Contents

Title Page

AH-LEU-CHA (AH LEV CHA) 86
ANOTHER HAIRDÓ 104
ANTHROPOLOGY 10
AU PRIVÁVE (No. 1) 24
AU PRIVÁVE (No. 2) 26
BACK HOME BLUES 106
BALLADE 142
BARBADOS 70
BILLIE'S BOUNCE (BILL'S BOUNCE) 80
THE BIRD 110
BIRD GETS THE WORM 94
BLOOMIDIDO 108
BLUE BIRD 84
BLUES (FAST) 134
BLUES FOR ALICE 18
BUZZY 78
CARD BOARD 92
CELEBRITY 22
CHASING THE BIRD 82
CHERYL 58
CHI CHI 28
CONFIRMATION 1
CONSTELLATION 45
COSMIC RAYS 30
DEWEY SQUARE 14
DIVERSE 114
DONNA LEE 48
K. C. BLUES 20
KIM (No. 1) 51
KIM (No. 2) 54
KLAUN STANCE 89
KO KO 62
LAIRD BAIRD 32
LEAP FROG 130
MARMADUKE 68
MERRY-GO-ROUND 117
MOHAWK (No. 1) 38
MOHAWK (No. 2) 40
MOOSE THE MOOCHE 4
MY LITTLE SUEDE SHOES 120
NOW'S THE TIME (No. 1) 74
NOW'S THE TIME (No. 2) 76
ORNITHOLOGY 6
AN OSCAR FOR TREADWELL 42
PARKER'S MOOD 134
PASSPORT 102
PERHAPS 72
RED CROSS BLUES 66
RELAXING WITH LEE 122
SCRAPPLE FROM THE APPLE 16
SEGMENT 97
SHAWNUFF 128
SHE ROTE (No. 1) 34
SHE ROTE (No. 2) 36
SIE 140
STEEPLECHASE 112
THRIVING FROM A RIFF 60
VISA 100
WARMING UP A RIFF 136
YARDBIRD SUITE 8
Charlie Parker (Biography) 11
Introduction 14
Scale Syllabus 149

© 1978 ATLANTIC MUSIC CORP.
International Copyright Secured Made in U.S.A.
All Rights Reserved
INTRODUCTION

The solos in this book represent a cross section of the music of Charlie Parker. In presenting these solos, we hope to bring musicians closer to the true genius of "Bird".

These solos are in C concert key, treble clef. The book was originally published in Eb key and this new concert version should allow many more people to explore the wonderful world of music that Charlie Parker gave us.

Most Jazz musicians have learned to play by listening to records and imitating the notes, articulations, vibrato, etc. of the masters. We encourage you to play these with the actual recording. Listen to the record first, then play through the solo slowly, gradually increasing the speed until you are at the recorded tempo Bird played it. I don't feel the idea is to try to play the solos exactly as Bird did, but rather to find phrases, articulations, scoops, turns, etc. that you feel you would like to incorporate into your own playing. By being able to see and play the actual notes, it should help speed up the learning process. Many players play like Bird but retain their own personality.

Practice with a metronome. Each day try to increase the tempo a little, all the while retaining the inflections, articulations, etc. that you would use at the slower tempo. Try practicing some of these solos with the Aebersold Play A Long records. Take a slow blues solo in F and play it with one of the records in the series that has a slow F blues, then move to a record that has a faster F blues. It is fun to work towards playing the solos with Bird along with the actual Parker recorded version.

Blues make up the largest portion of this book. Rhythm changes come next. Some compositions have the two versions recorded by Parker in separate solos. When a measure occurs without a chord symbol above it, the chord is the same as the measure preceeding it.

Most players like to analyze solos in order to find out what the musician is doing. Our ears cannot always HEAR what is happening so we slow the music down, transcribe it, analyze it, practice the licks, patterns and phrases we like best, and end up playing them in our own way on our instruments. We have put chord symbols over most all bars to enable you to analyze the notes in relation to the chord. Remember, each chord symbol represents a series of tones called a scale. Older musicians used to improvise mainly on chord tones; Charlie Parker was one of the first to broaden that to include scales and substitute scales. For information on scale substitution refer to the Scale Syllabus chart. * Bird loved to use the b9 over the Dom. 7th chord/scale. The Blues scale and its accompanying licks was an important part of his music, even when playing songs other than blues! When you find licks or patterns that you enjoy, practice them in several keys so the melodic phrase becomes a part of you. It should become automatic in order to really be useable in a playing situation.

Only a minimum of articulations have been put in this book. We feel that jazz, being an aural art form, is often times best imitated by listening over and over, and then playing the notes the way you hear it on the record. This might seem like the long way to do it, but experience has proven reliable. After all, who would object to listening anyway? Listening is what music is all about.

The records from which these solos are taken are listed at the top of each solo page. They are contained in approximately eight records (some are two record sets) and most all are still available. The two record sets are a bargain!

We hope you have as much enjoyment with this book as we have had putting it together.

Jamey Aebersold

* For SCALE SYLLABUS see page 143

iv
Moose The Mooche

By Charlie Parker

\(J = 224\)

PIANO

\[ C. \text{PARKER} \]

\[ \text{ATLANTIC CORP.} \]

\[ \text{Renewed and assigned 1974 ATLANTIC CORP.} \]

\[ \text{1978 ATLANTIC MUSIC CORP. All Rights Reserved. W.W.} \]
Ornithology

By Charlie Parker and Benny Harris

© 1946 ATLANTIC MUSIC CORP.
© Renewed and assigned 1974 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Anthropology

By Charlie Parker and John ‘Dizzy’ Gillespie

\[ \text{\textcopyright 1946 ATLANTIC MUSIC CORP.} \]
\[ \text{\textcopyright Renewed and assigned 1974 ATLANTIC MUSIC CORP.} \]
\[ \text{\textcopyright 1978 ATLANTIC MUSIC CORP.} \]
\[ \text{All Rights Reserved.} \]
Scrapple From The Apple

By Charlie Parker

\( \text{\textit{\textbf{\( \frac{j}{200} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( Bb7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( B^{0} \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( E- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( A7 \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( D7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( D7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G7 \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( G7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( Bb7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( B^{0} \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \)

\( \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( G- \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( C7 \)}}} \)}}} \text{\textit{\textbf{\( \text{\textit{\textbf{\( F \)}}} \)}}} \)

© 1957 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
W.W.
Blues For Alice
By Charlie Parker

\[ J = 165 \]

1. \( F \)  \( E_\flat \)  \( A_7 \)  \( D- \)  \( G_7 \)  \( C- \)  \( F_7 \)

2. \( Bb_7 \)  \( Bb- \)  \( Eb_7 \)  \( A- \)  \( Ab- \)  \( Db_7 \)

3. \( G- \)  \( C_7 \)  \( F_7 \)  \( G- \)  \( C_7 \)

4. \( F \)  \( E_\flat \)  \( A_7 \)  \( D- \)  \( G_7 \)  \( C- \)  \( F_7 \)

5. \( Bb_7 \)  \( Bb- \)  \( Eb_7 \)  \( A- \)  \( Ab- \)  \( Db_7 \)

6. \( G- \)  \( C_7 \)

7. \( G- \)  \( C_7 \)  \( F \)  \( E_\flat \)  \( A_7 \)  \( D- \)  \( G_7 \)

8. \( C- \)  \( F_7 \)  \( Bb_7 \)  \( Bb- \)  \( Eb_7 \)  \( A- \)

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.  W.W.
ALSO AVAILABLE

CHARLIE PARKER OMNIBOOK
For E Flat Instruments • Transcribed Exactly From His Recorded Solos

CHARLIE PARKER OMNIBOOK
Transposed for B Flat Instruments • Transcribed Exactly From His Recorded Solos
(Tenor and Soprano Sax, Trumpet and Clarinet)
K.C. Blues

By Charlie Parker

\[ j = 126 \]

Blues

\[
\begin{array}{c}
\text{C7} \quad \text{C7} \\
\text{G7} \quad \text{C7} \quad \text{F7} \quad \text{F7} \\
\text{C7} \quad \text{C7} \\
\text{C7} \quad \text{G7} \quad \text{C7} \quad \text{F7} \quad \text{F7} \\
\text{C7} \quad \text{G7} \quad \text{C7} \quad \text{F7} \text{ delayed}
\end{array}
\]

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
THE PROFESSIONAL ARRANGER COMPOSER

(Book One)

By Russell Garcia

- Best selling text book used by leading universities.
- Basis for course in Practical Arranging and Composing in the professional field. For the advanced arranger.
- Endorsed by leading music educators and composers and arrangers.

And Now!

THE PROFESSIONAL ARRANGER COMPOSER

(Book Two)

By Russell Garcia

- Discusses contemporary trends in Jazz, Pop and "Modern Classical" Techniques. New scales, chords, progressions, free improvisation, vocal effects, using tone rows in practical music, etc.
- Contains a record of many of the 169 examples and the recording of a complete score of an exciting contemporary composition by Garcia. (Musicians used are the top instrumentalists on the West Coast).

The both books complement each other!

You need both books for a complete course!

CRITERION MUSIC CORPORATION
6124 Selma Avenue, Hollywood, 90028 Calif.
Celerity

By Charlie Parker

\( J = 276 \)

\[ \begin{array}{cccc}
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\text{C-} & \text{F7} & \text{F-} & \text{Bb7} \\
\end{array} \]
Au Privave
(No. 1)

By Charlie Parker

\[ J = 220 \]

\[
\begin{align*}
1 & : F7 & G- & Ab^\flat & F7 & C- & F7 \\
2 & : Bb7 & Bb7 & F7 & A- & D7 \\
3 & : G- & C7 & F7 & D7 \\
4 & : F7 & F7 & C- & C- & B7 \\
5 & : Bb7 & Bb7 & F & D7 \\
6 & : G- & C7 & F7 & G- & C7 \\
7 & : F7 & Bb7 & F7 & F7 \\
8 & : Bb7 & Bb7 & F7 & A- & D7 \\
\end{align*}
\]

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
W.W.
STAGE DANCE BAND

Arranged by Frank Comstock

These Boots Are Made for Walkin'.........(Rock Hit)
Bernie's Tune..........................(Bright Swing)
Dream......................................(Johnny Mercer)
Intermission Riff.........................(Bouncy)
It's a Good Day...........................(Bouncy)
Jumpin' with Symphony Sid... ...........(Swing)
Moonlight in Vermont....................(Great Standard)
Off Shore...................................(Dreamy)
Robbin's Nest............................(A Swinger)
Special Occasion Medley...............(Often used Songs)
Tailgate Ramble...........................(Quintet)
Vartist Waltz Medley.....................(Dreamy)

Arranged by Johnny Warrington

Tiny Bubbles.............................(Mod. Beat)
Au Privave
(No. 2)

By Charlie Parker

Blues  \( j = 220 \)

F7  F7  F7  F7

Bb7  Bb7  Bb7  F7  Bb7  A-  D7b9

G-  C7  F7  F7  C-  F7

F7  F7  F7

Bb7  Bb7  F7  D7

G-  C7  C7  F7  C7

F7  F7  F7

Bb7  Bb7  Bb7  D7

C7  F7  C7

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Any Musician Can Arrange With This Book!

**First Chart**

(a contemporary method)

Written by Van Alexander

Edited by Jimmy Haskell

Teaches you to make a chart step by step, using "Moonlight in Vermont"

Contains two records of charts in the book:

and

"Moonlight in Vermont" for full orch.

and 4 examples of contemporary styles by a leading university orch.

BARNEY KESSEL says: "This book opens the door to an arranging career for musicians. Van's first book did this for me."
Chi Chi

By Charlie Parker

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

\[
\begin{array}{cccc}
Ab7 & Bb7 & Eb7 & Ab7 \\
Eb7 & Ab7 & Db7 & Db7 \\
C- & Bb- & Eb7 & C- \\
\end{array}
\]

\[
\begin{array}{cccc}
1. \text{Bb-} & \text{Eb7} & 2. \text{Bb-} & \text{Eb7} \\
& & & \text{Ab7} \\
& & & \text{Db7} \\
\end{array}
\]

\[
\begin{array}{cccc}
Ab7 & Eb7 & Ab7 & Db7 \\
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Ab7} & \text{C-} & \text{F7} & \text{Bb} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\text{Ab7} & \text{Bb-} & \text{Eb7} & \text{Ab7} \\
\end{array}
\]

© 1955 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Chi Chi - cont.

Cosmic Rays

By Charlie Parker

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
THE GUITAR
by Barney Kessel
A Most Unique
Guide for Guitarists
Answers many questions and solves problems relating to the guitar, music and the
music business. 211 pages filled with text and music examples covering over 60 dif-

BOSSA GUITARRA
6 Solos for Guitar
by Laurindo Almeida
Guitar Solos with lead line and chord
symbols (finger style guitar). Also
has suggested drum rhythms.

GUITAR TUTOR by Laurindo Almeida
A Complete Concert Guitar Method in 3 Courses—
For Beginners—Intermediate—Advanced Students—Includes Solos transcribed from Almeida's
Capitol Recordings.
Laurindo Almeida's Concert Guitar Solo
"FROM THE ROMANTIC ERA"
Transcribed Solos from his Capitol album Music of
Beethoven, Brahms, Chopin, Massenet and Grieg.
Laurindo Almeida GUITAR SOLOS
All solos transcribed as recorded by Laurindo Al-
meida on Capitol Records.

VENTURE FOLIOS
BOOK = 1 — Featuring WALK DON'T RUN and others.
BOOK = 2 — Featuring JOURNEY TO THE STARS and others.
BOOK = 3 — Featuring JOSE, INSTANT GUITARS and others.
BOOK = 4 — Featuring DIAMOND HEAD, GRINGO and
other hit songs.
She Rote
(No. 1)
By Charlie Parker
\[ J = 270 \]

Pedal Concert Ab

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.

W.W.
Mohawk
(No. 1)

By Charlie Parker

$J = 168$

1

2

3

4

5

6

7

8

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Mohawk
(No. 2)

By Charlie Parker

\[ \frac{3}{4} \]

\( \text{J} = 184 \)

Blues

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Constellation - cont.

G- C7 F7 C7 A7 D- G7

C7 D- G7 E- A7 D- G7

G- C7 F7 Bb7 C7 C7

G- C7 F F C C

D7 D7 D- G7 E- A7 D- G7

C7 D- G7 E- A7 D- G7

C7 F7 F- C C

C7

C7 D- G7 E- A7 D- G7

G- C7 F7 C7 D- G7

C7 D- G7 C7 A7 D- G7
Polynesian

Criterion's Book 1
HAWAIIAN SONG BOOK
FOR PIANO, GUITAR & VOICE
Complete words and music to 26 Hawaiian hit songs, featuring PEARLY SHELLS, FOREVERMORE, MAPUANA, VINO VINO, NO MUKU, I'LL SEE YOU IN HAWAII, etc.

Criterion's Book 2
ISLAND SONG BOOK
FOR PIANO, GUITAR & VOICE
Complete words and music to 31 Hawaiian hit songs, featuring TINY BUBBLES, E. MALU'I MAI (Hawaiian Love Song), KAILAuA, THERE GOES REALOMA, SINGING BAMBOO, THAT'S THE HAWAIIAN IN ME, etc.

Criterion's Authentic
HAWAIIAN BOOK FOR ALL ORGANS
(With arrangements for Pian, Electric and Pre-Set Organs)
Complete words and music to 17 Hawaiian hit songs, including PEARLY SHELLS, QUIET VILLAGE, FAREWELL, NO MUKU, WAIKAI, MAPUANA, etc.

POLYNESIAN

Criterion's EXOTIC BOOK
FOR ALL ORGANS
(with arrangements for Pian, Electric and Pre-Set Organs)
Words & music and instrumentals of 15 Exotic Hit songs, including QUIET VILLAGES, MOUNTAIN HIGH, VALLEY LOW, OFF SHORE, SONGS OF INDIA, HOUSE OF BAMBOO, etc.

SOUTH SEA FOLIOS
Songs from Hawaii, Tahiti, Samoa & New Caledonia
Book #1 - SOUTH SEA SONGS
Book #2 - SONGS OF POLYNESIA
Book #3 - ISLAND SONGS
Book #4 - NAUROI MELODIES
Book #5 - SONGS OF PARADISE
Book #6 - SONGS FROM THE PACIFIC ISLES
Book #7 - SONGS FROM THE ROMANTIC ISLANDS
Book #8 - TUNES FROM THE TROPICS
Contains words and music for voice and all single note instruments - ukulele, guitar, etc.

CRITERION'S
HAWAIIAN SING-A-SONG LYRIC BOOK
Words to 84 Hawaiian favorites New & Old
Includes TINY BUBBLES, PEARLY SHELLS, OFF SHORE, QUIET VILLAGE, etc.
Donna Lee

By Charlie Parker

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

$\text{Ab}$

1. \( \text{F7} \) \( \text{Bb7} \) \( \text{Bb7} \)
2. \( \text{Bb7} \) \( \text{Eb7} \) \( \text{Ab} \) \( \text{Eb7} \) \( \text{Ab7} \)
3. \( \text{Db} \) \( \text{Gb7} \) \( \text{Ab} \) \( \text{F7} \)
4. \( \text{Bb7} \) \( \text{Bb7+4} \) \( \text{Bb7} \) \( \text{Eb7} \)
5. \( \text{Ab} \) \( \text{F7} \) \( \text{Bb7} \) \( \text{Bb7} \)
6. \( \text{G6} \) \( \text{C7} \) \( \text{F-} \) \( \text{C7} \)
7. \( \text{F-} \) \( \text{C7} \) \( \text{F-} \) \( \text{B0} \)
8. \( \text{C-} \) \( \text{F7} \) \( \text{Bb-} \) \( \text{Eb7} \) \( \text{Ab} \) \( \text{Bb7} \) \( \text{Eb7} \)

© 1947 ATLANTIC MUSIC CORP.
© Renewed and assigned 1975 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Donna Lee - cont.

\[
\begin{align*}
    &\text{Db} \quad \text{Gb7} \quad \text{Ab} \\
    &\text{F7} \quad \text{Bb7} \\
    &\text{Bb7} \\
    &\text{Ab} \quad \text{F7} \quad \text{Bb7} \quad \text{Bb7} \\
    &\text{Gb6} \quad \text{C7} \quad \text{F-} \quad \text{C7} \quad \text{F-} \\
    &\text{C7} \quad \text{F-} \quad \text{Bo} \quad \text{C-} \quad \text{F7} \\
    &\text{Bb-} \quad \text{Eb7} \quad \text{Ab} \quad \text{Bb-} \quad \text{Eb7} \quad \text{Ab} \\
\end{align*}
\]
Kim
(No. 1)

By Charlie Parker

\[ j = 320 \]

1
\[ Bb7 \quad C- \quad F7 \quad D- \quad G7 \quad C- \quad F7 \]

2
\[ Bb7 \quad C- \quad F7 \quad D- \quad G7 \quad C- \quad F7 \]

3
\[ Bb7 \quad C- \quad F7 \quad D- \quad G7 \quad C- \quad F7 \]

4
\[ F- \quad Bb7 \quad Eb7 \quad (Cb) \quad Bb7 \quad Bb7 \]

5
\[ D7 \quad D7 \quad G7 \]

6
\[ G7 \quad C7 \quad C7 \quad C- \]

7
\[ F- \quad Bb7 \quad C- \quad F7 \quad D- \quad G7 \]

8
\[ C- \quad F7 \quad Bb7 \quad Eb7 \quad Bb7 \quad G7 \]

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
C- F7 Bb7 Eb7 (Cb) Bb7 Bb7

Bb7 C- F7 D- G7 C- F7

F- Bb7 Eb7 (Cb) Bb7 Bb7

D7 D7 G7 C7 C7 C- F7

Bb C- F7 D- G7 C- F7

F- Bb7 Eb7 Bb7 G7 C- F7 Bb7

ORCHESTRATIONS

SMALL ORCHESTRATIONS

MODERN SOUND SERIES
Charlie Parker's
CONFIRMATION - YARDBIRD SUITE
MOOSE THE MOVING - SCHNAPPE FROM THE APPLE
JERZY FREDERICK

GERRY MULLIGAN'S MULIGANETTES
SCRAPPLE FROM THE APPLE
DENNY SQUARE

BERNIE'S TUNE - WALKIN' SHOES
NIGHTS AT THE TURNTABLE - SOFT SHOE - FREEWAY

DIZZY GILLESPIE'S
ROBBIN'S NEST - STUFFY

LESTER YOUNG'S
JUMPIN' WITH SYMPHONY SID

STANDARD DANCE ORCHESTRATIONS

AUTUMN CONCERTO - MARFA IN VERNON
(HEART REMINDS ME)
BERNIE'S TUNE - STREET SHOE
DREAM - INTERMISSION RIFF
IT'S A GOOD DAY - IT'S THE END (OF A RAINBOW)

QUANDO LA LUNA (Small orch.)
A GUITAR METHOD THAT TEACHES READING & PLAYING INSTANTLY!

Endorsed by:
BARNEY KESSEL
JACK MARSHALL
GEORGE RUSSELL

Edited by
Burdell Mathis

A SHORT CUT—
NOT A GIMMICK
AN APPROVED MUSICAL METHOD YOU HAVE TO SEE TO BELIEVE!

For: THE BEGINNER
THE SLOW READER
THE "PLAY BY EAR" MUSICIAN

Contains these solos—"THESE BOOTS ARE MADE FOR WALKIN'," "LET THE GOOD TIMES ROLL," "HOUSTON," "TINY BUBBLES," and 15 other hits.
Cheryl

By Charlie Parker

\[ J = 180 \]

Blues

\[
\begin{align*}
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{E-} & \text{A7} & \text{D-} & \text{G7} & \text{C7} \\
&\text{D-} & \text{G7} & \text{C7} & \text{C7} & \text{C7} \\
&\text{G-} & \text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{A7} & \text{D-} & \text{G7} & \text{C7} & \text{F7} & \text{C7} \\
&\text{D-} & \text{G7} & \text{C7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
&\text{C7} & \text{F7} & \text{F7} & \text{C7} \\
\end{align*}
\]

© 1947 ATLANTIC MUSIC CORP.
© Renewed and assigned 1975 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
GUITAR

GUITAR FOLIOS

"BOOTS" FOR GUITAR

Guitar arrangements with complete parts for Solo and Rhythm Guitar

FROM THE ROMANTIC ERA

Concert guitar solos transcribed from Laurindo Almeida's Capitol album, music of Beethoven, Greig, etc.

BOSSA GUITARRA

Six solos by Laurindo Almeida with lead line and chord symbols

SURFING' GUITAR

Surfing songs arranged by Jimmie Haskell for piano solo and guitar solo

COUNTRY GUITAR

Hits from the Country Field

FOLKLY SONGS FOR GUITAR (Simple to Advanced) "MIA", "Philadelphia Lawyer", etc.

20 GREAT TUNES FOR GUITAR (Pick Style) 39 Great Arrangements by Dan Fox, featuring "Moonlight in Vermont"

OSCAR MOORE GUITAR SOLOS

GUITAR SOLOS

AMOR FLAMENCO

RAIA

DUBACHING & ANGEL GENERATION

SERENADES Y CARIÑOS

TENEBRAS

GUITAR BOOKS

GUITAR TUTOR by Laurindo Almeida

A complete Concert Guitar Method.

THE GUITAR by Barney Kessel

A unique guide for guitarists

VENTURE FOLIOS

Book #1 - Hits like WALK DON'T RUN
Book #2 - Hits like JOURNEY TO THE STARS
Book #3 - Hits like JOSE, INSTANT GUITARS
Book #4 - Hits like DIAMOND HEAD, ERIKIO
Thriving From A Riff

By Charlie Parker

\[ j = 230 \]

\[ \begin{align*}
&Bb & C-F7 & Bb & C-F7 \\
&F-Bb7 & Eb & E9 & Bb & C-F7 \\
&Bb & C-F7 & Bb & G7 & C-F7 \\
&F-Bb7 & Eb & Bb & Bb & Bb \\
&D7 & D7 & G7 & G7 & \text{D7} \\
&C7 & C7 & F7 & F7 & C-F7 \\
&Bb & C-F7 & Bb & C-F7 & \text{F-F7} \\
&F-Bb7 & Eb & Eb-Bb & Bb & C-F7
\end{align*} \]

© 1945 ATLANTIC MUSIC CORP.
© Renewed and assigned 1973 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Ko Ko

By Charlie Parker

\( \text{\textcopyright 1946 ATLANTIC MUSIC CORP.} \)
\( \text{\textcopyright Renewed and assigned 1974 ATLANTIC MUSIC CORP.} \)
\( \text{\textcopyright ATLANTIC MUSIC CORP.} \)
All Rights Reserved.
Red Cross

By Charlie Parker

\[ \text{Tempo: 210} \]

\[ \text{(Head)} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{D7} \]

\[ \text{D7} \]

\[ \text{G7} \]

\[ \text{G7} \]

\[ \text{C7} \]

\[ \text{C7} \]

\[ \text{F7} \]

\[ \text{F7} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Cb} \]

\[ \text{Bb} \]

\[ \text{Bb} \]

\[ \text{Solo} \]

\[ \text{Bb} \]

\[ \text{C-} \]

\[ \text{F7} \]

\[ \text{Bb} \]

\[ \text{C-} \]

\[ \text{F7} \]

© 1945 ATLANTIC MUSIC CORP.
© Renewed and assigned 1973 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
**Marmaduke - cont.**

```
Bb  G7  G7  G-
```

```
C7  G-  G-  G-
```

```
G-  C7  F  G-  C7  F
```

---

**Barbados**

*By Charlie Parker*

\[ \frac{1}{4} = 168 \]

**Blues**

```
F  G-  C7  F7
```

```
C-  F7  Bb7  Bb7
```

```
F  F  G-
```

```
C7b9  F  G-  C7
```

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
SHAPING FORCES IN MUSIC
By Ernst Toch

An inquiry into harmony, melody, counterpoint and form. A complete advanced music course now being used by many leading colleges as their text book.
Perhaps

By Charlie Parker

$\frac{d}{dt} = 200$

Blues

(Head)

C7

<table>
<thead>
<tr>
<th>F7</th>
<th>F7</th>
<th>C7</th>
<th>E-</th>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td>D-</td>
<td>G7</td>
<td>C7</td>
<td>D-</td>
<td>G7</td>
</tr>
</tbody>
</table>

Solo

C7

<table>
<thead>
<tr>
<th>C7</th>
<th>C7</th>
<th>C7</th>
<th>G-</th>
<th>C7+</th>
</tr>
</thead>
<tbody>
<tr>
<td>F7</td>
<td>F7</td>
<td>C7</td>
<td>C7</td>
<td>A7b9</td>
</tr>
</tbody>
</table>

D-

G7 (F- | Bb7) | C7 | D- | G7 |

<table>
<thead>
<tr>
<th>C7</th>
<th>C7</th>
<th>C7</th>
<th>G-</th>
<th>C7</th>
</tr>
</thead>
<tbody>
<tr>
<td>F7</td>
<td>F7</td>
<td>C7</td>
<td>A7b9</td>
<td></td>
</tr>
</tbody>
</table>

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
CRITERION'S BOOKS & JAZZ PUBLICATIONS

FIRST CHART by Van Alexander (Edited and Contributed to by Jimmy Haskell)

THE PROFESSIONAL ARRANGER COMPOSER
(Book One) by Russ Garcia
Text book used by leading schools. Basis for course for practical arranging and composing in the commercial field. For the advanced and professional arranger. 172 pp., 1951 Price $14.95

THE PROFESSIONAL ARRANGER COMPOSER
(Book Two) by Russ Garcia
Discusses contemporary trends in Jazz, Pop and “Modern Classical” Techniques. New scales, chords etc. using tone rows in practical music. Contains a record of many of the 169 examples and the recording of a complete score of a composition by Garcia. 91 pp., 1978 Price $14.95

NEW HOT DISCOGRAPHY by Charles Delaunay
The standard directory of recorded jazz. Titles, personnel, dates and numbers of 20,000 records. 600 pp. Price $24.95

THE STECHESON CLASSIFIED SONG DIRECTORY by Anne & Anthony Stecheson
A classified directory of over 100,000 song titles, 395 different categories. Used by every major record company. 503 pp. incl. 68 pg. supplement Price $40.00

CHARLIE PARKER OMNIBOOK
60 Recorded Solos – 4 Books
Eb ... C ... Bb ... Bass Clef (New!) Price $11.95

New! CHARLIE PARKER FOR PIANO
15 Piano Solos Based on His Recordings
Arranged by Paul Smith and Morris Feldman
Price $7.95

CHARLIE PARKER FOR PIANO
Recorded by The Paul Smith Trio
Cassettes available $5.98 by mail

CRITERION MUSIC CORPORATION
8124 Selma Avenue, Hollywood, CA 90028
Now's The Time
(No. 1)

By Charlie Parker

Blues

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

\[ \text{Tempo} = 132 \]

© 1945 ATLANTIC MUSIC CORP.
© Renewed and assigned 1973 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
UNDERSCOREx
By Frank Skinner
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

\( \text{= 220} \)

Blues (Head)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{B}^0 \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F7} \)

\( \text{C7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{C7} \)

\( \text{F7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)

\( \text{Bb7} \)

\( \text{Bb7} \)

\( \text{F7} \)

\( \text{F7} \)
Billie's Bounce
(also known as BILL'S BOUNCE)

By Charlie Parker

\[ \frac{1}{4} = 165 \]

Blues

F7 Bb7 Bb7

F7 A- D7 G- C7

F7 D7 G- C7 F7 F7

F7 C- F7 Bb7 Bb7

F7 A- D7 G- C7

F7 C7 F7 F7

F7 C- F7 Bb7 Bb7

© 1945 ATLANTIC MUSIC CORP.
© Renewed and assigned 1973 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Chasing The Bird

By Charlie Parker

\[ J = 210 \]

\[ \text{F} \quad \text{G- C7} \quad \text{F} \quad \text{D7} \quad \text{G- C7} \]

\[ \text{F7} \quad \text{Bb} \quad \text{B0} \quad \text{F} \quad \text{D7} \quad \text{G- C7} \]

\[ \text{G- C7} \quad \text{F} \quad \text{E-} \quad \text{A7} \]

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

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

\[ \text{F} \quad \text{D7} \quad \text{G- C7} \quad \text{F7} \quad \text{Bb} \quad \text{B0} \]

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

\[ \text{F} \quad \text{D7} \quad \text{G- C7} \quad \text{G7} \]

\[ \text{F} \quad \text{D7} \quad \text{G- C7} \quad \text{F7} \]

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Blue Bird

By Charlie Parker

\[ \text{\textit{B}lue \textit{B}ird} \]

\[ \text{\textit{B}y \textit{C}harity \textit{P}arker} \]

\[ \text{\textit{\textbackslash j} = 125} \]

Blues

\[ \text{\textit{E}b \quad \text{\textit{\textbackslash f} - \textit{\textbackslash b}b7} \quad \text{\textit{G} - \textit{\textbackslash c7}}} \]

\[ \text{\textit{\textbackslash f} - \textit{\textbackslash b}b7} \quad \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash g} - \textit{\textbackslash c7}} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash e}b7} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash g} - \textit{\textbackslash c7}} \quad \text{\textit{\textbackslash f} - \textit{\textbackslash b}b7} \quad \text{\textit{\textbackslash b}b7} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash e}b7} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash f} - \textit{\textbackslash b}b7} \quad \text{\textit{\textbackslash T}r\textit{p}t.} \quad 24 \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash d}e\text{i}l\text{a}\text{y}e\text{d}} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash a}b7} \quad \text{\textit{\textbackslash e}b7} \]

\[ \text{\textit{\textbackslash e}b7} \quad \text{\textit{\textbackslash c}7} \quad \text{\textit{\textbackslash f} - \textit{\textbackslash b}b7} \]

© 1948 ATLANTIC MUSIC CORP
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Ah-Leu-Cha
(also known as AH LEV CHA)

By Charlie Parker

\[ \frac{j}{} = 190 \]

Melody—Miles Davis

\[ \text{G-} \]

\[ \begin{align*}
&1. \text{G-} \quad \text{G-} \quad \text{G-} \\
&2. \text{G-} \quad \text{F} \\
&3. \text{G-} \quad \text{Bird} \quad \text{E-} \quad \text{A7} \\
&4. \text{D7} \quad \text{D7} \quad \text{G7} \\
&5. \text{G-} \quad \text{C7} \\
&6. \text{G-} \quad \text{G-} \quad \text{G-} \\
&7. \text{G-} \quad \text{C7} \quad \text{F} \\
&8. \text{G-} \quad \text{G-} \quad \text{F7} \\
\end{align*} \]

Bird Solo

\[ \frac{\text{Miles Davis}}{} \]

\[ \frac{\text{Bird Solo}}{} \]

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

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Klaun Stance

By Charlie Parker

\( \text{F} \)

\( \text{D7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F} \)

\( \text{D7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{C-} \)

\( \text{F7} \)

\( \text{Bb} \)

\( \text{Bb} \) (Eb7)

\( \text{F} \)

\( \text{C7} \)

\( \text{F} \)

\( \text{C7} \)

\( \text{F} \)

\( \text{D7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F} \)

\( \text{D7} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{C-} \)

\( \text{F7} \)

\( \text{Bb} \)

\( \text{Bb} \) (Eb7)

\( \text{F} \)

\( \text{Ab} \)

\( \text{G-} \)

\( \text{C7} \)

\( \text{F} \)

\( \text{Bb} \)

\( \text{Eb7} \)

(turn page)

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Bird Gets The Worm

By Charlie Parker

\[ \text{\textcopyright 1948 ATLANTIC MUSIC CORP.} \]
\[ \text{\textcopyright Renewed and assigned 1976 ATLANTIC MUSIC CORP.} \]
\[ \text{\textcopyright 1978 ATLANTIC MUSIC CORP.} \]
\[ \text{All Rights Reserved.} \]
Bird Gets The Worm - cont.

Ab   Ab   G-   C7
19

F-   F-
20

Bb-   Bb-   Bb-   Eb7
21

Ab   Ab   Ab
22

BARNEY KESSEL PUBLICATIONS

THE GUITAR
A method by Barney Kessel
(spiral bound)

BARNEY KESSEL — PERSONAL
MANUSCRIPT SERIES

#101 — LONELY MOMENTS
#102 — ETUDE #1 IN A MINOR
#103 — LEFT HAND GYMNASRIC
#104 — THE VERY FIRST STUDY IN
SYNCOPATED RHYTHM PATTERNS
#105 — THE VERY FIRST WARM UPS
#106 — BLUE BOY
Segment

By Charlie Parker

\[ \frac{1}{4} = 260 \]

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

\[ \text{Bb-} \quad \text{F7b9} \quad \text{Bb-} \quad \text{F7b9} \]

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

\[ \text{Bb-} \quad \text{F7b9} \quad \text{Bb-} \quad \text{Bb-} \]

\[ \text{F-} \quad \text{Bb7} \quad \text{Eb-} \quad \text{Eb-} \]

\[ \text{Eb-} \quad \text{Ab7} \quad \text{Db} \quad \text{F7b9} \]

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

\[ \text{Bb-} \quad \text{F7b9} \quad \text{Bb-} \quad \text{F7b9} \]

© 1957 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.

W.W.
Visa

By Charlie Parker

\[ J = 200 \]

Blues

\[
\begin{array}{cccc}
\text{1.} & \text{C7} & \text{F7} & \text{C7} & \text{C7+} \\
\text{2.} & \text{F7} & \text{F7} & \text{C7} & \text{A7} \\
\text{3.} & \text{D-} & \text{G-} & \text{C7} & \\
\text{4.} & \text{G7} & \text{C7} & \text{F7} & \text{C7} \\
\text{5.} & \text{G-} & \text{C7} & \text{F7} & \text{C7} \\
\text{6.} & \text{A7} & \text{D-} & \text{G7} & \\
\text{7.} & \text{C7} & \text{D-} & \text{G7} & \text{C7} \\
\text{8.} & \text{F7} & \text{C7} & \text{G-} & \text{C7} & \text{F7} \\
\end{array}
\]

\[ @1953 \text{ ATLANTIC MUSIC CORP.} \\
\[ @1978 \text{ ATLANTIC MUSIC CORP.} \\
\text{All Rights Reserved.} \]
Passport

By Charlie Parker

$J = 220$

\(Bb\)  \(C-F7\)  \(Bb\)  \(C-F7\)

\(F-\)  \(Bb7\)  \(Eb\)  \(Bb\)  \(G7\)  \(C-F7\)

\(Bb\)  \(C-F7\)  \(Bb\)  \(C-F7\)

\(F-\)  \(Bb7\)  \(Eb\)  \(Bb\)

\(D7\)  \(D7\)  \(G7\)  \(G7\)

\(C7\)  \(C7\)  \(F7\)  \(F7\)

\(Bb\)  \(C-F7\)  \(Bb\)  \(C-F7\)

\(F-\)  \(Bb7\)  \(Eb\)  \(Bb\)  \(G7\)  \(C-F7\)

© 1953 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Another Hairdo

By Charlie Parker

Blues

\[ \begin{array}{cccc}
\text{J} = 184 \\
\text{Bb7} & \text{Bb7} & \text{Bb7} & \text{Bb7} \\
\text{Eb7} & \text{Eb7} & \text{Bb7} & \text{Bb7} & \text{G7} \\
\text{C-} & \text{F7} & \text{Bb7} & \text{Bb7} & (\text{F7}) \\
\text{Bb7} & \text{Bb7} & \text{Bb7} & \text{Bb7} & \text{Bb7} \\
\text{Eb7} & \text{Eb7} & \text{Trpt.} & 3 & \text{C-} \\
\text{F7} & \text{Bb7} & \text{F7} & \text{Bb7} & \text{Bb7} \\
\text{Bb7} & \text{Bb7} & \text{Bb7} & \text{Bb7} & \text{Bb7} \\
\text{Eb7} & \text{Eb7} & \text{Bb} & \text{D-} & \text{G7} \\
\end{array} \]

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Back Home Blues

By Charlie Parker

Blues

\[ J = 192 \]

1.

2.

3.

4.

5.

6.

7.

8.

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Bloomdido

By Charlie Parker

\( J = 240 \)

Blues

\[
\begin{array}{cccc}
1 & \text{B} & \text{b} & \text{B} & \text{b} & \text{B} & \text{b} \\
2 & \text{E} & \text{b} & \text{B} & \text{b} & \text{E} & \text{b} \\
3 & \text{C} & \text{F} & \text{B} & \text{b} & \text{C} & \text{F} \\
4 & \text{B} & \text{b} & \text{E} & \text{b} & \text{B} & \text{b} \\
5 & \text{G} & \text{b} & \text{C} & \text{F} & \text{B} & \text{b} \\
6 & \text{C} & \text{F} & \text{B} & \text{b} & \text{C} & \text{F} \\
7 & \text{F} & \text{B} & \text{E} & \text{b} & \text{F} & \text{E} \\
8 & \text{F} & \text{B} & \text{E} & \text{b} & \text{F} & \text{E} \\
\end{array}
\]

© 1953 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
The Bird

By Charlie Parker

\[ J = 224 \]

1.

\[ C- \]

2.

\[ C- \]

3.

\[ C- \]

4.

\[ C- \]

5.

\[ C- \]

6.

\[ C- \]

7.

\[ C- \]

8.

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Steeplechase

By Charlie Parker

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Diverse - cont.

19

\[ Bb- \quad C- \quad F7 \]

20

\[ Bb- \quad F7b9 \]

21

\[ F- \quad Bb7 \]

22

\[ Eb- \quad Ab7 \quad Db \quad F7 \]

23

\[ Bb- \quad C- \quad F7 \]

24

\[ Bb- \quad F7b9 \]
My Little Suede Shoes

By Charlie Parker

\( J = 148 \)

\( \text{Head} \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \)

\( Eb \quad F- \quad Bb7 \quad G- \quad C7 \quad F- \quad Bb7 \)

\( F- \quad Bb7 \quad Eb \quad G- \quad C7 \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad Eb \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad G- \quad C7 \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad G- \quad C7 \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad Eb \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad G- \quad C7 \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad G- \quad C7 \)

\( F- \quad Bb7 \quad Eb \quad F- \quad Bb7 \quad Eb \)

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Relaxing With Lee

By Charlie Parker

Key Signature: F

Tempo: 180

Chord Progression:

1. F - Bb7 - Eb - Ab7 - Db
2. Eb - Ab7 - Db - Db - Db
3. F - Bb7 - Eb - Ab7 - Db
4. Db - Gb7 - G7 - Gb7 - Cb7
5. Cb7 - E7 - E7 - A7
6. Ab7 - Db - Db - Db
7. Db - F - Bb7 - Eb - Ab7

© 1953 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Blues (Fast)

By Charlie Parker

\[ \frac{j}{265} \]

1

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

2

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

3

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

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

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

7

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

8

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

© 1977 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.

W.W.
Shawnuff

By Charlie Parker and John 'Dizzy' Gillespie

\[ J = 326 \]

\[ \text{PHOENIX 17 JAZZ} \]

\[ \text{8} \]

\[ \text{Bb-} \]

\[ \text{Cb} \]

\[ \text{Bb-} \]

\[ \text{Cb} \]

\[ \text{BREAK} \]

\[ \text{PIANO BREAK} \]

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Leap Frog

By Charlie Parker

\[ \text{B} = 330 \]

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Parker's Mood

By Charlie Parker

\[ J = 76 \]

Blues

\[ G- \]

1

\begin{align*}
\text{Eb7} & \quad \text{Bb7} \\
\text{C-} & \quad \text{Eb7} Bb Bb7 Db- ab7
\end{align*}

\[ F- \quad \text{Bb7} \quad \text{Eb7} \quad \text{LAY BACK} \]

2

\begin{align*}
\text{Eb7} & \quad \text{Bb} \\
\text{Bb7} & \quad \text{Db-} \quad \text{Gb7}
\end{align*}

3

\begin{align*}
\text{C-} & \quad \text{F7} \\
\text{C-} & \quad \text{F7}
\end{align*}

4

\begin{align*}
\text{Bb7} & \quad \text{C-} \quad \text{F7} \\
\text{Bb7} & \quad \text{Eb7}
\end{align*}

5

\begin{align*}
\text{Eb7} & \quad \text{Bb7} \\
\text{Bb7} & \quad \text{F-} \quad \text{Bb7}
\end{align*}

6

\begin{align*}
\text{Eb7} & \quad \text{Bb7} \\
\text{E7} & \quad \text{C-}
\end{align*}

7

\begin{align*}
\text{D-} & \quad \text{G7} \\
\text{C-} & \quad \text{C-}
\end{align*}

8

\begin{align*}
\text{C-} & \quad \text{F7}
\end{align*}

© 1948 ATLANTIC MUSIC CORP.
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
CHARLIE PARKER FOR PIANO
Recorded by The Paul Smith Trio
Cassettes available $8.98 by mail

CRITERION MUSIC CORPORATION
6124 Selma Avenue, Hollywood, CA 90028
Warming Up A Riff

By Charlie Parker

\( \text{\(d\) = 236} \)

\( F7 \quad Bb \quad Bb \quad F- \)

\( Bb7 \quad Eb \quad Eb \quad Eb- \)

\( Ab7 \quad Bb \quad Bb \quad C7 \)

\( C7 \quad C- \quad F7+ \quad Bb \quad Bb \)

\( Bb \quad Bb \quad F- \quad Bb7 \)

\( Eb \quad Eb \quad Eb- \quad Ab7 \)

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

\( C- \quad G7 \quad C- \quad F7 \)

© 1949 ATLANTIC MUSIC CORP.
© Renewed and assigned 1977 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved.
Warming Up A Riff - cont.

Bb    C7    C7    C-

F7    Bb    F7    Bb

Bb    F-    Bb7    Eb

Eb    Eb-    Ab7    Bb

Bb    C7    C7    C-

G7    C-    F7    Bb    Bb

F-    Bb7    Eb    Eb

Eb    Ab7    Bb

Eb-
Si Si

By Charlie Parker

\[ j = 188 \]

VERVE VE2-2512

© 1956 ATLANTIC MUSIC CORP.
© 1978 ATLANTIC MUSIC CORP.
All Rights Reserved. W.W.
Ballade

By Charlie Parker

\begin{music}
\begin{staff}
\begin{music}
J = 70
\end{music}
\end{staff}
\end{music}
### SCALE SYLLABUS

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

The SCALE SYLLABUS is intended to give the improvisor a variety of scale choices which can be used over any chord—major, minor, dominant 7th, half diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th and dorian minor scales and chords more than any other. The 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 scales 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 they produce in relation to the basic chord sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the scales in the scale. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisor abilities to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player are 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 transposed and practiced in all twelve keys. The column on whole and half step construction that 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 can have a frame of reference and 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

<table>
<thead>
<tr>
<th>CHORD SYMBOL</th>
<th>SCALE NAME</th>
<th>WHOLE &amp; HALF STEP CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Major</td>
<td>WWWWWWW</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
<tr>
<td>C7</td>
<td>Dominant 7th</td>
<td>WWWWWA</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
<tr>
<td>Cm</td>
<td>Minor</td>
<td>WWWWWW</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
<tr>
<td>C9</td>
<td>Half Diminished</td>
<td>WWWWWA</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
<tr>
<td>C11</td>
<td>Dominated</td>
<td>WWWWWW</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
<tr>
<td>C13</td>
<td>Dominated</td>
<td>WWWWWW</td>
<td>C E G B</td>
<td>C E G B</td>
</tr>
</tbody>
</table>

### SCALE NAME

- **W** - Half step, W - Whole step
- **V7** - Means a dominant 7th scale or chord
- **-3** - Three half steps (minor third)

### CHORD SYMBOL

- **Δ** - Major scale/chord (emphasize the major 7th & 9th)
- **Δ+** - Major scale/chord with raised 4th (Lydian) - WWWW
- **V7** - Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- **-3** - Three half steps (minor third)

### EXAMPLES:

- C = D E F G A B C (don't emphasize the 4th tone)
- C7 = D E F G A B C (Lydian scale)
- C7 = D E F G A B C (Dominant 7th scale)
- Cm = D E F G A B C (C minor - dorian minor)
- C7 = D E F G A B C (Whole scale)
- C7 = D E F G A B C (Diminished scale beginning with half step)
- C7 = D E F G A B C (Diminished scale with half step)
- C7 = D E F G A B C (Locrian sharp two)

### C = Major scale/chord

- **Δ** - Major scale/chord (emphasize the major 7th & 9th)
- **Δ+** - Major scale/chord with raised 4th (Lydian) - WWWW
- **V7** - Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- **-3** - Three half steps (minor third)

### SCALE NAME

- **W** - Half step, W - Whole step
- **V7** - Means a dominant 7th scale or chord
- **-3** - Three half steps (minor third)

### EXAMPLES:

- C = D E F G A B C (don't emphasize the 4th tone)
- C7 = D E F G A B C (Lydian scale)
- C7 = D E F G A B C (Dominant 7th scale)
- Cm = D E F G A B C (C minor - dorian minor)
- C7 = D E F G A B C (Whole scale)
- C7 = D E F G A B C (Diminished scale beginning with half step)
- C7 = D E F G A B C (Diminished scale with half step)
- C7 = D E F G A B C (Locrian sharp two)

### C7 = Dominant 7th scale/chord

- **Δ** - Major scale/chord (emphasize the major 7th & 9th)
- **Δ+** - Major scale/chord with raised 4th (Lydian) - WWWW
- **V7** - Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- **-3** - Three half steps (minor third)

### SCALE NAME

- **W** - Half step, W - Whole step
- **V7** - Means a dominant 7th scale or chord
- **-3** - Three half steps (minor third)

### EXAMPLES:

- C = D E F G A B C (don't emphasize the 4th tone)
- C7 = D E F G A B C (Lydian scale)
- C7 = D E F G A B C (Dominant 7th scale)
- Cm = D E F G A B C (C minor - dorian minor)
- C7 = D E F G A B C (Whole scale)
- C7 = D E F G A B C (Diminished scale beginning with half step)
- C7 = D E F G A B C (Diminished scale with half step)
- C7 = D E F G A B C (Locrian sharp two)

### C = Minor scale/chord (Dorian)

- **Δ** - Major scale/chord (emphasize the major 7th & 9th)
- **Δ+** - Major scale/chord with raised 4th (Lydian) - WWWW
- **V7** - Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- **-3** - Three half steps (minor third)

### SCALE NAME

- **W** - Half step, W - Whole step
- **V7** - Means a dominant 7th scale or chord
- **-3** - Three half steps (minor third)

### EXAMPLES:

- C = D E F G A B C (don't emphasize the 4th tone)
- C7 = D E F G A B C (Lydian scale)
- C7 = D E F G A B C (Dominant 7th scale)
- Cm = D E F G A B C (C minor - dorian minor)
- C7 = D E F G A B C (Whole scale)
- C7 = D E F G A B C (Diminished scale beginning with half step)
- C7 = D E F G A B C (Diminished scale with half step)
- C7 = D E F G A B C (Locrian sharp two)

### NOTES:

- The above chord symbol guide is our system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7 major would appear to have only a raised 7th it also has a b9, 4 & 5. The entire C7 scale would look like: Root, 9, 4, 5, 7 & root. C minor (C, E flat, F, G, A, B, C) C minor a series of this scale is C7 Diminished Whole Tone sometimes called Super Locrian or Alterned 7.
- All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning.

- The above chord symbol guide is our system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7 major would appear to have only a raised 7th it also has a b9, 4 & 5. The entire C7 scale would look like: Root, 9, 4, 5, 7 & root. C minor (C, E flat, F, G, A, B, C) C minor a series of this scale is C7 Diminished Whole Tone sometimes called Super Locrian or Alterned 7.