db7} & & \\
& & & & & & \\
\text{G-} & \quad \text{C7} & \quad \text{F7} & \quad \text{G-} & \quad \text{C7} & & \\
& & & & & & \\
\text{G-} & \quad \text{C7} & \quad \text{F} & \quad \text{E}\# & \quad \text{A7} & \quad \text{D}- & \quad \text{G7} & \quad \text{C}- & \quad \text{F7} \\
& & & & & & \\
\text{C-} & \quad \text{F7} & \quad \text{Bb7} & & & & \\
& & & & & & \\
\end{align*}

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K.C. Blues

By Charlie Parker

\[ \text{B} = 126 \]

Blues

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Au Privave
(No. 1)

By Charlie Parker

\[ \frac{d}{F} = 220 \]

\[ \text{F7} \quad \text{G-} \quad \text{Ab}^\circ \quad \text{F7} \quad \text{C-} \quad \text{F7} \]

\[ \text{Bb7} \quad \text{Bb7} \quad \text{F7} \quad \text{A-} \quad \text{D7} \]

\[ \text{G-} \quad \text{C7} \quad \text{F7} \quad \text{D7} \quad \text{1.} \quad \text{G-} \quad \text{C1} \quad \text{2.} \quad \text{G7} \quad \text{C7} \]

\[ \text{F7} \quad \text{F7} \quad \text{C-} \quad \text{C-} \quad \text{B7} \]

\[ \text{Bb7} \quad \text{Bb7} \quad \text{F} \quad \text{D7} \]

\[ \text{G-} \quad \text{C7} \quad \text{F7} \quad \text{G-} \quad \text{C7} \]

\[ \text{F7} \quad \text{Bb7} \quad \text{F7} \quad \text{F7} \quad \text{F7}^+ \]

\[ \text{Bb7} \quad \text{Bb7} \quad \text{F7} \quad \text{A-} \quad \text{D7} \]

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Au Privave
(No. 2)

By Charlie Parker

\[ \text{\textit{Blues}} \quad J = 220 \]

\begin{align*}
1 & \quad \text{j} & \quad \text{F7} & \quad \text{Solo} & \quad \text{F7} & \quad \text{F7} & \quad \text{F7} \\
2 & \quad \text{Bb7} & \quad \text{Bb7} & \quad \text{F7} & \quad \text{A-} & \quad \text{D7b9} \\
3 & \quad \text{G-} & \quad \text{C7} & \quad \text{F7} & \quad \text{LAY BACK} & \quad \text{G-} & \quad \text{C7} \\
4 & \quad \text{F7} & \quad \text{F7} & \quad \text{F7} & \quad \text{C-} & \quad \text{F7} \quad \text{D7b9} \\
5 & \quad \text{Bb7} & \quad \text{Bb7} & \quad \text{F7} & \quad \text{(A-)} & \quad \text{D7} \\
6 & \quad \text{G-} & \quad \text{C7} & \quad \text{F7} & \quad \text{C7} \\
7 & \quad \text{F7} & \quad \text{F7} & \quad \text{F7} & \quad \text{F7} \\
8 & \quad \text{Bb7} & \quad \text{Bb7} & \quad \text{F7} & \quad \text{D7b9} & \quad \text{D7b9} \\
\end{align*}

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W.W.
G- C7 F7 G- C7
F7 Bb7 F C- F7
Bb7 Bb7 F7
F7 D7 G- G- C7
F7 G- C7 F7

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Chi Chi

By Charlie Parker

\[ \text{\( j = 220 \)} \]

\[ \text{Ab7} \quad \text{Bb-} \quad \text{Eb7} \quad \text{Ab7} \]

\[ \text{Eb-} \quad \text{Ab7} \quad \text{Db7} \quad \text{Db-} \quad \text{C-} \]

\[ \text{Cb-} \quad \text{Bb-} \quad \text{Eb7} \quad \text{C-} \quad \text{F7} \]

\[ \text{Db-} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{Ab7} \quad \text{Eb-} \quad \text{Ab7} \quad \text{Db7} \quad \text{Db7} \]

\[ \text{Ab7} \quad \text{C-} \quad \text{F7} \quad \text{Bb} \quad \text{Eb7} \]

\[ \text{Ab7} \quad \text{Bb-} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{Ab7} \quad \text{Ab7} \quad \text{Db7} \]

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Chi Chi - cont.

Cosmic Rays

By Charlie Parker

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She Rote  
(No. 1)

By Charlie Parker  
\( \frac{d}{2} = 270 \)

Pedal Concert \( Ab \)

\[ \text{Music notation as shown in the image.} \]
Mohawk
(No. 1)

By Charlie Parker

\[ \text{\( \frac{3}{4} \)} \]

\[ \text{Bb7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{BbMaj} \quad \text{F} \quad \text{Bb7} \]

\[ \text{Eb7} \quad \text{Eb7} \quad \text{Bb} \quad \text{G7} \]

\[ \text{C-} \quad \text{F7} \quad \text{Bb7} \quad \text{3} \quad \text{3} \quad \text{3} \]

\[ \text{Bb7} \quad \text{Eb7} \quad \text{Bb7} \quad \text{F} \quad \text{Bb7} \]

\[ \text{Eb7} \quad \text{Eb7} \quad \text{Bb} \quad \text{D-} \quad \text{Db-} \]

\[ \text{C-} \quad \text{F7} \quad \text{BbMaj} \quad \text{C-} \quad \text{F7} \]

\[ \text{Bb7} \quad \text{Eb7} \quad \text{BbMaj} \quad \text{F} \quad \text{Bb7} \]

\[ \text{Eb7} \quad \text{Eb7} \quad \text{Bb} \]

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Mohawk
(No. 2)
By Charlie Parker
\[ \frac{3}{4} = 184 \]

Blues

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W.W.
Constellation

By Charlie Parker

\( \text{Tempo} = 324 \)

\( \begin{array}{c}
G- \\
C7 \\
F7 \\
C7 \\
G7 \\
D- \\
G7 \\
C \\
E7 \\
E7 \\
A7 \\
A7 \\
D7 \\
D7 \\
G7 \\
C \\
D- \\
G7 \\
E- \\
A7 \\
D- \\
G7 \\
G- \\
C7 \\
F7 \\
C7 \\
D- \\
G7 \\
C7 \\
D- \\
G7 \\
\end{array} \)

\( \text{TRPT.} \)

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hits.

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BARNEY KESSEL
JACK MARSHALL
GEORGE RUSSELL

Edited by
Burdell Mathis
Cheryl

By Charlie Parker

\[ J = 180 \]

Blues

\[
\begin{array}{c}
1 & C7 & C7 & G-\\
2 & E- & A7 & D- & G7 & C7 \\
3 & D- & G7 & C7 & C7 & C7 \\
4 & G- & C7 & F7 & F7 & C7 \\
5 & A7 & D- & G7 & C7 & C7 \\
6 & D- & G7 & C7 & F7 & C7 \\
7 & C7 & F7 & C7 & C \\
\end{array}
\]

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Ko Ko

By Charlie Parker

\[ \text{Tempo: } \frac{4}{4} \]

1

2

3

4

5

6

7

8

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Ko Ko - cont.
Marmaduke

By Charlie Parker

\( \text{\textit{d} = 208} \)

\begin{align*}
\text{G-} & \quad \text{G-} & \quad \text{G-} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{A-} & \quad \text{D7} & \quad \text{G-} \\
\text{G-} & \quad \text{D7} & \quad \text{G-} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{F} & \quad \text{C-} & \quad \text{F7} & \quad \text{Bb} \\
\text{Bb} & \quad \text{G7} & \quad \text{G7} & \quad \text{G-} \\
\text{C7} & \quad \text{G-} & \quad \text{G-} & \quad \text{G-} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\text{G-} & \quad \text{C7} & \quad \text{F} \\
\end{align*}

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Barbados

By Charlie Parker

\[ \frac{\text{Tempo}}{\text{Beat}} = 168 \]

Blues

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SHAPING FORCES IN MUSIC

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Now's The Time
(No. 1)

By Charlie Parker
For Melody see Now's The Time (No. 2) - page 76

\[ \text{\textbf{Blues}} \]

\[ \text{\textbf{Solo}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{D7}} \]

\[ \text{\textbf{G-}} \]

\[ \text{\textbf{C7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{C7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F}} \]

\[ \text{\textbf{F}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{A-}} \]

\[ \text{\textbf{D7}} \]

\[ \text{\textbf{G-}} \]

\[ \text{\textbf{C7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{C7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{F}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{F7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{Bb7}} \]

\[ \text{\textbf{F}} \]

\[ \text{\textbf{F7}} \]

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A complete course in scoring for motion pictures and television, featuring an actual score that was written, arranged and recorded for a motion picture, with timing sheets, orchestra sketches and orchestrations.
Now's The Time
(No. 2)

By Charlie Parker

\[ \text{Head} \]

\[ \text{Blues} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{Bb7} \]

\[ \text{D}^0 \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{Bb7} \]

\[ \text{G-} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{G-} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{G-} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{Bb7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{Bb7} \]

\[ \text{Bb7} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{C7} \]

\[ \text{Bb7} \]

\[ \text{Bb7} \]

\[ \text{F7} \]

\[ \text{F7} \]

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Buzzy

By Charlie Parker

$\frac{d}{\frac{d}{2}} = 230$

Blues  Bb7  Bb7  Bb7  Bb7

1

Eb7  Eb7  Bb7  G7

2

C-  F7  Bb7  C-  F7

3

Bb7  Bb7  Bb7  Bb7

4

Eb7  Eb7  Bb7  G7

5

C-  F7  Bb7  C-  F7

6

Bb7  Eb7  Bb7  Bb7

7

Eb7  Eb7  Bb7  G7

8

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Billie's Bounce
(also known as BILL'S BOUNCE)

By Charlie Parker

$\frac{m}{4} = 165$

Blues

1. F7  Bb7  B0

2. F7  F7  Bb7  Bb7

3. F7  A-  D7  G-  C7

4. F7  D7  G-  C7  F7  F7

5. F7  Bb7  Bb7

6. F7  A-  D7  G-  C7

7. F7  C7  F7  F7

8. F7  C-  F7  Bb7  Bb7
Chasing The Bird

By Charlie Parker

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Ah-Leu-Cha
(also known as AH LEV CHA)

By Charlie Parker

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Klaun Stance

By Charlie Parker

\[ \text{Tempo} = 300 \]

\[ F \quad D7 \quad G-7 \quad C7 \]

\[ F \quad D7 \quad G-7 \quad C7 \]

\[ C-7 \quad F7 \quad Bb \quad Bb \quad (E_b7) \]

\[ F \quad C7 \quad F \quad C7 \]

\[ F \quad D7 \quad G-7 \quad C7 \]

\[ F \quad D7 \quad G-7 \quad C7 \]

\[ C-7 \quad F7 \quad Bb \quad Bb \quad (E_b7) \]

\[ F \quad A_b \quad G-7 \quad C7 \quad F \]

\[ Bb \quad E_b7 \]

(turn page)
Card Board

By Charlie Parker

$\frac{1}{4} = 210$

[Music notation with chord progressions]
Bird Gets The Worm - cont.

Ab   Ab   G-   C7
19

F-    F-    3
20

Bb-   Bb-   Bb-   Eb7
21

Ab   Ab   Ab   Ab
22

BARNEY KESSEL PUBLICATIONS

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SYNCOPATED RHYTHM PATTERNS
# 105 — THE VERY FIRST WARM UPS
# 106 — BLUE BOY
Segment

By Charlie Parker

\[ \text{Tempo: 260} \]

\[
\begin{array}{cccc}
E_b & C & F_7 & Bb \\
F_{7b9} & Bb & F_7 & Bb \\
C & F_7 & Bb & C \\
F_{7b9} & Bb & Bb & F_{7b9} \\
F_{7b9} & Bb & Bb & Bb \\
F_{7b9} & Bb & Eb & Eb \\
A^b & D & Bb & F_{7b9} \\
C & F_7 & Bb & C \\
F_{7b9} & Bb & F_{7b9} \\
\end{array}
\]

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W.W.
Segment - cont.

Bb-C-F7

10

Bb-F7

11

Bb-C-F7

Bb-C-F7

12

Bb-F7b9

Bb

F-

13

Bb7

Eb

14

Eb-Ab7

Db-F7

15

Bb-C-F7

Bb-C-F7

16

Bb-F7

Bb-F7
Lay Back
Another Hairdo

By Charlie Parker

\[ \text{Tempo} = 184 \]

Blues  \( Bb7 \)  \( Bb7 \)  \( Bb7 \)  \( Bb7 \)  \( Bb7 \)

1

\( Eb7 \)  \( Eb7 \)  \( Bb7 \)  \( Bb7 \)  \( G7 \)

2

\( C- \)  \( F7 \)  \( Bb7 \)  \( Bb7 \)  \( (F7) \)

3

\( Bb7 \)  \( Bb7 \)  \( Bb7 \)  \( Bb7 \)

4

\( Eb7 \)  \( TRPT. \)  \( C- \)

5

\( F7 \)  \( Bb7 \)  \( F7 \)

6

\( Bb7 \)  \( Bb7 \)  \( Bb7 \)  \( Bb7 \)

7

\( Eb7 \)  \( Eb7 \)  \( Bb \)  \( D- \)  \( G7 \)

8

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Back Home Blues

By Charlie Parker

\[ \frac{1}{4} \text{ = 192} \]

Blues

\( C7 \quad C7+ \quad C7 \)

\( C7 \quad F7 \quad F7 \)

\( C7 \quad E- \quad A7 \quad D- \quad G7 \)

\( G7 \quad C7 \quad D- \quad G7 \)

\( C7 \quad C7 \quad C7 \quad C7 \)

\( C7 \quad F7 \quad F7 \quad L A Y \ B A C K \)

\( C7 \quad C7 \quad D- \quad G7 \)

\( G7 \quad C7 \quad D- \quad G7 \)

\( C7 \quad C7 \quad D- \quad G7 \)

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W.W.
Bloomdido

By Charlie Parker

$\frac{7}{4} = 240$

Blues

1.  
\[ \text{Bb} \quad \text{Bb7} \quad \text{Bb7} \quad \text{Bb7} \]

2.  
\[ \text{Eb7} \quad \text{Eb7} \quad \text{Bb7} \quad \text{Db7} \]

3.  
\[ \text{C-} \quad \text{F7} \quad \text{Bb7} \quad \text{C-} \]

4.  
\[ \text{C-} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Bb7} \]

5.  
\[ \text{Bb7} \quad \text{Eb7} \quad \text{Eb7} \quad \text{Bb7} \]

6.  
\[ \text{C-} \quad \text{F7} \quad \text{Bb7} \quad \text{C-} \]

7.  
\[ \text{C-} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Bb7} \]

8.  
\[ \text{F-} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Eb7} \]

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Steeplechase

By Charlie Parker

\( \text{Tempo} = 176 \)

\[ \text{C} - \text{F}7 \quad \text{Bb7} \quad \text{G7} \quad \text{C} - \text{F}7 \]

\[ \text{Bb} \quad \text{C} - \text{F}7 \quad \text{Bb7} \quad \text{G7} \quad \text{C} - \text{F}7 \quad \text{Bb7} \]

\[ \text{D7} \quad \text{D7} \quad \text{G7} \quad \text{G7} \]

\[ \text{C7} \quad \text{C7} \quad \text{F7} \quad \text{F7} \]

\[ \text{Bb} \quad \text{C} - \text{F}7 \quad \text{Bb7} \quad \text{G7} \quad \text{C} - \text{F}7 \]

\[ \text{Bb} \quad \text{C} - \text{F}7 \quad \text{Bb7} \quad \text{G7} \quad \text{C} - \text{F}7 \quad \text{Bb7} \]

\[ \text{Bb7} \quad \text{C} - \text{F}7 \quad \text{Bb7} \quad \text{G7} \quad \text{C} - \text{F}7 \quad \text{Bb7} \]

\[ \text{F} - \text{Bb7} \quad \text{Eb7} \quad \text{D} - \text{G7} \quad \text{C} - \text{F7} \]

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Diverse - cont.
My Little Suede Shoes

By Charlie Parker

\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{My Little Suede Shoes}}$}} \]

\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{By Charlie Parker}}$}} \]

\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{VERVE 8000/VERVE 2315}}$}} \]

\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{© 1956 ATLANTIC MUSIC CORP.}}$}} \]

\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{© 1973 ATLANTIC MUSIC CORP}}$}} \]

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\[ \text{\rotatebox[origin=c]{90}{$\text{\Large\text{W W.}}$}} \]
Blues (Fast)

By Charlie Parker

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Shawnuff - cont.

C7  C-  F7  Bb  G7

C-  F7  D-  G7  C-  F7  Bb7

E67  E6  Bb  G7  C-  F7  Bb

Leap Frog

By Charlie Parker

\[ \text{F} \]

1

\[ \text{F} \]

2

\[ \text{C7} \]

3

\[ \text{F} \]

4

\[ \text{C7} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{A-} \text{D7} \]

\[ \text{G-} \]

\[ \text{A-} \text{D7} \]

\[ \text{G-} \text{C7} \]

\[ \text{F} \]

\[ \text{G-} \text{C7} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{F} \]

\[ \text{A-} \text{D7} \]

\[ \text{G-} \]

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Parker's Mood

By Charlie Parker

\( \text{\textit{Rubato}} \)

\( \text{\textit{Lay Back}} \)

\( \text{\textit{Tempo}} \)

\( \text{\textit{C\text{-}}}} \)

\( \text{\textit{Bb\text{-}}}} \)

\( \text{\textit{Bb7 \text{-}}}} \)

\( \text{\textit{F\text{-} Bb7 Eb7}} \)

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Si Si

By Charlie Parker

\( \text{Piano} \)

\( \text{F} \quad \text{E}_6 \quad \text{A}_7 \quad \text{D-} \quad \text{G}_7 \)

\( \text{C-} \quad \text{F}_7 \quad \text{B}_b_7 \)
Ballade

By Charlie Parker

\[
\begin{align*}
&\text{\textbf{C-}} & &\text{\textbf{F7}} & &\text{\textbf{Bb}} \\
&\text{\textbf{Bb-}} & &\text{\textbf{Eb7}} & &\text{\textbf{Eb}} & &\text{\textbf{D-}} & &\text{\textbf{G7}} \\
&\text{\textbf{D-}} & &\text{\textbf{D7+9}} & &\text{\textbf{G7}} & &\text{\textbf{C7+9}} & &\text{\textbf{A7+9}} \\
&\text{\textbf{F}} & &\text{\textbf{D7}} & &\text{\textbf{D7}} & &\text{\textbf{G7}} & &\text{\textbf{G6}} & &\text{\textbf{C7}} \\
&\text{\textbf{F}} & &\text{\textbf{F}} & &\text{\textbf{F}} & &\text{\textbf{F}} & &\text{\textbf{F}} & &\text{\textbf{F}} \\
\end{align*}
\]
SCALE SYLLABUS

Each chord symbol (C7, C, etc.) represents a series of tones which the improviser can use when playing. These series of tones have traditionally been called scales. The scales listed here are the ones most often heard in music. All examples are in the key of C so you can compare the scale construction and similarities.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which can be used over chord mergers. The series of tones and chords used are those that are most compatible with each other. Scales and chords used less often are the half diminished and diminished. If we agree on these five scale families as being the most predominant, then we can set them up as categories and list subcategories beneath each heading.

Each category begins with the scale most closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance or consonance they produce in relation to the basic chord sound. Scales near the top of each category will sound more consonant and consonant scale choices further down the list will become increasingly dissonant or dissonant. Each player is urged to start with the scales at the top and work his way down the list to the more dissonant or tension producing scales. You should work with a new scale on your instrument until your ears and fingers become comfortable with all the tones in the scale. Music is made of tension and release. Scale tones produce tension or they produce release. The improviser's ability to control the amount and frequency of tension and release will in large part determine whether he is successful in communicating to the listener. Remember—you, the player is also a listener.

Any of the various practice procedures and patterns listed in Volumes 1, 2, or 3 can be applied to the learning and assimilation of any of the scale choices listed in this SCALE SYLLABUS. Needless to say, any scale you want to learn should be practiced and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

All of the scales listed in the scale syllabus are listed in the key of C so you have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys.

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS

- H = Half step
- W = Whole step
- V = Dominant 7th scale or chord
- = Three half steps (minor third)
- = Major scale/chord (emphasize the major 7th & 9th)
- = Dominant 7th scale with raised 4th (Lydian) = H W W W W W
- = Minor scale/chord (Dorian) (all scale tones are used)
- = Raise the fifth tone of the scale a step
- = Diminished scale/chord (emphasize the 3rd, 6th, & 9th)
- = Diminished scale/chord (Lydian), or Locrian)

EXAMPLES:

C = C D E F G A B C (don't emphasize the 4th tone)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)
C = C D E F G A B C (Lydian scale)
C = C D E F G A B C (Diminished 7th scale)
C = C D E F G A B C (Diminished 7th scale, or Locrian)

NOTE: The above chord symbol guide is in my system of notation. I feel it best represents the sounds I hear in jazz. Every player should be aware that each chord symbol represents a series of tones called a scale. Even though a chord symbol would appear to have only a certain chord it also has a 9th, 4th or 7th. The entire scale would look like: Root, 3rd, 7th, 9th, and 12th. Sometimes a diminished scale would look like: Root, 3rd, 7th, 9th, and 12th. All scales under the Diminished category are scales which embellish the basic Dominant 7th sound and indicate the advanced student's desire to grasp the richness of the meaning.