

# "Bird" Goes Latin...

**Vol. 69**

## **Charlie Parker Originals!**

**Barbados  
Bird Gets The Worm  
Buzzy  
Confirmation  
Dewey Square  
Donna Lee  
Laird Baird  
Moose The Mooch  
My Little Suede Shoes  
Ornithology  
Perhaps  
Scrapple From The Apple  
Yardbird Suite**

**Authentic  
SALSA  
Versions**





*by Jamey Aebersold Jazz*



# CONTENTS

Tunes included in this volume are:

1. *Barbados*
2. *Marmaduke*
3. *Buzzy*
4. *Dewey Square*
5. *Yardbird Suite*
6. *Ornithology*
7. *Laird Baird*
8. *Moose The Mooche*
9. *My Little Suede Shoes*
10. *Bird Gets The Worm*
11. *Scrapple From The Apple*
12. *Donna Lee*
13. *Confirmation*

INTRODUCTION .....	ii
CONTRAFAC T LIST AND DISCOGRAPHY.....	16
Introduction to the SCALE SYLLABUS .....	32
SCALE SYLLABUS .....	48
NOMENCLATURE .....	64
 Concert Key Songs & Chord/Scale Progressions .....	1
 Bb Instrument Songs & Chord/Scale Progressions .....	17
 Eb Instrument Songs & Chord/Scale Progressions .....	33
 Bass Clef Instrument Songs & Chord/Scale Progressions .....	49

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# INTRODUCTION

Jazz and Latin music are now closer together than ever before, and this album can help you get comfortable in both idioms. The history of the present fusion can be traced back to trumpeter Mario Bauza, who came to the U.S. in 1930 from his native Cuba. He got a young Dizzy Gillespie into Cab Calloway's band in the late 30's, where they exchanged ideas, and soon Gillespie was writing tunes with Latin beat sections like *A Night in Tunisia* and *Woody'n You*. In 1947, Bauza introduced Gillespie to Cuban conga drummer Chano Pozo, who became an important member of his big band.

Charlie Parker's involvement in so-called Afro-Cuban jazz wasn't as heavy as Gillespie's, but he recorded several Latin flavored things with his own group as well as with Machito, who had the most jazz oriented Latin band of the time. Incidentally, Mario Bauza was Machito's music director, a post he held for three decades.

Taking a cue from Gillespie's part-Latin-part-swing songwriting formula, Parker wrote *Barbados* in 1947. The theme is played with a Latin beat, but Parker's band swung in the improvised sections. In 1951 he recorded *My Little Suede Shoes* with his working group augmented by Latin percussionists. The other tunes on this album were originally done in swing rhythm, but today with the increased interest jazz and Latin players have in each other's music, Latin treatments of *Donna Lee*, *Ornithology*, etc., have become inevitable. New York, with its large Latino population and concentration of young jazz musicians, has been a huge melting pot. Danilo Perez from Panama, Paquito D'Rivera from Cuba, Claudio Roditi from Brazil and Michel Camilo from the Dominican Republic are a few of the better known Latin musicians who can play straight ahead jazz without an accent. On the other side of the coin, gigs with Latin bands in New York have saved many a young jazz musician from starvation. As you can see, being able to play in Latin style may have its practical as well as musical side.

Latin versions of Charlie Parker's tunes are still rare on record. The discography has what Latin treatments of Parker's tunes were readily available at press time. Also included are the original Parker versions, which are required listening for learning to execute the melodies properly. Also helpful is *Vol. 6 (All Bird)* of the Aebersold play-a-long series, which has six of the tunes in this album as they were originally recorded. Listening to other recordings by Tito Puente, Poncho Sanchez, Irakere, Paquito D'Rivera, Hilton Ruiz, Roland Vasquez and other Latin artists should help to get you into the right mindset as well.

Phil Bailey 10/17/95







# 3. Buzzy



PLAY 7 TIMES (♩ = 216)

By Charlie Parker

Chord progression: Bb7, Bb7, Bb7

Chord progression: Eb7, Bb7, D-, G7

Chord progression: C-, F7, Bb7, (G7), (C-), (F7)

### BRIDGE

Chord progression: A-, D7, G7, G-, C7, C-, F7

Chord progression: Bb7, Bb7

Chord progression: Eb7, Bb7, D-, G7

Chord progression: C-, F7, Bb7, Bb7

### SOLOS

Chord progression: Bb7, Bb7, Eb7, Bb7, D-, G7

Chord progression: C-, F7, 1. Bb7 (G7) C- F7, 2. Bb7 Bb7

### BRIDGE

Chord progression: A-, D7, G7, G-, C7, C-, F7

Chord progression: Bb7, Bb7, Eb7

Chord progression: Bb7, D-, G7, C-, F7, Bb7, G7, C7, F7

Chord progression: Bb7+9

Chord progression: A

Charlie Parker originally recorded this song as a 12-bar blues. I've added the 8-bar bridge for variety. In performance, it's usually played as a 12-bar blues.



# 4. Dewey Square



PLAY 8 TIMES (♩ = 184)

By Charlie Parker

Chord progression: EbΔ, Ab-, Db7, Eb7, Db7

Chord progression: C7, F7, F-, Bb7

1. G- C7 F- Bb7 | 2. EbΔ Bb- Eb7

## IMPROVISED BRIDGE

Chord progression: AbΔ, Ab-, Db7, EbΔ, EbΔ, C7, F7

Chord progression: F7, F-, Bb7, EbΔ, Ab-, Db7

Chord progression: Eb7, Db7, C7, F7

Chord progression: F-, Bb7, EbΔ, F-, Bb7

## SOLOS

Chord progression: EbΔ, Ab-, Db7, Eb7, Db7, C7, F7, F-, Bb7 | 1. G- C7 F- Bb7

2. BRIDGE  
Chord progression: EbΔ, Bb-, Eb7, AbΔ, Ab-, Db7, EbΔ, EbΔ, C7, F7, F-, Bb7

Chord progression: EbΔ, Ab-, Db7, Eb7, Db7, C7, F7, F-, Bb7, EbΔ, F-, Bb7

Chord progression: C7+9, F-/Bb, Ab-/Db, Fø/Bb, EA, EbΔ+4

Pedal Bb, Pedal Db, Pedal Bb

Break for percussion on 1st beat



# 5. Yardbird Suite



PLAY 8 TIMES (♩ = 176)

By Charlie Parker

CA F- Bb7 C7 Bb7 A7

D7 1. G7 E- A7 D- G7

BRIDGE

2. G7 CA CA B7+9 E-

F#0 B7+9 E- A7b9 D-

E0 A7+9 D7 G7 CA

F- Bb7 C7 Bb7 A7 D7

D- G7 CA (A7) D- G7

BREAK

## SOLOS

CA F- Bb7 C7 Bb7 A7 D7 G7 1. E- A7 D- G7

BRIDGE

2. CA CA B7+9 E- F#0 B7+9 E- A7b9 D- E0 A7+9

D7 G7 CA F- Bb7 C7 Bb7 A7 D7 ⊕ D- G7 CA (A7) D- G7

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⊕ D- G7 G7 CA





# 6. Ornithology



PLAY 8 TIMES (♩ = 216)

By Charlie Parker

Percussion Intro 8

Intro A-/D A-/D

BASS: Pedal D

TUNE

GA G- C7 FA F- Bb7 Eb7 Aø D7+9 1. G- D7+9 B- E7b9 A- D7b9 2. GA C- B- E7+9 A- D7b9 GA A- D7

SOLOS

GA G- C7 FA F- Bb7 Eb7 Aø D7+9 1. G- D7+9 B- E7b9 A- D7b9 2. GA C- B- E7 A- D7 ⊕ GA A- D7 ⊕ GA A-/D GA A-/D



# 7. Laird Baird



By Charlie Parker

PLAY 16 TIMES (♩ = 160)

BLUES

B $\flat$  $\Delta$  A $\emptyset$  D7+9 G-

F- B $\flat$ 7 E $\flat$ 7 E $\flat$ -

D- C#- C-

F7 B $\flat$ 7 G7 C- F7

(1st X Only)

## SOLOS

B $\flat$  $\Delta$  A $\emptyset$  D7+9 G- F- B $\flat$ 7 E $\flat$ 7 E $\flat$ -

D- C#- C- F7 ⊕ B $\flat$ 7 G7 C- F7

⊕ B $\flat$ 7 > ^ ^ B $\flat$ 7+9 >

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# 8. Moose The Mooche



PLAY 10 TIMES (♩ = 224)

By Charlie Parker

INTRO F#° B7b9 E- A7+9 D- G7+9 C- F7+9

TUNE

BbΔ C- 3 F7 BbΔ C- F7

F- Bb7 Eb7 E° BbΔ C- 3 F7

BbΔ C- 3 F7 BbΔ C- F7

F- Bb7 Eb7 E° BbΔ BbΔ

BRIDGE

A- D7 D- G7

G- C7 C- F7

BbΔ C- 3 F7 BbΔ C- F7 Bb7

EbΔ E° BbΔ C- 3 F7 (No Chord)



# 8. Moose The Mooche-Cont.



## SOLOS

BbΔ C- F7 BbΔ C- F7 F- Bb7 Eb7 E° BbΔ C- F7

BbΔ C- F7 BbΔ C- F7 F- Bb7 Eb7 E° BbΔ BbΔ

## BRIDGE

A- D7 D- G7 G- C7 C- F7

BbΔ C- F7 BbΔ C- F7 Bb7 EbΔ E° ⊕ BbΔ C- F7

⊕ BbΔ Ab7 > Bb7+4

# 9. My Little Suede Shoes

By Charlie Parker

PLAY 7 TIMES (♩ = 148)

## Percussion Intro

16

Chords for main body:

- Staff 1: F- Bb7 EbΔ F- Bb7 EbΔ
- Staff 2: F- Bb7 G- C7 F- Bb7 1. EbΔ 2. EbΔ
- Staff 3: AbΔ G- F- EbΔ Eb7
- Staff 4: AbΔ G- C7 F- Bb7 EbΔ
- Staff 5: F- Bb7 EbΔ F- Bb7 EbΔ
- Staff 6: F- Bb7 G- C7 F- Bb7 EbΔ

## SOLOS

Chords for SOLOS:

F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7 G- C7 F- Bb7 EbΔ

## BRIDGE

Chords for BRIDGE:

AbΔ G- F- EbΔ Eb7 AbΔ G- C7 F- Bb7 EbΔ

F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7 G- C7 F- Bb7 ⊕ EbΔ

⊕ EbΔ C7+9 F- Bb7 EbΔ C7+9 F- Bb7 EbΔ C7+9 F- Bb7 EbΔ

Abrupt Ending

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# 10. Bird Gets The Worm



PLAY 7 TIMES (♩ = 240)

By Charlie Parker

AbΔ G- C7+9 F- Bb7 B°

AbΔ Bb- Eb7 AbΔ Ab7

Db D°

1. AbΔ Eb7

2. AbΔ Gø C7+9

### BRIDGE

F- Bb- F-

G- C7 Ab- Db7 G- C7+9 F-

Bb- F- Bb7 Bb- Eb7

AbΔ G- C7+9 F-

F- F7+9 Bb- Bb-

Eb7 AbΔ Ab7 DbΔ D° AbΔ F7+9 Bb- Eb7

AbΔ Ab7 DbΔ D° C- F7+9 Bb- Eb7

Repeat and fade out

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# 11. Scrapple From The Apple



PLAY 8 TIMES (♩ = 232)

By Charlie Parker

Musical staff with notes and chords: G-, C7, G-, C7

Musical staff with notes and chords: FA, Bb7, B°, 1. FA, A-, D7

2. IMPROVISED BRIDGE  
Musical staff with notes and chords: FA, FA, E-, A7, D7

Musical staff with notes and chords: D7 (A- D7), G7 (D- G7), G-, C7

Musical staff with notes and chords: G-, C7, G-, C7

Musical staff with notes and chords: FA, Bb7, B°, FA, FA (A- D7)

## SOLOS

Musical staff with notes and chords: G-, C7, G-, C7, FA

Musical staff with notes and chords: Bb7, B°, 1. FA, A-, D7, 2. FA, FA

## BRIDGE

Musical staff with notes and chords: E-, A7, D7, D7, G7, G7, G-, C7

Musical staff with notes and chords: G-, C7, G-, C7, FA, Bb7, B°, FA, FA (A- D7)

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Musical staff with notes and chords: FA C7 FA



# 12. Donna Lee



PLAY 8 TIMES (♩ = 192)

By Charlie Parker

Musical notation for the main piece, including notes, rests, and various chords such as  $Ab\Delta$ ,  $F7$ ,  $Bb7$ ,  $Bb7_3$ ,  $Bb7$ ,  $Bb-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Eb-$ ,  $Ab7$ ,  $Db\Delta$ ,  $Gb7$ ,  $Ab\Delta$ ,  $F7$ ,  $Bb7$ ,  $Bb7_3$ ,  $Bb-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $F7$ ,  $Bb7_3$ ,  $Bb7$ ,  $G\emptyset$ ,  $C7+9$ ,  $F-$ ,  $C7+9$ ,  $F-$ ,  $C7+9$ ,  $F-$ ,  $B^\circ$ ,  $C-$ ,  $F7$ ,  $Bb-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Bb-$ ,  $Eb7$ .

## SOLOS

SOLOS section with chord progressions and musical staves:

- Staff 1:  $Ab\Delta$ ,  $F7$ ,  $Bb7$ ,  $Bb-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Eb-$ ,  $Ab7$
- Staff 2:  $Db\Delta$ ,  $Gb7$ ,  $Ab\Delta$ ,  $F7$ ,  $Bb7$ ,  $Bb-$ ,  $Eb7$
- Staff 3:  $Ab\Delta$ ,  $F7$ ,  $Bb7$ ,  $G\emptyset$ ,  $C7+9$ ,  $F-$ ,  $C7+9$
- Staff 4:  $F-$ ,  $C7+9$ ,  $F-$ ,  $B^\circ$ ,  $C-$ ,  $F7$ ,  $Bb-$ ,  $Eb7$ ,  $\oplus Ab\Delta$ ,  $Bb-$ ,  $Eb7$

$\oplus$   $Ab\Delta$   
 $\wedge$

Abrupt ending on 1

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# 13. Confirmation



PLAY 8 TIMES (♩ = 208)

By Charlie Parker

**INTRO** C-/F Bb-/Eb Ab-/Db G-/C G-/C C7

**TUNE** FA E $\emptyset$  A7+9 D- G7 C- F7

Bb7 A- D7 G7 G- C7

FA E $\emptyset$  A7+9 D- G7 C- F7

Bb7 A- D7 G- C7 FA

C- F7 Bb $\Delta$  Bb $\Delta$

Eb- Ab7 Db $\Delta$  G- C7

FA E $\emptyset$  A7+9 D- G7 C- F7

Bb7 A- D7 G- C7 FA

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# 13. Confirmation-Cont.



## SOLOS

FΔ E∅ A7+9 D- G7 C- F7

Bb7 A- D7 G7 G- C7

FΔ E∅ A7+9 D- G7 C- F7

Bb7 A- D7 G- C7 FΔ

## BRIDGE

C- F7 BbΔ

Eb- Ab7 DbΔ G- C7

FΔ E∅ A7+9 D- G7 C- F7

Bb7 A- D7 G- C7 ⊕ FΔ

⊕  
FΔ+4 FΔ+4  
> ^



## CONTRAFACT LIST

A contrafact is a tune which has the same chord progression but a different melody - this list is of all the tunes that share harmonic structures.

**Bird Gets the Worm**: Quicksilver, Come Back Fast, Bean & the Boys, Lover Come Back to Me, Burt Covers Bud.

**Confirmation**: Denial, Doujie, Duck Soup, I Know, A Ragamuffin's Stance, Striver's Row, 26-2, Bebop Baby.

**Donna Lee**: Indiana, Goofin' With Me, No Figs

**Marmaduke**: Honeysuckle Rose, Audubon, Gone With What Draft, Gilly, Mosquito Knees, Up On Teddy's Hill, Toby, Through for the Night, Miss Thing.

**Moose the Mooch**: Rhythm changes.

**Ornithology**: How High the Moon, More Moon, Bright Moon, Lennie-Bird, Low Ceiling, Satellite.

**Barbados** and **Laird Baird** are blues.

**Buzzy** is a 12-bar blues to which Jamey Aebersold has added a bridge especially for this recording.

**Scraple From the Apple** uses the *Honeysuckle Rose* changes with an *I Got Rhythm* bridge.

**Yardbird Suite** has changes similar to *Rosetta*, but with a somewhat different bridge.

## DISCOGRAPHY

The original Charlie Parker recordings of the songs in this album are available as follows (multiple mentions of tunes on the Savoy albums represent alternate takes):

**Barbados**, **Bird Gets the Worm**, **Buzzy** and **Marmaduke** are on Savoy SV-0101.

**Barbados**, **Buzzy**, **Donna Lee** and **Marmaduke** are on Savoy SV-0103.

**Barbados**, **Bird Gets the Worm** and **Donna Lee** are on Savoy SV-0104.

**Moose the Mooch**, **Yardbird Suite**, **Ornithology** and **Dewey Square** are on Stash ST-CD-23.

**Scraple From the Apple** is on Stash ST-CD-25.

**Laird Baird**, **Confirmation** and **My Little Suede Shoes** are on Verve 314 527 815-2.

Latin versions of Parker tunes:

**Donna Lee** (Tito Puente)(Concord CCD-4553)

**Ornithology** (Hilton Ruiz)(Tropijazz/Sony CDZ-81483)

**My Little Suede Shoes** (Hilton Ruiz)(Telarc CD-83338)

## INTRODUCTION TO SCALE SYLLABUS

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

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

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in **David Liebman's Scale Syllabus Solos**.

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . .

**See next page (Scale Syllabus)**

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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 tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 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 I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold Jazz, Inc., P.O. Box 1244, New Albany, IN 47151-1244 U.S.A.** or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys, Vol. 47 – "Rhythm" In All Keys and Vol. 57 – "Minor Blues" In All Keys.**

# SCALE SYLLABUS

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

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C∅ C°	<b>FIVE BASIC CATEGORIES</b> Major Dominant 7th Minor(Dorian) Half Diminished(Locrian) Diminished(8 tone scale)	W H W W W H	C D E F G A B C	C E G B D
		W W H W W H W	C D E F G A B b C	C E G B b D
		W H W W W H W	C D E b F G A B b C	C E b G B b D
		H W W H W W W	C D b E b F G b A b B b C	C E b G b B b
		W H W H W H W H	C D E b F G b A B A B C	C E b G b A (Bbb)
<b>1. MAJOR SCALE CHOICES</b>				
CΔ(Can be written C) C CΔ+4 CΔ CΔb6 CΔ+5, +4 C C C C	Major(don't emphasize the 4th) Major Pentatonic Lydian(major scale with +4) Bebop Scale Harmonic Major Lydian Augmented Augmented 6th Mode of Harmonic Minor Diminished(begin with H step) Blues Scale	W H W W W H W W -3 W -3 W W W H W W H W W H W H H W H W W H W H -3 H W W W W H W H -3 H -3 H -3 H -3 H W H W W H H W H W H W H W -3 W H H -3 W	C D E F G A B C C D E G A C C D E F# G A B C C D E F G G# A B C C D E F G A b B C C D E F# G# A B C C D# E G A b B C C D# E F# G A B C C D b D# E F# G A B b C C E b F# G B b C	C E G B D C E G B C E G B D C E G B D C E G B D C E G# B D C E G B D C E G B D C E G B D C E G B D C E G B D
<b>2. DOMINANT 7th SCALE CHOICES</b>				
C7 C7 C7 C7 b9 C7+4 C7b6 C7+ (has #4 & #5) C7b9(also has #9 & #4) C7+9(also has b9, #4, #5) C7	Dominant 7th Major Pentatonic Bebop Scale Spanish or Jewish scale Lydian Dominant Hindu Whole Tone(6 tone scale) Diminished(begin with H step) Diminished Whole Tone Blues Scale	W H W W W H W W W -3 W -3 W W H W H H H H -3 H W H W W W W W H W H W W W H W H W W W W W W W W H W H W H W H W H W H W W W W -3 W H H -3 W	C D E F G A B b C C D E G A C C D E F G A B b C C D b E F G A b B b C C D E F# G A B b C C D E F G A b B b C C D E F# G# B b C C D b D# E F# G A B b C C D b D# E F# G# B b C C E b F# G B b C	C E G B b D C E G B b D C E G B b D C E G B b (Db) C E G B b D C E G B b D C E G# B b D C E G B b D b (D#) C E G# B b D# (Db) C E G B b D (D#)
<b>DOMINANT 7th SUSPENDED 4th</b>				
C7 sus 4 C7 sus 4 C7 sus 4	MAY BE WRITTEN G-/C Dom. 7th scale but don't emphasize the third Major Pentatonic built on b7 Bebop Scale	W H W W W H W W W -3 W -3 W W H W H H H	C D E F G A B b C B b C D F G B b C D E F G A B b B C	C F G B b D C F G B b D C F G B b D
<b>3. MINOR SCALE CHOICES*</b>				
C- or C-7 C- or C-7 C- or C-7 C-Δ (maj. 7th) C- or C-7 C- or C-7 C-Δ (b6 & maj. 7th) C- or C-7 C- or C-b9b6 C- or C-b6	Minor(Dorian) Pentatonic(Minor Pentatonic) Bebop Scale Melodic Minor(ascending) Bebop Minor Blues Scale Harmonic Minor Diminished(begin with W step) Phrygian Pure or Natural Minor, Aeolian	W H W W W H W -3 W W -3 W W H H H W W W H W H W W W W H W H W W H H W H -3 W H H -3 W W H W W H -3 H W H W H W H W H H W W W H W W W H W W H W W	C D E b F G A B b C C E b F G B b C C D E b E F G A B b C C D E b F G A B C C D E b F G G# A B C C E b F# G B b C C D E b F G A b B C C D E b F# G# A B C C D b E b F G A b B b C C D E b F G A b B b C	C E b G B b D F C E b G B b D C E b G B b D F C E b G B b D F C E b G B D F C E b G B b D (F) C E b G B D F C E b G B D F C E b G B b C E b G B b D F
<b>4. HALF DIMINISHED SCALE CHOICES</b>				
C∅ C∅#2 C∅(with or without #2)	Half Diminished(Locrian) Half Diminished #2(Locrian #2) Bebop Scale	H W W H W W W W H W H W W W H W W H H H W W	C D b E b F G b A b B b C C D E b F G b A b B b C C D b E b F G b G A b B b C	C E b G b B b C E b G b B b D C E b G b B b
<b>5. DIMINISHED SCALE CHOICES</b>				
C°	Diminished(8 tone scale)	W H W H W H W H	C D E b F G b A b A B C	C E b G b A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

\*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic and then any of the remaining Minor scale choices.

# NOMENCLATURE

+ or # = raise 1/2 step

– or b = lower 1/2 step

H = Half step

W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). Ø means half-diminished (CØ). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	<b>C Δ</b> Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C–</b> C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	<b>CØ</b> Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	<b>CØ#2</b> CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWWH) 4th mode of Melodic Minor C D E F# G A Bb C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	<b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	<b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	<b>CΔ+4</b> CΔ+5 <sup>+5</sup>
MELODIC MINOR (ascending only) (WHWWWHH) C D Eb F G A B C	<b>C–Δ</b> Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C	<b>C–Δ</b> CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	<b>G–</b> G–7, C7sus4, C7sus, C4, C11 <b>C</b> C
* BLUES SCALE (use at player's discretion) (–3WHH–3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

\* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C, C7, C–, CØ, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry).