

C INSTRUMENTS

THE BIRD BEBOP PROGRESSIONS BOOK



SAMPLE PAGES

Harmonic analysis diagram for a 4/4 progression:

F^{Δ} Ionian	Dm^7 Dorian	G^7 Mixo.	Cm^7 Dorian	F^7 Mixo.
$F: I^{\Delta}$	ii^7/V	V^7/V	ii^7/IV	V^7/IV

The diagram shows a four-measure progression on a single staff. Above the staff, the chords are labeled: F^{Δ} (Ionian), Dm^7 (Dorian), G^7 (Mixolydian), Cm^7 (Dorian), and F^7 (Mixolydian). Below the staff, the corresponding Roman numerals are given: $F: I^{\Delta}$, ii^7/V , V^7/V , ii^7/IV , and V^7/IV . Arrows and brackets indicate the relationships between the chords: a bracket connects Dm^7 and G^7 , another bracket connects G^7 and Cm^7 , and a final bracket connects Cm^7 and F^7 . An arrow points from G^7 to Cm^7 .

CHORD CHANGES W/FULL HARMONIC ANALYSIS
CHORD-SCALES & ARROWS AND BRACKETS

Preface

After **The Jazz Standard Progressions Book** series was published it was only natural to take a closer look at the harmonic vocabulary used in Bebop repertoire.

In the mid-1940s Bebop revolutionized jazz with the use of complex harmonies, thrilling fast tempos and virtuosic instrumental technique. **Charlie Parker**, also known as "*Bird*", would become without a doubt the most influential figure in jazz. His iconic compositions, improvisations and recordings are fundamental in the understanding of jazz and a testament of the Bebop era. Any serious jazz musician recognizes it as a transformative period in the genre.

Some fakebooks such as the Ominbook offer an account of the Bebop style based on Parker's solos and melodies. However, they lack a fundamental element to navigate the path to improvisation: **Harmonic Analysis**.

The **Bird Bebop Progressions Book** offers an essential ingredient that has been missing until now: Harmonic Functions, Analysis, Chord-Scales and Arrows & Brackets Analysis, all of it

handmade by savvy musicians who spent decades performing, teaching, researching and studying this material.

This book was designed using **Mapping Tonal Harmony Pro** by **mDecks Music, LLC**. Mapping Tonal Harmony Pro is an app that visually represents tonal harmony in an interactive map.

Each harmonic function occupies a specific spot in the map, relative to other harmonic functions. **Mapping Tonal Harmony Pro** includes arrows showing expected paths of resolution between the harmonic functions and many features that have proved to be an invaluable tool for the study of jazz and traditional harmony.

The scale glossary was made using another outstanding app by mDecks Music: **Fossitura Pro**, which is a complete audio-visual encyclopedia of scales based on the circle of fifths.

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Symbolism in this book

Most of the symbols are based on the classical and/or jazz standard notation. Harmonic analysis has evolved and is constantly evolving, and there are many schools of thought in Jazz. There is a subset of symbols shared by all jazz players but also a wide variety of ways to notate certain attributes in the music; from chord symbols to chord-scale names to functional analysis.

We have used a combination of jazz and classical notation in order to use most of the subset of shared symbols among jazz musicians.

This book uses a four-layered analysis format as follows.

1. Arrows & Brackets Analysis
2. Chord Symbols
3. Chord-Scales
4. Functional Analysis

The diagram illustrates a sequence of chords and scales over a bass line. The chords and scales are: F^Δ (Ionian), E_m^7 (Dorian b2), A^{7b9} (Mixo. b9 b13), D_m^7 (Dorian), D^{b7} (Lydian b7), C_m^7 (Dorian), and B^7 (Lydian b7). The bass line shows the functional analysis: $F: |^\Delta$, ii^7/VI , V^7/VI , ii^7/V , $subV^7/V$, ii^7/IV , and $subV^7/IV$. A large pink watermark 'SAMPLE PAGES' is overlaid on the diagram.

Arrows & Brackets Analysis

The image shows a musical staff with two systems of chords. The first system consists of Dm7, G7, and CΔ. A solid bracket labeled '1' spans Dm7 and G7. A solid arrow labeled '2' points from G7 to CΔ. The second system consists of Cm7, B7, and Bb7. A dotted bracket labeled '4' spans Cm7 and B7. A dotted arrow labeled '5' points from B7 to Bb7. The musical staff below shows the chord voicings for each chord in both treble and bass clefs.

1. A solid bracket indicates a II - V progression.
2. A solid arrow indicates a movement of a perfect fifth down on the bass from a dominant chord.
3. The only non-standard symbol we have added is the very common movement we called "to-minor" which is the movement from a major major or dominant chord into a chord with the same root but minor 7 or minor 7b5, which is represented by this headless straight arrow.
4. A dotted bracket indicates a II - SubV or a SubII to V progression.
5. A dotted arrow indicates a movement of a half step down on the bass from a dominant chord (such as subV to I).

Roman numerals

Roman numerals refer to the degree of the scale. An uppercased Roman numeral indicates a Major triad and a lowercased a minor triad.

Secondary functions are shown using a forward slash (/) symbol which means “of” (i.e. V7/V is the V7 of V).

The image displays a musical staff with two systems of notation. The top system shows chords in C major and C minor: C^Δ, D^m7, A^b^Δ, B^b7, E^Δ, D^b^Δ, D^b^m7, and G^b7. The bottom system shows the corresponding Roman numerals: I^Δ, ii⁷, ^bVI^Δ, ^bVII⁷, ^bIII^Δ, ^bIII^Δ, subii⁷/IV, and subV⁷/IV. A large pink watermark 'SAMPLE PAGES' is overlaid diagonally across the image.

In classical music the A^b major in C minor is the major triad on the minor 6th degree, notated as a VI without the flat (since the flat is implied because the regular sixth chord is a minor triad and only used on a major key) but, in this book you will see it as a ^bVI since, although redundant, it better represents the interval above the tonic and it's become a more often-used way of representing the function. Same for the ^bVII, or the bII. Major sevenths chords are shown using a triangle. The only non-standard symbol used in the map is the subii⁷ which merely represents the related 2 of a subV⁷.

Inversions

Dm	Dm/F	Dm/A	Dm ⁷ /C	Dm ⁷ /F	Dm ⁷ /A	E ^m ⁷ /A
vi	vi ⁶	vi ⁶ ₄	vi ⁴ ₂	vi ⁶ ₅	vi ⁴ ₃	ppii/Vi

Inversions are represented functionally based on the classical notation.

6 or 65 (7th chords) meaning first inversion, 64 or 43 (7th chords) second and 42 (7th chords) third inversion. Pedal points are represented by the initials *p.p.*

Modulations

Diagram illustrating a modulation from F major to G minor. The notation shows the key signature change (F major to G minor) and the corresponding chord functions (Roman numerals) in both keys. The diagram shows a 4/4 staff with four measures. Above the staff, chords and modes are labeled: Gm^7 (Dorian) in measure 1, C^7 (Mixolydian) in measure 2, F^Δ (Ionian) in measure 3, and Am^7 (Dorian) in measure 4. An arrow points from C^7 to F^Δ . Below the staff, standard notation is shown: $F: ii^7$ in measure 1, V^7 in measure 2, I^Δ in measure 3, and iii^7 in measure 4. A bracket groups the iii^7 in F and the ii^7 in G below it. The key signature changes from one flat (F) to two flats (G minor) between measures 3 and 4. A large pink watermark 'SAMPLE PAGES' is overlaid diagonally across the diagram.

The key also uses the standard notation with the colon (1. F:).
Uppercased letters for major and lowercased for minor.

Pivot-Chord Modulations (common chord or common root) also use the classical notation with the bracket indicating the function's roman numeral on the previous key on the top and the new functional interpretation in the new key on the bottom (2. Am is the iii^7 in F and it becomes the ii^7 in the new key of G).

Scales

The scales that appear in this book are the most-often used scales in Jazz Standards.

Although every function has a default chord-scale, there are many cases in which the default chord-scale is not the “best” chord-scale we could assign to that function at a certain moment. We have carefully assigned alternative chord-scales (replacing the default ones) when necessary.

Not all scales in this book are 7-notes scales. (i.e. Blues, Hexatonic, etc.)

Scale names are simplified to optimize note spacing. Sometimes they are abbreviated.

SAMPLE PAGES

Here is the list of scales you will find in this book:

Name	Long Name	Short Name
Aeolian	Aeolian	Aeo
Altered	Alt.	Alt
Altered Dominant o7	Alt.Dom.o7	ADo7
Blues	Blues	Blues
Diminished	Dim.	Dim
Dorian	Dorian	Dor
Dorian b2	Dorian b2	Dorb2
Half Diminished	Half Dim.	HalfDim
Harmonic Minor	Har. min	Harmin
Hexatonic I:II	Hexa I:II	HexI:II
Hexatonic IV:Vm	Hexa IV:Vm	HexIV:Vm
Hexatonic IV:Vo	Hexa IV:Vo	HexIV:Vo
Ionian	Ionian	Ion
Ionian #5	Ionian #5	Ion#5
Locrian	Locrian	Loc
Locrian bb7	Locrian bb7	Locbb7
Locrian n13	Locrian n13	Loc13
Locrian n9	Locrian n9	Loc9
Lydian	Lydian	Lyd
Lydian #5	Lydian #5	Lyd#5
Lydian b7	Lydian b7	Lymb7
Major Blues	Maj Blues	MajBlues
Melodic Minor	Mel min	Melmin
Mixolydian	Mixo	Mix
Mixolydian b13	Mixo b13	Mixb13
Mixolydian b9	Mixo b9	Mixb9
Mixolydian b9 b13	Mixo b9 b13	Mixb9b13
Phrygian	Phrygian	Phr
Whole Tone	W.T.	WT

Aeolian

As shown in Tessitura Pro by mDecks Music • mDecks.com

The screenshot displays the 'Aeolian' mode interface in the Tessitura Pro app. At the top, the mode name 'Aeolian' is shown, along with 'Mode (Ionian)' and the number '6'. A circular diagram in the center represents the 12-tone chromatic scale, with notes labeled 1, 2, 3, 4, 5, 6, 7, b7, b6, b5, and b4. The notes 1, 2, 3, 4, 5, and 6 are highlighted in a grey shaded area, representing the Aeolian mode. Below the diagram, the note count is 'N7' and the transpositions are 'T 12'. A sequence of notes '1 2 b3 4 5 b6 b7' is displayed. The bottom section features a musical staff with a treble clef and a piano keyboard. The staff shows the notes C, D, E, F, G, A, B, and C, with a 'Cm 7 (b9 11)' chord symbol above it. The keyboard highlights the corresponding keys for this mode.

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AH LEU CHA (AH LEV CHA) (MELODY)

AH LEU CHA (AH LEV CHA) (SOLO)

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AU PRIVAVE

BACK HOME BLUES

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BILLIE'S BOUNCE (SOLO)

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BLUES (FAST)

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KLAUN STANCE

KO KO

LAIRD BIRD

LEAP FROG

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MARMADUKE (SOLO)

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MOHAWK

MOOSE THE MOOCHE

MY LITTLE SUEDE SHOES

NOW'S THE TIME (MELODY)

NOW'S THE TIME (SOLO)

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RED CROSS (SOLOS)

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SHAWNUFF

SHE ROTE

SI SI

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THRIVING FROM A RIFF

VISA

WARMING UP A RIFF

YARDBIRD SUITE

SAMPLE PAGES

ANTHROPOLOGY

PARKER/GILLESPIE

A B^b6 Ionian Cm^7 Dorian F^7 Mixo. B^b6 Ionian Gm^7 Aeolian Cm^7 Dorian F^7 Mixo.

B^b : | ii^7 V^7 | I vi^7 | ii^7 V^7 |

Fm^7 Dorian B^b7 Mixo. E^b7 Lydian b7 A^b7 Lydian b7 Dm^7 Phrygian G^7b9 Mixo.b9b13 Cm^7 Dorian F^7 Mixo. Cm^7 Dorian F^7 Mixo. B^b6 Ionian

ii^7/IV V^7/IV $subV^7/III^bVII^7$ iii^7 V^7/II ii^7 V^7 ii^7 V^7 I

B D^7 Mixo. G^7 Mixo.

V^7/VI V^7/II

C^7 Mixo. F^7 Mixo.

V^7/V V^7

A B^b6 Ionian Cm^7 Dorian F^7 Mixo. B^b6 Ionian Gm^7 Aeolian Cm^7 Dorian F^7 Mixo.

| ii V^7 | I vi^7 | ii^7 V^7 |

Fm^7 Dorian B^b7 Mixo. E^b7 Mixo. A^b7 Lydian b7 Cm^7 Dorian F^7 Mixo. B^b6 Ionian

ii^7/IV V^7/IV $V^7/bVII$ $bVII^7$ ii^7 V^7 |

Progressions Contrafacts

Some compositions use interpolation of original melodies over existing jazz standard progressions and forms (also called **contrafacts**). This chapter contains harmonic analyses of these songs. Each example is represented visually over a harmonic functional map created using [Mapping Tonal Harmony Pro](#).

All maps show a list of the tunes that were based on the respective progression so you can compare and contrast the original harmonic progression with Parker's. To get a better understanding of the Blues form, several common variations of essential blues progressions have been included.

Blues Ex. 1

Blues Ex. 2

Blues Ex. 3

Blues Ex. 4

Blues Ex. 5

Blues Ex. 6

Blues Ex. 7 (Bird Blues 1)

Blues Ex. 8. (Bird Blues 2)

I GOT RHYTHM (with 4/4 Changes)

HOW HIGH THE MOON

CHEROKEE

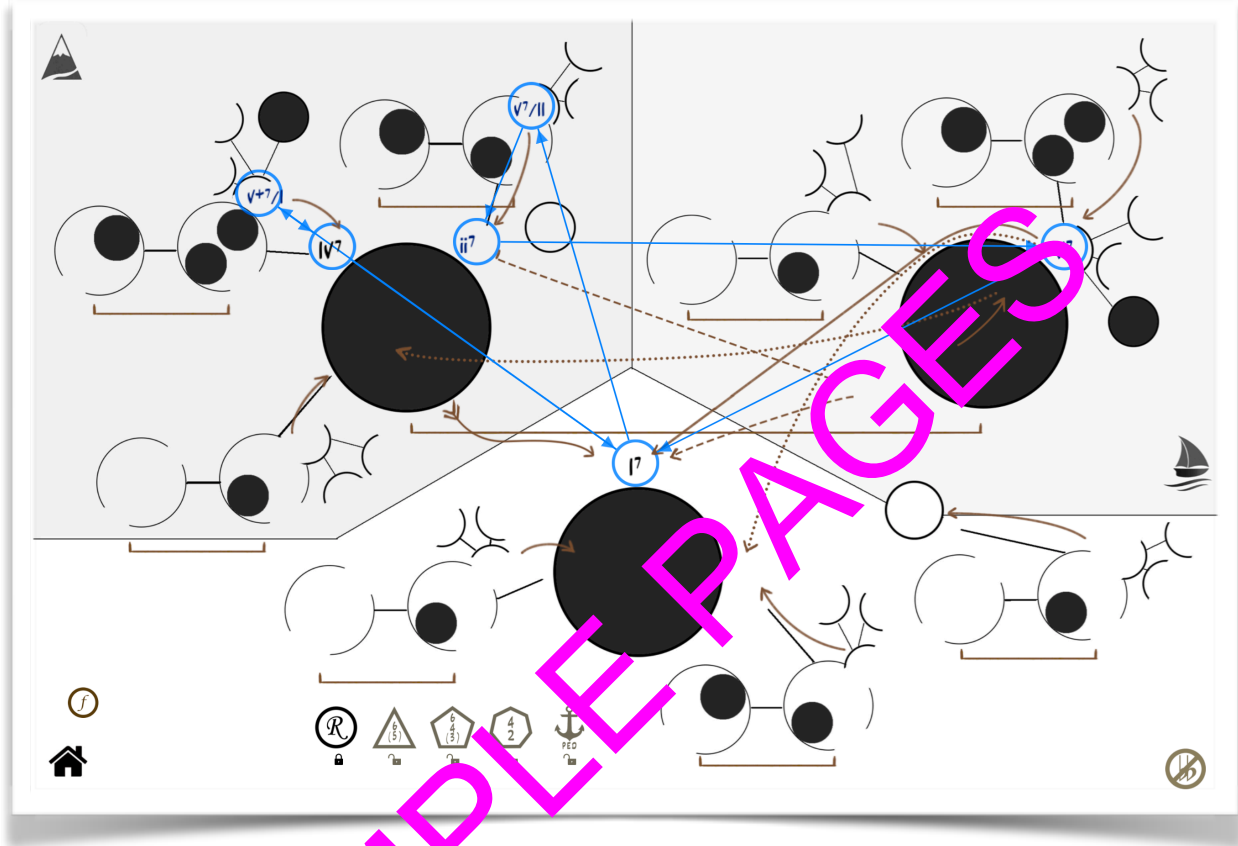
LOVER COME BACK TO ME

OH! LADY BE GOOD

BACK HOME AGAIN IN INDIANA

JEEPERS CREEPERS

Blues Ex. 4



Blues Ex.4

NOW'S THE TIME

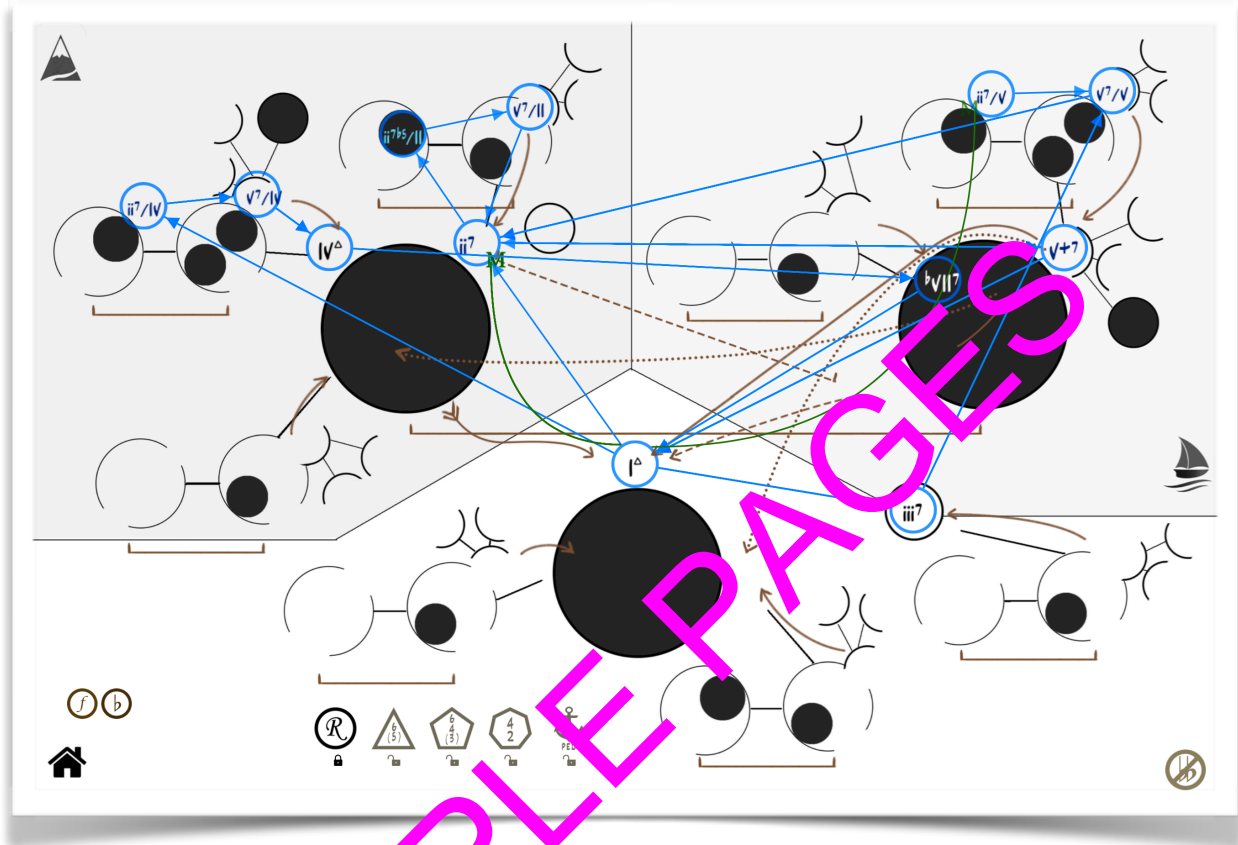
BILLIE'S BOUNCE

AU PRIVAVE

BARBADOS

BLOOMDIDO

CHEROKEE



CHEROKEE

KO-KO

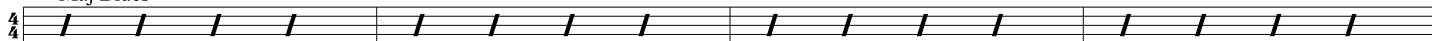
WARMIN' UP A RIFF

Blues Ex.4

mDecks Music

A $B^b7\#9$

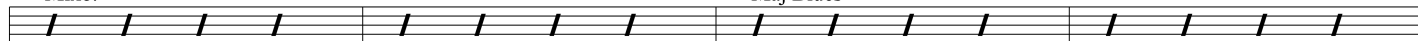
Maj Blues



$B^b: I^7$

E^b7

Mixo.



IV^7

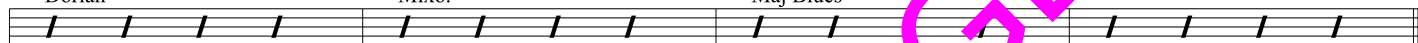
$B^b7\#9$

Maj Blues

I^7

Cm^7

Dorian



ii^7

F^7

Mixo.

$B^b7\#9$

Maj Blues

I^7

SAMPLE PAGES

CHEROKEE

RAY NOBLE →

A $B^b\Delta$ Ionian Fm^7 Dorian B^b7 Mixo.

B^b : I^Δ ii^7/IV V^7/IV

$E^b\Delta$ Lydian A^b7 Lydian b7

IV^Δ $bVII^7$

B^bb Ionian Dm^7 Phrygian C^7 Mixo.

I iii^7 V^7/V

1 Cm^7 Dorian Dm^{7b5} Locrian n13 G^{7b9} Mixo.b9b13 Cm^7 Dorian $F+7$ W.T.

ii^7 ii^{7b5}/II V^7/II ii^7 $V+7$

2 Cm^7 Dorian F^7 Mixo. $B^b\Delta$ Ionian

ii^7 V I^Δ

B $C\#m^7$ Dorian $F\#7$ Mixo. B^Δ Ionian

B : ii^7 V^7 I^Δ

Bm^7 Dorian E^7 Mixo. A^Δ Ionian

A : ii^7 V^7 I^Δ

CHEROKEE PAGE 2

Am⁷ D⁷ G^Δ

Dorian Mixo. Ionian

G: ii⁷ v⁷ I^Δ

Gm⁷ C⁷ Cm⁷ F+⁷

Dorian Mixo. Dorian W.T.

B^b: ii⁷/V v⁷/V ii⁷ v+⁷

A B^{bΔ} Fm⁷ G^{b7}

Ionian Dorian Mixo.

I^Δ ii⁷/IV v⁷/IV

E^{bΔ} A^{b7}

Lydian Lydian b7

IV^Δ v⁷/IV

B^{b6} Dm⁷ C⁷

Ionian Phrygian Mixo.

I ii⁷ v⁷/V

Cm⁷ F⁷ B^{b6} Cm⁷ F+⁷

Dorian Mixo. Ionian Dorian W.T.

ii⁷ v⁷ I ii⁷ v+⁷

SAMPLE PAGES