C INTRUMENTS

THE BIRD BEBOP PROGRESSIONS BOOK

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: Tessitura Pro, which is a complete audio-visual encyclopedia of scales based on the circle of fifths.
Table of Contents

Song Index

Symbolism in this book

Arrows & Brackets Analysis

Roman Numerals

Inversions

Modulations

Tonal Harmony Maps (Functional & in C)

Glossary of Scales

Progressions Contrafacts
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
Arrows & Brackets Analysis

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 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).

In classical music, the Ab 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 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

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 iii7 in F and it becomes the ii7 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, Hexatonics, etc.)*

Scale names are simplified to optimize note spacing. Sometimes they are abbreviated.
Here is the list of scales you will find in this book:

<table>
<thead>
<tr>
<th>Name</th>
<th>Long Name</th>
<th>Short Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeolian</td>
<td>Aeolian</td>
<td>Aeo</td>
</tr>
<tr>
<td>Altered</td>
<td>Alt.</td>
<td>Alt</td>
</tr>
<tr>
<td>Altered Dominant o7</td>
<td>Alt.Dom.o7</td>
<td>ADo7</td>
</tr>
<tr>
<td>Blues</td>
<td>Blues</td>
<td>Blues</td>
</tr>
<tr>
<td>Diminished</td>
<td>Dim.</td>
<td>Dim</td>
</tr>
<tr>
<td>Dorian</td>
<td>Dorian</td>
<td>Dor</td>
</tr>
<tr>
<td>Dorian b2</td>
<td>Dorian b2</td>
<td>Dorb2</td>
</tr>
<tr>
<td>Half Diminished</td>
<td>Half Dim.</td>
<td>HalfDim</td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>Har. min</td>
<td>Harmin</td>
</tr>
<tr>
<td>Hexatonic I:II</td>
<td>Hexa I:II</td>
<td>HexI:II</td>
</tr>
<tr>
<td>Hexatonic IV:Vm</td>
<td>Hexa IV:Vm</td>
<td>HexIV:Vm</td>
</tr>
<tr>
<td>Hexatonic IV:Vo</td>
<td>Hexa IV:Vo</td>
<td>HexIV:Vo</td>
</tr>
<tr>
<td>Ionian</td>
<td>Ionian</td>
<td>Ion</td>
</tr>
<tr>
<td>Ionian #5</td>
<td>Ionian #5</td>
<td>Ion#5</td>
</tr>
<tr>
<td>Locrian</td>
<td>Locrian</td>
<td>Loc</td>
</tr>
<tr>
<td>Locrian bb7</td>
<td>Locrian bb7</td>
<td>Locbb7</td>
</tr>
<tr>
<td>Locrian n13</td>
<td>Locrian n13</td>
<td>Loc13</td>
</tr>
<tr>
<td>Locrian n9</td>
<td>Locrian n9</td>
<td>Loc9</td>
</tr>
<tr>
<td>Lydian</td>
<td>Lydian</td>
<td>Lyd</td>
</tr>
<tr>
<td>Lydian #5</td>
<td>Lydian #5</td>
<td>Lyd#5</td>
</tr>
<tr>
<td>Lydian b7</td>
<td>Lydian b7</td>
<td>Lydb7</td>
</tr>
<tr>
<td>Major Blues</td>
<td>Maj Blues</td>
<td>MajBlues</td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>Mel min</td>
<td>Melmin</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>Mixo</td>
<td>Mix</td>
</tr>
<tr>
<td>Mixolydian b13</td>
<td>Mixo b13</td>
<td>Mixb13</td>
</tr>
<tr>
<td>Mixolydian b9</td>
<td>Mixo b9</td>
<td>Mixb9</td>
</tr>
<tr>
<td>Mixolydian b9 b13</td>
<td>Mixo b9 b13</td>
<td>Mixb9b13</td>
</tr>
<tr>
<td>Phrygian</td>
<td>Phrygian</td>
<td>Phr</td>
</tr>
<tr>
<td>Whole Tone</td>
<td>W.T.</td>
<td>WT</td>
</tr>
</tbody>
</table>
Aeolian

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

AH LEU CHA (AH LEV CHA) (MELODY)
AH LEU CHA (AH LEV CHA) (SOLO)
AN OSCAR FOR TREADWELL
ANOTHER HAIRDO
ANTHROPOLOGY
AU PRIVAVE
BACK HOME BLUES
BALLADE
BARBADOS (MELODY)
BARBADOS (SOLO)
BILLIE’S BOUNCE (MELODY)
BILLIE’S BOUNCE (SOLO)
THE BIRD
BIRD GETS THE WORM
BLOOMDIDO (MELODY)
BLOOMDIDO (SOLO)
BLUE BIRD (MELODY)
BLUE BIRD (SOLOS)
BLUES (FAST)
BLUES FOR ALICE
BUZZY
CARD BOARD
CELERITY (MELODY)
CELERITY (SOLO)
CHASING THE BIRD
CHERYL
CHI CHI (MELODY)
CHI CHI (SOLO)
CONFIRMATION
CONSTELLATION (MELODY)
CONSTELLATION (SOLO)
COSMIC RAYS
DEWEY SQUARE
DIVERSE
DONNA LEE
K. C. BLUES
KIM (MELODY)
KIM (SOLO)
KLAUN STANCE
KO KO
LAIRD BIRD
LEAP FROG
MARMADUKE (MELODY)
MARMADUKE (SOLO)
MERRY-GO-ROUND
MOHAWK
MOOSE THE MOOCH
MY LITTLE SUEDE SHOES
NOW'S THE TIME (MELODY)
NOW'S THE TIME (SOLO)
ORNITHOLOGY
PARKER'S MOOD
PASSPORT
PERHARPS
RED CROSS (MELODY)
RED CROSS (SOLOS)
RELAXING WITH LEE (MELODY)
RELAXING WITH LEE (SOLO)
SCRAPPLE FROM THE APPLE
SEGMENT
SHAWNUFF
SHE ROTE
SI SI
STEEPLECHASE
THRIVING FROM A RIFF
VISA
WARMING UP A RIFF
YARDBIRD SUITE

TABLE OF CONTENTS
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 (Rhythm 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

Maj Blues

Mixo. Maj Blues

Dorian Mixo. Maj Blues

Created using Mapping Tonal Harmony Pro by mDecks Music • mDecks.com