FOR ALL INSTRUMENTS
Techniques for Learning and Utilizing Bebop Tunes
Preface

Of all the styles to emerge from jazz, perhaps the most important and pervasive in terms of influence and consequence is that body of music which had its inception in the early 1940s. In the playing of its two main giants, Dizzy Gillespie and Charlie Parker, the music which is now known as bebop was born.

In the ensuing years, the music and its musicians have not only endured but have grown in stature and influence. Since Diz and Bird, virtually every voice in jazz has demonstrated an indebtedness to them and the exciting new style that they pioneered.

I think that one could say without fear of contradiction that bebop is the common practice period of jazz. Very little music in popular idioms has escaped its influence and older styles that coexist with it have absorbed many of its characteristics and strengths.

Almost all later styles—cool, hard bop, funky, contemporary mainstream (4ths, pentatonics, angularity, etc.), thirdstream, fusion, etc.—have all borrowed liberally from the language, structure, syntax, grammar, gestures, etc., of bebop.

For years it has been an unwritten law that the understanding of, and ability to function comfortably in bebop represents a solid basis for dealing with almost all other jazz styles; even though many of the styles of “free jazz” seemed to have leaped backwards to earlier styles for their major impetuses, the base majority of today’s players came from bebop or one of its myriad offshoots.

One need only observe the ever important groups such as those of the master Dizzy Gillespie, Art Blakey’s Jazz Messengers, Horace Silver’s groups, groups led by such musicians as J. J. Johnson, Freddie Hubbard, Woody Shaw, Sonny Rollins, Dexter Gordon, Stan Getz, McCoy Tyner, James Moody, Wynton Marsalis, etc., to realize that bebop is still the main center of the jazz universe.

In our major educational institutions the bebop flame continues to burn brightly as we see generation after generation of young talent emerging with a healthy respect and solid understanding of this rich tradition. To be sure, many of these players will choose styles such as fusion, various areas of free improvisation, etc., but their musical vistas will be infinitely wider for having come to terms with bebop. Perhaps saxophonist-composer-educator-bandleader Frank Foster really hit the nail on the head when he referred to the music in this way: “Bebop, the music of the future.”
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Chapter 1

THE CONTRAFACT

NOTE: I am indebted to an excellent article in *Journal of Jazz Studies* (June 1975) entitled “Charlie Parker and Harmonic Sources of Bebop Composition: Thoughts on the Repertory of New Jazz in the 1940s” by James Patrick for the present use of the term “melodic contrafact” and some of the following ideas regarding its importance.

A contrafact is a tune which is based on an extant set of chord changes (harmonic progression), and it was this type of tune which comprised a large portion of the bebop repertoire. To be sure, throughout the history of Western music (jazz included) composers have used extant harmonic schemes as the basis for new original compositions; the chorale prelude is but one example. Jazz compositions such as Sidney Bechet’s “Shag” (1932), based on “I Got Rhythm”; “Moten Swing,” based on “You’re Driving Me Crazy”; “Trumpet No End,” based on “Blue Skies”; “Rainbow Mist,” based on “Body and Soul”; “Up On Teddy’s Hill,” based on “Honeysuckle Rose”; “Dickie’s Dream,” based on “I Found a New Baby”; and “Daybreak Express,” “Hot and Rothered,” “Slippery Horn,” and “Braggin in Brass,” all of which are based on “Tiger Rag,” are all examples that predate the beboppers’ use of contrafacts.

After the blues, the changes to “I Got Rhythm” serve as the basis for more bebop tunes than any other single composition. Other favorite bases for tunes include “What Is This Thing Called Love,” “How High the Moon,” and “Honeysuckle Rose.”

The contrafact was valuable for a wide variety of reasons. During the bebop era the working performer was expected to function without music most of the time and to be familiar with a common body of tunes and changes which were virtually public domain. (This is perhaps even more crucial in today’s bebop.) Many of the tunes which served as bases were tunes which were a part of the basic repertoire of the bands in which the beboppers served their respective apprenticeships and were consequently very familiar to them. It seems perfectly logical, then, that in choosing tunes for the ubiquitous jam sessions, the often hastily prepared record dates, and the gigs that used X amount of memorized heads in X hours, that musicians would rely on already memorized chord structures, which meant simply learning new melodies instead of learning both new melodies and new chords.

In contrast to the compositions of previous eras, the newly written compositions were inextricably linked to and interwoven with the ensuing improvisations. Many of the tunes probably began very loosely and then crystallized, possibly accounting, in a minor way, for the large number of bebop compositions with the A sections varied and those which were actually throughcomposed, such as “Confirmation,” “Hot House,” “Half Nelson,” “Moose the Mooch,” “Klaunstance,” and “Cardboard.” Further evidence of this can be seen in the number of melodic phrases shared by different tunes, among them the following: “Ornithology” A 1-2 equals “Anthropology” B 1-2; “Ornithology” A 7-8 equals “Anthropology” B 7-8; and “Cool Blues” 1-2 equals “Perhaps” 1-2.

The new approaches to improvisation during the bebop era demanded new compositional vehicles consistent with those approaches. The contrafact was an inexpensive way of putting together new material with minimum rehearsals, retakes, and composer’s fees. It was also a way to avoid paying royalties on recordings of compositions which were chosen simply because the changes provided good improvisational vehicles.

Any good improviser in the bebop tradition is expected not only to know and recognize a large body of tunes strictly from the changes, but is also obligated to know the most frequently played heads on those changes. (Make it a practice to learn as many heads as possible on a given set of changes.) The remaining pages in this chapter will list some of the most frequently played tunes along with a number of their contrafacts.

I. “I Got Rhythm”
   1. “Anthropology”
   2. “Boppin’ a Riff”
   3. “Calling Dr. Jazz”
4. “Celerity”  
5. “Crazyology”  
6. “CTA” (altered changes)  
7. “Dizzy Atmosphere” (different bridge)  
8. “Eternal Triangle” (different bridge)  
9. “Good Baity” (A sections only)  
10. “Moose the Mooch”  
11. “Move”  
12. “Oleo”  
13. “Ow”  
15. “Passport”  
16. “Red Cross”  
17. “Room 608” (different bridge)  
18. “Rhythm-a-ning”  
19. “Salt Peanuts”  
20. “The Serpent’s Tooth”  
21. “Steeplechase”  
22. “Turnpike”  
23. “Webb City”  
24. “Jay Jay”  
25. “Eb Pob”  
26. “Goin’ to Minton’s”  
27. “Fat Girl”  
28. “Sonnyside”  
29. “O Go Mo’”  
30. “Dot’s Groovy”  
31. “Down for the Double”  
32. “On the Scene”  
33. “52nd Street Theme”  
34. “Flying Home”  
35. “Seven Come Eleven”  
36. “Lemon Drop”  
37. “Lester Leaps In”  
38. “Apple Honey”  
39. “Tuxedo Junction”  
40. “Love You Madly”  
41. “Cheers”  
42. “Merry-Go-Round”  
43. “One Bass Hit”  
44. “Oop-Bop-Sha-Bam”  
45. “Ah-Leu-Cha”  
46. “The Theme”  
47. “Cottontail”  
48. “Dexterity”

II. “All God’s Children Got Rhythm”
1. “Coffee Pot” (J.J. Johnson)  
2. “Little Willie Leaps” (Miles Davis)  
3. “Mayreh” (Horace Silver)  
4. “Never Felt That Way Before” (Sonny Stitt)  
5. “Surburban Eyes” (Quebec)
III. “All the Things You Are”
1. “Bird of Paradise” (Charlie Parker)
2. “Charge Account” (Lambert/Stewart)
3. “Getting Together” (Mingus)
4. “Prince Albert” (Dorham/Roach)
5. “Young Lee” (Konitz)

IV. “Cherokee”
1. “Blue Serge” (Chaloff)
2. “Brown Skins” (Gigi Gryce)
3. “Home Cookin’ II” (Charlie Parker)
4. “Ko Ko” (Charlie Parker)
5. “Marshmallow” (Warne Marsh)
6. “Parker 51” (Jimmy Raney)
7. “Serenade to a Square” (Bud Powell)
8. “Warmin’ Up a Riff” (Charlie Parker)
9. “You Gotta Dig It to Dig It” (Byrd)

V. “Confirmation”
1. “As I Live and Bop” (Getz)
2. “Denial” (Davis)
3. “I Know” (Rollins)
4. “Juicy Lucy” (Silver)
5. “Strivers Row” (Rollins)

VI. “Fine and Dandy”
1. “Bebop Romp” (Fats Navarro)
2. “Blue Boy” (Tristano)
3. “Double Date” (Rugolo)
4. “Keen and Peachy” (Burns/Rogers)
5. “Sax of a Kind” (Konitz/Marsh)
6. “Westwood Walk” (Mulligan)

VII. “Honeysuckle Rose”
1. “Cindy’s Tune” (Pepper Adams)
2. “Cuban Holiday” (Wooten)
3. “Kicks” (Nat Cole)
4. “Lester Blows Again” (Lester Young)
5. “Marmaduke” (Charlie Parker)
6. “Plain Jane” (Rollins)
7. “Up On Teddy’s Hill” (Christian)
8. “Scrapple from the Apple” (Charlie Parker) (Rhythm bridge)

VIII. “Sweet Georgia Brown”
1. “Dig” (“Donna”) (McLean)
2. “Stoptime” (Silver)
3. “Teapot” (J.J. Johnson)
4. “Bright Mississippi” (Monk)
5. “Sweet Clifford” (Clifford Brown)
6. “Swing House” (Mulligan)
IX. “Back Home Again in Indiana”
1. “Donna Lee” (Charlie Parker)
2. “Ice Freezes Red” (Fats Navarro)
3. “Naptown U.S.A.” (J.J. Johnson)
4. “Deliberation” (Tristano)
5. “No Figs” (Tristano)

X. “What Is This Thing Called Love”
1. “Barry’s Bop” (Fats Navarro)
2. “Hot House” (Tadd Dameron)
3. “100 Proof” (J.J. Johnson)
4. “Flat Black” (J.J. Johnson)
5. “Subconscious-Lee” (Tristano)
6. “Fifth Avenue” (Coltrane)

XI. “Love Me or Leave Me”
1. “Lullaby of Birdland” (Shearing)
2. “Night on Bop Mountain” (Winding)
3. “Overtime” (Rugolo)
4. “Segment/Diverse” (Charlie Parker)
5. “Minor March” (McLean)
6. “Minor’s Holiday” (Dorham)

XII. “Out of Nowhere”
1. “Casbah” (Tadd Dameron)
2. “Nostalgia” (Fats Navarro)
3. “Sans Souci” (Gigi Gryce)
4. “Round House” (Mulligan)
5. “Jayne” (Ornette Coleman)

XIII. “Lady Be Good”
1. “Fats Blows” (Fats Navarro)
2. “The Fox Hunt” (Abene)
3. “Riff tide” (Hawkins)
4. “Two Fathers” (Moody)
5. “Hackensack” (Monk)
6. “In a Rush” (Moody)

XIV. “How High the Moon”
1. “More Moon” (Rogers)
2. “Indiana Winter” (Feather/Moore)
3. “Lennie-Bird” (Tristano)
4. “Luminescence” (Barry Harris)
5. “Ornithology” (Benny Harris)
6. “Satellite” (Coltrane)

XV. “Pennies from Heaven”
1. “Stop” (Lanphere)
2. “Hi Beck” (Konitz)
3. “Lennie’s Pennies” (Tristano)
4. “Froggy Day” (Ronnie Ball)
5. “East Thirty-Second” (Tristano)
Chapter 2

A TECHNIQUE FOR LEARNING TUNES

1. Sing the melody over and over until it is correctly implanted. Listen to recordings; check fake books, sheet music, etc.

2. Note all that you can observe from the melody:
   A. Form (AABA, ABA, ABAC, blues, rhythm, based on another tune, throughcomposed, etc.)
   B. Vertical, horizontal, modal, combination?
   C. Length (32, 64, 12, 16, odd number of bars, etc.)
   D. Ascertain the mode (major, minor, combination)
   E. Is it diatonic to one key or does it move in and out of several keys? Is it modal? One scale? (Sing through it, identifying notes out of the key.)
   F. Determine the highest and lowest note in the song (the song’s melodic frame).
   G. Check the highest and lowest note in each phrase (the melodic frame of each phrase).
   H. On what degree of the key does the tune start and finish?
   I. On what degree of the key does each phrase start and finish?
   J. What is the relationship of the bridge to the rest of the tune? (Standard bridge?)
   K. Isolate chord and scale outlines (even if disguised).
   L. Identify sequences and their relationship to each other, i.e., “Groovin’ High”: 3 different 2 bar phrases in whole step or minor third relationship
   M. Identify the large skips (those greater than a 4th). How is the skip best remembered (“Over the Rainbow,” “Blue Bossa,” “I Love You,” etc.)?
   N. Identify unusual intervals (“I Love You,” “Maria,” “I’ll Close My Eyes”).
   O. Look for melodic formulae (i.e., 5-1-2-3: “Ornithology,” “How High the Moon,” “The Shadow of Your Smile,” and “What Kind of Fool Am I”).

3. Look for harmonic formulae (“Liza,” “Tiptoe Through the Tulips,” etc.). Also check for turnarounds, cycles, etc.

4. Look for rhythmic formulae (bossa nova, samba, boogaloo, predominantly double time, reiterative a la Bach as in “Giant Steps” and “Countdown,” etc.).

5. Genus/differentia. How is the tune similar to other tunes in the same genre? How does it differ? For example, look at these four examples of the blues, examining similarities and differences: “Watermelon Man,” “Bass Blues,” “Israel,” and “Brother.” Do the same for rhythm tunes like “Turnpike” and “Serpent’s Tooth” and for other tunes in other genres.

6. If the tune is a bebop tune, learn the individual II V7 patterns in the tune in all keys.
   A. Play each II V7 pattern on all II V7 situations in the tune in question.
   B. Play the II V7 patterns on any tune.

7. Sing through the chord roots, using chromaticism to link the notes together; try this on tunes like “Blue Bossa,” “Over the Rainbow,” “Sugar,” “Satin Doll,” “What Is This Thing Called Love,” “Tune Up,” and “Countdown.”

8. Sing guide tones through the tune.
9. Practice simple patterns a la Trane, as in the following:

\begin{align*}
1 & 2 1 2 \\
1 & 2 3 1 (b3) \\
1 & 2 3 5 (b3) (\#5) \\
1 & 3 1 3 (b3) \\
1 & 3 5 3 (b3) (\#5) \\
1 & 7 1 7 (b7) \\
1 & 7 6 1 (b7) \\
1 & 7 6 5 (b7)
\end{align*}

simple 7th chords and their inversions:

\begin{align*}
1 & 3 5 7 \\
1 & 3 5 b7 \\
1 & b3 5 b7 \\
1 & b3 b5 b7 \\
1 & b3 b5 6 \\
1 & 3 \#5 b7 \\
\end{align*}

etc.

simple 9th chords including alterations:

\begin{align*}
1 & 3 5 7 9 11 13 \\
\end{align*}

etc.

10. Practice using scales and modes and their inversions.

11. Patterned scales and modes.

12. Scales and modes deflected.

13. II V, patterns.

**HOW TO LEARN SPECIFIC TUNES AND SPECIFIC TYPES OF TUNES**

I. A simple popular tune: “Over the Rainbow” (first eight measures only)

1. Note that the melody of the entire first eight measures is diatonic to the major key. (Every note is in the key of the music.)

2. The highest note is the tonic of the key and the lowest note is the major 6th; in the key of C, for example, the range of the first eight measures of “Over the Rainbow” is low A to C a tenth above.

3. The melody starts on the tonic of the key.

4. Now check the skips; the smaller intervals should take care of themselves. Here are the skips in the first eight measures of “Over the Rainbow” in the key of C:

\begin{align*}
1 & \text{to } 8 \ (C \text{ to } C) \\
1 & \text{to } 6 \ (C \text{ to } A) \\
6 & \text{to } 4 \ (A \text{ to } F)
\end{align*}

5. Next play the first eight measures of “Over the Rainbow” in all keys by following the foregoing steps. For example, here is the procedure in the key of E major:

(a) Play the E major scale from E to E and then back down to low C#.

(b) Play the skips: 1 to 8 (E to E), 1 to 6 (E to C#), and 6 to 4 (C# to A).

(c) Play the melody in the key of E.

II. An easy jazz tune: “Sugar”

1. Note that the entire melody consists of a minor pentatonic scale (1 b3 4 5 b7 8).

2. The highest note is the b3 and the lowest note is the b7; play the minor pentatonic scale from the b7 up past the octave to the b3.
3. The melody starts on the tonic.
4. Note that there are no skips in the melody; each new phrase starts on the last note of the previous phrase or on the next highest or lowest note.
5. The melody is entirely sequential with the first two phrases being very similar.
6. Now play the melody in any key, observing the foregoing points.

This tune is also an easy one on which to practice learning changes, using the following procedure:
(a) Length is 16 measures
(b) Minor key
(c) Two eight-measure sections (four four-measure groups)
(d) Sing the letter names of the roots; here they are in the key of C minor:

Observe that the first eight-measure section consists entirely of I, II, and V chords. The second eight-measure section has the root movement tonic, up a tritone, down a half-step, down a whole step, down a half-step, up a perfect fourth, and up a half-step.
(e) Now play the roots in the key of C minor.
(f) Next sing the letter names of the roots in any key, then play them.
(g) Finally, supply the proper chord qualities:

III. Another good practice tune and set of changes: Kenny Dorham’s “Blue Bossa”
1. Minor key
2. The melody starts on the fifth.
3. The phrases are largely sequential.
4. The first three phrases consist basically of descending scales.
5. The skip is easy to remember; the note you skip to is the same note which started the phrase (works for both of the first two phrases).
6. The starting notes of each of the first three phrases move down in successive whole steps.
7. The first phrase is the relative major scale starting on the third; the second phrase is the same scale starting on the second. (If the piece is in C minor, the scale is Eb major.) The third phrase is a major scale a whole step lower starting on the second.

8. Now practice playing the melody in all keys, observing the foregoing points.

The changes are very easily learned by playing the roots using chromatic joining notes, as in the following example:

![Image of musical notation]

Mental notes:

1. The second eight-measure phrase goes to a II, I a half-step above the opening key; if the key is C minor, the II V is to Db major.

2. The changes then resolve to II V I in the original key; in C minor this is D- | G7 | C- | C-.

A word of caution: if you are already able to play melodies and changes in any key without the recommended intermediate steps, then forget this chapter. The axiom is “If it ain’t broke, don’t fix it.”

Another aid to learning changes is the use of guide tones. (Guide tones can also serve as harmony lines when playing “instant arrangements.”) In using guide tones observe the following rules:

1. On major chords move 7 to 6 or some variation such as 7-5-6, as in the following examples:
2. On minor chords move b7 to 6 or some variation such as b7-5-6 or 1-7-b7-6, as in the following examples:

3. On dominant seventh chords move 4 to 3, as in the following example:

Practice singing and playing through various tunes using this technique (example A) or different variations (example B):

Strive to be able to follow guide tones through familiar and unfamiliar tunes both by ear and reading changes. Once comfortable with following guide tones, proceed to a more sophisticated use of guide tones, combining them with the bebop scales, as in the following examples:
Chapter 3

A TECHNIQUE FOR LEARNING AND INTERNALIZING A COMPOSITION USING BEBOP TUNES

1. The first step in this process is learning the melody and being able to reproduce it accurately. For illustrative purposes the tune “Groovin’ for Diz” will be used.

“Groovin’ for Diz” by David N. Baker

If the melody is based on an extant set of changes, as is often the case with bebop tunes, learn the original melody and all others with the same changes. For example, “Whispering” is the original and “Groovin’ High,” “On the Bean,” “Stumpy,” and “Groovin’ for Diz” are compositions based on the same harmonic structure.

Practice playing the melody in all keys. Also, practice playing the melody silently, bringing notes, phrases, and sections to audibility on command. For example, play silently for four measures, then aloud for four measures; or play the melody silently, audibilizing random notes of your own choosing. As a variation on this exercise, try talking, reading, or engaging in some other unrelated activity while silently playing the melody, and
bring the line to audibility on command in the proper place. Practice this exercise during a recorded solo of the tune while an improvisation is in progress, i.e., during a Charlie Parker improvisation on any familiar “line,” play the melodic phrases on command in their proper place. You should be able to do this accurately with any tune that you really know. To sharpen your abilities along this line, practice starting the melody from any point, such as playing the fifth and sixth measures. Do this exercise from all points in the melody and in different keys.

2. Next learn to play the roots to the tune, as in this example from “Groovin’ for Diz”:

First play the roots along with a commercial recording, a play-along record, or a live rhythm section; then play them solo. (All exercises should ultimately be done with the changes and the sound of the changes memorized.) Play through the root movements in different keys, at different tempos, and with varied meters. Then play through the changes, putting leading tones to the roots in the manner of a bass player, as in the following examples:

(a) From ½ step below:

(b) From ½ step above:

(c) From a whole step above:

As before, follow the root movement silently, bringing the line to audibility on command. (Continue practicing with recordings while engaging in unrelated activities.) Now, mix the melody and roots, first in a systemized way, such as alternating four measures of the melody with four measures of roots (example A), then randomly mixing the two (example B).
Also sing silently, randomly bringing either the roots or the melody to audibility on command.

3. Now use root-oriented patterns such as 1-2-1-2, 1-2-3-1, 1-2-3-5, 1-3-5-3, 1-3-1-3, 1-7-1-7, 1-7-6-5, and so on, as in the following example:

Mix these patterns with the other approaches (both solo and accompanied), as in the following example:

Do not neglect the silent singing exercises!

4. Next play seventh chords through the changes, as in the following example:
Practice the seventh chords in various ways, as in the following examples:

(a) Play the chords in their different inversions:

(b) Invert the chord on a single change:

(c) Mix the inversions:

(d) Resolve the chord to the nearest chord tone in the next change:

(e) Do not neglect descending chord realizations:
Now mix the exercises as before, as in the following example:

While singing silently, be able to bring to audibility on command any of the preceding exercises on your instrument, at the same time you are doing other distracting things.

5. Next play through the changes using the major scale and its derivatives (dorian, mixolydian and locrian), as in the following example:

(a) Play scalar variations:

(b) Play using quotes based on the major scale:
(c) Play random scalar melodies:

(d) Play quotes from bebop tunes:

Now mix the scales with all of the previous exercises. Be sure to continue silent practice as before.

6. Play guide tones through the changes. (Explanatory note: Guide tones are pitches which resolve in such a way as to indicate the underpinning harmonic motion.) In a major chord, play 7 to 6; in a minor (II) chord, play b7 to 6; in a dominant (V7) chord, play 4 to 3. Treat a half-diminished chord as a II, and diminished and augmented chords as Vs. (Before attempting this exercise, simplify all changes by making them II, V or I.) The following example illustrates guide tone movement:

(a) Practice variants of the guide tone formula, such as those illustrated in examples 1 and 2:
(b) Mix the techniques as before, as in the following example:

\[
\begin{align*}
\text{Eb (melody)} & \quad \text{Eb} \quad \text{A (guide tones)} \quad \text{D7} \\
& \quad \text{Eb (roots)} \quad \text{Eb} \quad \text{G (scale)} \quad \text{C7 (bebop scale)} \\
& \quad \text{C (minor 7th to guide tone)} \quad \text{F7 (melody)} \quad \text{etc.}
\end{align*}
\]

Be sure and practice all techniques alone, with recordings, with other players, and with a rhythm section.

(c) While it is not as crucial, practice playing the 9th, the 3rd, the 5th, etc., through the chords, as in the following example:

\[
\begin{align*}
\text{Eb} & \quad \text{Eb} \quad \text{A} \quad \text{D7} \quad \text{Eb} \quad \text{Eb} \\
& \quad \text{G} \quad \text{C7} \quad \text{etc.}
\end{align*}
\]

7. Next play through the changes using the bebop scales and their variants, as illustrated in the following example. (For information on the bebop scales see How To Play Bebop, vol. 1.)
Now mix all of the previous techniques, systematically and at random, as in the following example:

With your acquisition of the bebop scales, your improvisation should be taking on a greater degree of sophistication, enabling you to improvise lengthy, imaginative solos with or without accompaniment.

8. Now we will explore the tune itself as a source of improvisational materials. “Groovin’ for Diz” consists of two vaguely familiar major scale patterns (example A, measures 1-2 and example B, measures 5-6); a II V pattern (example C, measure 7) and two variants (example D, measures 9-10 and example E, measure 11); four independent II V patterns (example F, measures 3-4; example G, measures 13-14; example H, measures 15-16; and example I, measures 29-30); and, finally, a turnaround (example J, measures 31-32).
As with the majority of bebop tunes, the raw materials come from within the bebop vocabulary and, in turn, feed the bebop vocabulary.

Now, leaving the major chords (Eb) silent, play through the changes using the pattern in example F on all II V₇ situations, as in the following example:

Next play through the changes using the pattern in example C on all of the II V₇ situations:

Then play through the changes using the pattern in example D:
Finally, take the remaining patterns (with the exception of example J, the turnaround) through all of the changes. Make sure to also use the major chord patterns over the II V7 changes.

Next try mixing the patterns randomly on the changes:

All of the patterns in this section (8) should be practiced observing previous instructions, that is, playing silently, playing solo, etc. Now mix all of the preceding techniques:

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It is absolutely essential that you do these exercises with play-along recordings; commercial recordings; a rhythm section; and, especially, solo.

9. Play through the changes using other II V₇ patterns, melodic patterns, and scalar configurations culled from bebop tunes, the solos of your favorite players, pattern books, etc., as in the following example:

On the other hand, the patterns from "Groovin' for Diz" should be utilized in the performance of other tunes (solo and accompanied).

10. As soon as facility permits, begin transcribing solos by Bird, Dizzy, Bud Powell, et al., from any of the many available versions of tunes such as "Groovin' High," "Half Nelson," "Hot House," etc. DO NOT write the solos down; rather, learn them by rote. You may have to work some of the solos out at half speed in order to hear and perfect them. After you have sharpened your hearing you might want to read from some of the various transcription books (such as the Omnibook, those in the Giants of Jazz series and the Jazz Styles and Analysis series, and others) in order to verify your notes. As with the material from "Groovin' for Diz," excerpt II V₇ patterns and melodic patterns, and transfer them to various parts of the tune. Practice playing the solos with the recordings; with play-along records and tapes; with a live rhythm section; and, especially, solo.

Now go back to the mixing techniques, as in the following example:
Also practice in the following manner:

Also practice in the following manner:

\[
\text{improvisation}
\begin{align*}
\text{Eb} & \quad \text{Eb} & \quad \text{A} & \quad \text{D}_7 & \quad \text{Eb} & \quad \text{Eb} & \quad \text{G}\text{-} & \quad \text{C}_7 \\
\text{C} & \quad \text{F}_7 & \quad \text{F} & \quad \text{Bb}_7 & \quad \text{G} & \quad \text{C}_7 & \quad \text{F} & \quad \text{Bb}_7
\end{align*}
\]

\[\text{Dizzy's solo}\]

\[\text{OR}\]

\[\text{improvisation} \quad \text{Bird's solo} \quad \text{improvise}\]

\[\text{Bird's solo} \quad \text{improvise} \quad \text{Bird's solo}\]

Now improvise on the changes, deciding what to play as you move along rather than predetermining what materials will be used. When you have internalized the tune to this degree, go back and add altered chords and scales to the mix, as in the following example:

\[\text{EB}\]

\[\text{Eb} \quad \text{Eb} \quad \text{A}\text{-} \quad \text{D}_7 \quad \text{Eb} \quad \text{Eb} \quad \text{G}\text{-} \quad \text{C}_7 \]

\[\text{G}\text{-} \quad \text{C}_7 \quad \text{C}\text{-} \quad \text{F}_7 \quad \text{Bb}_7 \quad \text{Eb} \quad \text{Eb} \quad \text{D}_7 \]

\[\text{F}_7 \quad \text{Bb}_7 \quad \text{Eb} \quad \text{Eb} \quad \text{D}_7 \quad \text{Eb} \quad \text{Eb} \quad \text{D}_7 \]

\[\text{G}\text{-} \quad \text{C}_7 \quad \text{C}\text{-} \quad \text{F}_7 \quad \text{Bb}_7 \quad \text{Eb} \quad \text{Eb} \quad \text{D}_7 \]

While it will not be necessary (or even possible) to approach every bebop tune with this degree of thoroughness, you will grow at an unprecedented rate of speed if over the next six months or a year you internalize the following 34 tunes in the prescribed manner. (You will find yourself very quickly in the enviable position of being able to initiate ideas and directions rather than simply reacting to environmental conditions.)

1. “Anthropology” (Dizzy Gillespie)
2. “Bebop” (Dizzy Gillespie)
3. “Confirmation” (Charlie Parker)
4. “Dance of the Infidels” (Bud Powell)
5. “Dewey Square” (Charlie Parker)
6. “Dexterity” (Charlie Parker)
7. “Donna” (Jackie McLean)
8. “Donna Lee” (Charlie Parker)
9. “Eternal Triangle” (Sonny Stitt)
10. “Good Bait” (Tadd Dameron)
11. “Groovin’ High” (Dizzy Gillespie)
12. “Half Nelson” (Miles Davis)
13. “Hot House” (Tadd Dameron)
14. “Joy Spring” (Clifford Brown)
15. “Little Willie Leaps” (Charlie Parker)
16. “Mayreh” (Horace Silver)
17. “Milestones” (old) (Miles Davis)
18. “Moose the Mooch” (Charlie Parker)
19. “A Night in Tunisia” (Dizzy Gillespie)
20. “Ornithology” (Benny Harris)
21. “Passport” (Charlie Parker)
22. “Quicksilwer” (Horace Silver)
23. “Relaxin’ at Camarillo” (Charlie Parker)
24. “Room 608” (Horace Silver)
25. “Salt Peanuts” (Dizzy Gillespie)
26. “Scrapple from the Apple” (Charlie Parker)
27. “The Serpent’s Tooth” (Miles Davis)
28. “Sippin’ at Bells” (Miles Davis)
29. “Split Kick” (Horace Silver)
30. “Steepleschase” (Charlie Parker)
31. “That’s Earl, Brother” (Gil Fuller)
32. “Wail” (Bud Powell)
33. “Woody ‘n’ You” (Dizzy Gillespie)
34. “Yardbird Suite” (Charlie Parker)

These 34 tunes should be acquired at the rate of one per week. The internalization process will speed up as you study in the manner prescribed for “Groovin’ for Diz.” Make this an on-going project. (There is a longer list of bebop tunes at the end of this volume.)

For further practice choose familiar tunes from a fake book, sheet music, or other source and use these tunes to develop the ability to improvise on changes at sight; it is essential that you develop the ability to hear changes in your head before improvising. Play the guide tones through the changes, then the roots, and so on, as in the following example:

\[
\begin{align*}
E & - A_7 & C & - F_7 & F & - Bb_7 \\
& 0 & \#7 & 0 & 0 & 0 \\
& E_b & A_b & B & & Etc. \text{ Then the roots, etc.}
\end{align*}
\]

Your ultimate goal should be the memorization and internalization of as many bebop tunes as possible using the comprehensive method described for “Groovin’ for Diz.”

The tunes on the bebop list were all chosen because they each contain several melodic/harmonic patterns which have endured over the years and still enjoy high currency among today’s jazz musicians. The patterns in these tunes comprise a substantial portion of the language of every important jazz player since the ascendency of
Dizzy Gillespie and Charlie Parker. In addition to the raw material contained in these tunes, each of the tunes is still played frequently, and each makes considerable technical demands.

For practice purposes virtually all of the changes to the tunes on the list can be found on the various play-along records and tapes; search the Jamey Aebersold series, the Ray Ricker series, the David Berger series, the tape that goes with my *Advanced Improvisation* book, and the tape that goes with Jerry Coker’s *Complete Method for Improvisation*.

Remember: the best source for these and all other bebop tunes is the recordings by the giants of the music—Diz, Bird, J.J., Moody, Dexter, Miles, Trane, Rollins, et al.

**ANOTHER TUNE TO FURTHER SOLIDIFY THE PRINCIPLES PUT FORTH IN THIS CHAPTER**

Using the tune “Birdsong” (melody and changes), employ the techniques described for “Groovin’ for Diz” to sharpen your understanding of the entire process.

“Birdsong”  
*by David N. Baker*
In addition, take each individual phrase and apply it to the entire tune, as in examples 1, 1-A, and 1-B.

Example 1 uses measures 1 and 2 of "Birdsong." The pattern uses the notes of the major scale and starts on the 5th of the home key. (Be sure to figure the home key of the II V₇ measures, i.e., F- B♭₇ = Eb major.)

Example 1-A uses measures 3 and 4 of "Birdsong." The pattern uses the notes of the major scale and starts on the tonic of the home key.

Example 1-B uses measures 9 and 10 of "Birdsong." The pattern uses the notes of the major scale and starts on the 5th of the home key.
Next transpose each phrase to the key of C and take each individual phrase through all 12 keys, as in examples 2-A through 2-G.

Finally, play the entire tune in all 12 keys.
Chapter 4

USING BEBOP COMPOSITIONS AND ARRANGEMENTS AS A MEANS OF LEARNING TO PLAY BEBOP

Many recordings of bebop compositions are learned virtually in their entirety, i.e., introductions, interludes, backgrounds, endings, etc. Most good players are able to walk on the stand with other players and draw from a storehouse of these virtually public domain arrangements. Sometimes it is simply an introduction that everyone recognizes and can play, such as the standard introductions to “All the Things You Are,” “Wail,” “Star Eyes,” “I’ll Remember April,” “Walkin’,” “Milestones,” “Split Kick,” “Dance of the Infidels,” etc. (Many also use the introduction as the ending.) In other instances it might be an introduction and ending, such as those in “Round About Midnight” and “Bebop.” In still other instances it might be an entire arrangement with or without backgrounds and interludes; many of Dizzy’s compositions fall into this category, i.e., “Groovin’ High,” “A Night in Tunisia,” “The Champ,” “Birk’s Works,” “Salt Peanuts,” and “Two Bass Hit.” Other compositions in this category include “Good Bait” (has a shout chorus); “Half Nelson” (has a background that it shares with “Ladybird”); “Room 608”; “That’s Earl, Brother”; “Nica’s Dream”; “Cherokee” (has a standard ending); and others.

Many tunes, in the course of their evolution, have used not only the original background, etc., but have also acquired additional material from subsequent popular recordings, and a literate player is expected to also know that material. Copyright restrictions prevent the inclusion of all of this material in this book, but the following list of tunes includes the recordings from which the material may be gleaned. (This list represents only a random sampling, and the reader is encouraged to search for others.)

ESSENTIAL TUNES THAT REQUIRE LEARNING MORE THAN JUST THE HEAD

1. “Bebop” by Dizzy Gillespie. Introduction, head, tag (same as introduction). Recordings: (1) Dizzy Gillespie: The Development of an American Artist (Smithsonian R004); (2) Charlie Parker, Bird At the Roost: The Savoy Sessions (Savoy SJL 1108); and (3) Charlie Parker on Dial, vol. 1 (Spotlite 101).

2. “Groovin’ High” by Dizzy Gillespie. Introduction, head, modulation in Db, modulation back to Eb, head, tag (half time). Recordings: (1) Dizzy Gillespie: The Development of an American Artist (Smithsonian R004); (2) Charlie Parker, Bird At the Roost: The Savoy Sessions (Savoy SJL 1108); and (3) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17).

3. “A Night in Tunisia” by Dizzy Gillespie. Introduction, head, interlude, second interlude, shout chorus (later recordings by Clifford et al.), head. Recordings: (1) Charlie Parker, Bird At the Roost: The Savoy Sessions (Savoy SJL 1108); (2) Charlie Parker on Dial, vol. 1 (Spotlite 101); (3) The Greatest Jazz Concert Ever (Prestige PR 24024); and (4) A Night At Birdland with the Art Blakey Quinter (Blue Note BLP-1522).

4. “Blue ’n Boogie” by Dizzy Gillespie. Introduction, head, backgrounds, interlude (break), head. Recordings: (1) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17) and (2) Walkin’: The Miles Davis Sextet (Prestige LP 7076).

5. “Salt Peanuts” by Dizzy Gillespie. Introduction, head, interludes, head, ending. Recordings: (1) Dizzy Gillespie: The Development of an American Artist (Smithsonian R004); (2) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17); and (3) The Greatest Jazz Concert Ever (Prestige PR 24024).

6. “All the Things You Are” by Jerome Kern/“Bird of Paradise” by Charlie Parker. Introduction, head, ending (same as introduction). Recordings: (1) The Greatest Jazz Concert Ever (Prestige PR 24024); (2) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17); and (3) Charlie Parker on Dial, vol. 4 (Spotlite 104).
7. "'Round About Midnight" by Thelonious Monk. Introduction, head, interlude, head, tag. Recordings: (1) Charlie Parker: Live Sessions (Up Front Records UPF-172); (2) Miles Davis: Collectors' Items (Prestige LP 7044); and (3) The Miles Davis Quintet, 'Round About Midnight (Columbia CL 949).


9. "Dear Old Stockholm," a traditional folksong arranged by Miles Davis. Introduction, head (vamps within the structure of the head), head, tag. Recordings: (1) Miles Davis, Vol. 1 (Blue Note 1501) and (2) The Miles Davis Quintet: 'Round About Midnight (Columbia CL 949).


11. "Milestones" (the old one) by Miles Davis. Introduction, head. Recording: Charlie Parker, Bird: The Savoy Recordings (Master Takes) (Savoy SJL 2201).

12. "Two Bass Hit" by John Lewis. Head, long interlude (really an extension of the head), modulation back to C, ending. Recordings: (1) The Miles Davis Quintet, 'Round About Midnight (Columbia CL 949) and (2) Miles Davis, Milestones (Columbia CS 9428).


15. "Room 608" by Horace Silver. Introduction, head, interludes, head, tag (same as introduction). Recording: Horace Silver and the Jazz Messengers (Blue Note BLP-1518).
Chapter 4

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4. “Blue ‘n Boogie” by Dizzy Gillespie. Introduction, head, backgrounds, interlude (break), head. Recordings: (1) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17) and (2) Walkin’: The Miles Davis Sextet (Prestige LP 7076).

5. “Salt Peanuts” by Dizzy Gillespie. Introduction, head, interludes, head, ending. Recordings: (1) Dizzy Gillespie: The Development of an American Artist (Smithsonian R004); (2) Charlie Parker, Yardbird in Lotusland (Phoenix Jazz 17); and (3) The Greatest Jazz Concert Ever (Prestige PR 24024).

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15. "Room 608" by Horace Silver. Introduction, head, interludes, head, tag (same as introduction). Recording: Horace Silver and the Jazz Messengers (Blue Note BLP-1518).
Chapter 5

THE USE OF QUOTATION IN BEBOP SOLOS

Charlie Parker, Dizzy Gillespie, J. J. Johnson, Bud Powell, and their compatriots brought the art of quotation to a new level. To be sure, the technique of quoting is as old as jazz itself, but it was certainly never used in greater profusion than in bebop.

The source of most of these quotes was the music itself. Indeed, a study of hundreds of solos indicates that an overwhelming percentage of the quotes used by the seminal beboppers were drawn from jazz sources such as other jazz compositions (i.e., “Cool Blues,” “Anthropology,” “Hot House,” “Ornithology,” and “Donna Lee”); specific licks, patterns, etc., of other great jazz players such as Dizzy, Bird, Bud, Miles, et al., (and many of these ultimately became public domain patterns which are pervasive in the playing of virtually all good players); blues and other patterns drawn from the great legacy of jazz; and, finally, extraneous sources.

Quotes were (and are) used virtually anywhere in a composition; however, quotes drawn from extraneous sources are almost always used at points of rest, i.e., the I chord. Of course, this same type of material is frequently used over the entire tonic group (i.e., II V7 I I I I). The source of these quotes and the frequency of their use varies from player to player and from situation to situation. The sources include traditional melodies such as “High Society,” “Don’t Be That Way,” “Buttons and Bows,” “A Bushel and a Peck,” “Cocktails for Two,” “Kerry Dance,” “I’ll Remember April,” and “Tenderly”; melodies from operas and other classical sources such as the “Habanera” from Carmen, “The William Tell Overture,” and Chopin’s “Minute Waltz”; and melodies from other black folk music.

These same type materials are also used in II V7 situations, with the difference that a broader range of materials is used, including quotes from other bebop tunes, other jazz tunes, and other jazz solos. (Sometimes a player will quote himself from earlier solos as well as other soloists.)

The quote is most effective when used in unusual (unexpected) places and situations; avoid the use of a quote at the beginning of a section, particularly to open a solo. There are, of course, notable exceptions such as when the opening quote is a restatement or a paraphrase of the previous player’s closing phrase, i.e., Benny Golson’s opening phrase on “Moanin’ ” which paraphrases Lee Morgan’s final statement (Blue Note BLP 4003/84003).

Other players such as Fats Navarro, Horace Silver, Bird, and Diz violate this rule with great success. However, even in the playing of these acknowledged giants quotes seem most effective when integrated into the line (exemplified by the entire following example); used across changes (as in points 2, 3, 4, 9, and 10); and placed in contexts unlike their original settings (as in points 1, 2, 3, 7, and 10).
Often a quote is altered melodically, rhythmically, or harmonically, as in the following examples:
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>A NIGHT IN TUNISIA</td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>37</td>
<td>OPUS V</td>
<td>J. J. Johnson</td>
</tr>
<tr>
<td>38</td>
<td>ORNITHOLOGY</td>
<td>Benny Harris</td>
</tr>
<tr>
<td>39</td>
<td>PASSPORT</td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>40</td>
<td>RELAXIN' AT CAMARILLO</td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>41</td>
<td>QUICKSILVER</td>
<td>Horace Silver</td>
</tr>
<tr>
<td>42</td>
<td>ROOM 608</td>
<td>Horace Silver</td>
</tr>
<tr>
<td>43</td>
<td>SALT PEANUTS (entire tune)</td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>44</td>
<td>SCRAPPLE FROM THE APPLE</td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>45</td>
<td>THE SERPENT'S TOOTH</td>
<td>Miles Davis</td>
</tr>
<tr>
<td>46</td>
<td>SHAW NUFF</td>
<td>Dizzy Gillespie &amp; Charlie Parker</td>
</tr>
<tr>
<td>47</td>
<td>SIPPIN' AT BELLS</td>
<td>Miles Davis</td>
</tr>
<tr>
<td>48</td>
<td>SPLIT KICK</td>
<td>Horace Silver</td>
</tr>
<tr>
<td>49</td>
<td>STEEPLECHASE</td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>50</td>
<td>THAT'S EARL, BROTHER</td>
<td>Gil Fuller</td>
</tr>
<tr>
<td>51</td>
<td>THINGS TO COME</td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>52</td>
<td>WAIL</td>
<td>Bud Powell</td>
</tr>
<tr>
<td>53</td>
<td>WHERE YOU AT?</td>
<td>Horace Silver</td>
</tr>
<tr>
<td>54</td>
<td>WOODY 'N' YOU</td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>55</td>
<td>YARDBIRD SUITE</td>
<td>Charlie Parker</td>
</tr>
</tbody>
</table>
Melodies (quotes) are often interchangeable when used in a parallel place in another tune, as in the following (examples have been transposed to the same key):

"JOY SPRING" (bridge)

```
G    G-C7  F    F-Bb7  Eb
```

"AFTERNOON IN PARIS" (1st 8)

```
G    G-C7  F    F-Bb7  Eb
```

"THE END OF A LOVE AFFAIR" (1st 8)

```
A-D7  G    G-C7  F    F-Bb7
```

One could conceivably play the melody of one of the improvisations from the bridge of "Joy Spring" over the 1st 8 of "Afternoon in Paris" or over the 1st 8 of "The End of a Love Affair" (starting in measure 2).

The following strategies are designed to develop skills necessary to the technique of quoting. They achieve this by simply:

(a) forcing the player to learn a vast number of disparate melodies
(b) developing instant recall
(c) training the ear-to-hand skills that allow the student to instantly play what he hears
(d) fostering rapid and accurate identification of intervallic sequences
(e) fostering the ability to instantly transpose entire melodies or portions thereof to different keys dictated by the changes
(f) training the ear to hear and the mind to think in this relatively unorthodox manner

**Strategy I**

The first strategy is in the form of a game. Two or more players can participate.

**RULES:** The first player plays four or eight measures of a tune (jazz, pop, standard, folk, non-jazz, etc.). The next player has a time limit (15 or 30 seconds) to respond by taking the last two different pitches of the first player's tune and using those two pitches to start another tune. He plays four or eight measures and the next player responds as the second player did.
The player must start with the identical pitches from the end of the preceding player's phrase; this helps to develop his sense of relative pitch. As the players become more proficient, the game can be made more difficult in a number of ways, some of which follow:

1. Use three or four overlapping pitches instead of two.
2. Trim the time limit to five seconds or to one or two beats of the previous tune's meter.
3. Restrict the area from which the compositions can be drawn, such as only bebop tunes, only show tunes, or only tunes by Thelonious Monk.

The players should prepare for the game by learning the opening interval of as many tunes (in all idioms) as possible. The following tunes, for example, all begin with an ascending half-step:

1. "What's New"
2. "Getting Sentimental Over You"
3. "Serenade in Blue"
4. "Early Autumn"
5. "I Remember You"
6. "Fascination"
7. "You and the Night and the Music"

For maximum benefits the players should make an effort to learn as many tunes in their entirety as possible. Ideally, to function properly in this game, players need to be able to play the melodies in all keys. The players must work diligently to break free of tonal restrictions that might prevent them from hearing intervals in an unrestricted way. For example, in the musical examples given on how to play the game, the first player played "Twinkle Twinkle Little Star." The last interval of that line is 2 to 1 in the key of C, but the second player's line ("Three Blind Mice") begins 3 to 2 in the key of Bb. The pitches in both examples are the same (D followed by C) and if the ear persists in hearing the first key area, it will prevent the mind from functioning unimpaired in hearing 3 to 2 in the new key and will insist on trying to find a phrase that moves 2 to 1 as in the first example.

The player may choose to organize the newly-learned tunes in various ways such as by genre, style, tempo, title, composer, etc., as in the following examples:

**Bebop Tunes Beginning with an Ascending Perfect 4th**

1. "Anthropology"
2. "Dexterity"
3. "Good Bait"
4. "Little Willie Leaps"
5. "Joy Spring"

Etc.
Standards Beginning with an Ascending Perfect 4th
2. “How High the Moon”
4. “Again”
5. “All God’s Children Got Rhythm”
6. “The Breeze and I”
Etc.

Blues Beginning with an Ascending Perfect 4th
1. “Straight No Chaser”
2. “Now’s the Time”
Etc.

Strategy II
The second strategy involves playing a given melody through changes. For the purposes of exemplifying this approach, the opening phrase of “In a Country Garden” will be used.
Opening phrase, “In a Country Garden”:

In this technique the chosen melody continues on into the new key area by altering the pitches to fit that key, as in examples 1a, 1b, 1c, and 1d:
The following procedure was used to determine the proper notes in examples 1a, 1b, 1c, and 1d:

1. Assign numerical designations to the melody to be used (see the example of the opening phrase of "In a Country Garden").

2. Determine the actual major key of the changes in question, for example: D-\ G7 \ C = key of C.

3. Play the appropriate numerical designations for the major key of the changes.

Practice this technique using short, easily remembered melodic fragments over clearly defined changes, as in examples 2a, 2b, and 2c and also examples 3a and 3b.
Chapter 6

AN APPROACH TO DEVELOPING THEMATIC FLUENCY USING THE “PIGGYBACK” TECHNIQUE

“Piggyback” is a term appropriated by the author to describe a technique for developing thematic material; constructing smooth, flowing lines; developing the ear; and fostering quick reactions. Simply put, in this technique the last note of any phrase is reinterpreted as the starting note of an identical phrase in a different key, as in the following examples:

Practice this technique on entire tunes or just on individual phrases, as in the following examples:
The following are examples of the use of the piggyback technique on the tune "Bebop Revisited."

"Bebop Revisited"

by David N. Baker
“Bebop Revisited”: II V₇ Patterns Piggybacked

1. \( D⁷_b⁹ \) is the pattern.

2. \( D⁷ \) is the pattern.

3. \( G⁷ \) is the pattern.
“Bebop Revisited”: III VI II V and III VI II V I Patterns Piggybacked

measures 29 & 30

whole steps descending

ETC.
Chapter 7

ANOTHER APPROACH TO LEARNING TO IMPROVISE ON THE BLUES

The blues serve as the basis for more bebop tunes than any other single composition. Bird alone has over 175 recordings of the blues. For this reason, if no other, the good player must be totally comfortable with blues changes.

Start by learning as many blues tunes of all kinds as possible: riff blues, throughcomposed blues, altered blues, minor blues, unusual blues, etc. Learn all tunes by ear whenever possible, and learn them in all keys. Then learn as many solos by the acknowledged giants of the blues as possible, particularly those of Bird, Diz, Moody, J.J., Rollins, Stitt, Miles, et al.

The following riff blues are relatively easily learned and should be learned directly from recordings or by rote rather than from fake books or other written sources. Listen — Sing — Play in all keys.

Some Riff Blues

1. "Bag's Groove"
2. "Blue and Boogie"
3. "Birk's Works"
4. "Blue Bird"
5. "Blue Monk"
6. "Blues in Bebop"
7. "Blues in the Closet"
8. "Blues Walk"
9. "Buzzy"
10. "Cool Blues"
11. "Emanon"
12. "Jumpin' with Symphony Sid"
13. "Misterioso"
14. "Now's the Time"
15. "Red Top"
16. "Sack O' Woe"
17. "Sandu"
18. "The Skunk"
19. "Sonnymoon for Two"
20. "The Squirrel"
21. "Things Ain't What They Used to Be"
22. "Tenor Madness"
23. "Filthy McNasty"
24. "Wee Dot"
25. "Kentucky Oysters"
26. "Mr. P.C."
27. "Bessie's Blues"
28. "Vierd Blues"
29. "K.C. Blues"
30. "The Champ"
31. "Unit 7"
32. "Napton Blues"
33. "Night Train"
34. "Tear It Down"
35. "Scotch and Water"
Now improvise on the blues, interchanging riffs from the various riff blues, as in the following examples (all riffs in the key of F):

The reader should also experiment with the technique of playing the blues using a single scale color, i.e., the blues scale, the whole tone scale, the diminished scale, the bebop scale, etc. In the examples which follow A uses the blues scale, B uses the whole tone scale, C uses the diminished scale, and D uses the bebop scales.
The following is a list of blues which are basically throughcomposed, that is, a single motive does not serve as the basis for the entire tune.

**Some Through-Composed Blues**

1. “Au Privave”
2. “Chi Chi”
3. “Cosmic Rays”
4. “Mohawk”
5. “Cheryl”
6. “Barbados”
7. “Perhaps”
8. “Billie’s Bounce”
9. “Visa”
10. “Back Home Blues”
11. “Bloomdido”
12. “Merry-Go-Round”
13. “Parker’s Mood”
14. “Straight No Chaser”
15. “Walkin’”
16. “Now’s the Time”
17. “Another Hairdo”
18. “Relaxin’ At Camarillo”
19. “Sippin’ At Bells”
21. “Ba-lue Bolivar Ba-lues Are”
22. “Sandu”
23. “Bongo Bop”
24. “Farmer’s Market”
25. “Red Top”
26. “Opus De Funk”
27. “Stratusphunk”
28. “245”
The following is a list of blues in which the changes, the form, the mode, or some other crucial component has been altered.

**Some Altered Blues**

1. “Blues for Alice”
2. “Laird Baird”
3. “Watermelon Man”
4. “Israel”
5. “Sippin’ At Bells”
7. “Scotch and Water”
8. “Bass Blues”
9. “Birk’s Works”
10. “Freddie Freeloader”
11. “West Coast Blues”
12. “All Blues”
13. “Kentucky Oysters”
14. “Lonely Avenue”
15. “Tiny’s Blues”
16. “Let’s Play”
17. “Si Si”
18. “Back Home Blues”
19. “I Still Care”

The following is a list of blues in minor.

**Some Minor Blues**

1. “Birk’s Works”
2. “Israel”
3. “Mr. P.C.”
4. “Stolen Moments”
5. “Low and Sweet”
6. “Jazz Bo”
7. “Blues Are Sad”
8. “Blues in the Mood”
9. “Left Bank”

The next examples show some of the most-used harmonic alterations for the blues.
Harmonic alterations for the first four measures of the blues:

1. F E- A7 D- G7 C- F7
2. F Bb7 A- G- F#- B7
3. F F#o G- G#o A- D7 C- F7
4. F#7 B7 E7 A7 D7 G7 C7 F7

Harmonic alterations for the second four measures of the blues:

1. Bb Δ Bb - Eb7 A- D7 Ab- Db7
2. Bb7 Bb7 A- D7
3. Bb Δ B- E7 A Bb- Eb7
4. Bb7 Bb0 F7 D7

Harmonic alterations for the last four measures of the blues:

1. G- C7 F7 F7
2. G- C7 Db- Gb7 F7 F7
3. Ab A- D7 G G- C7
The following is an alphabetical list of some of the most frequently played blues (composer and key included).

"Another Hairdo" (Bb) by Charlie Parker
"Au Privave" (F) by Charlie Parker
"Back Home Blues" (C) by Charlie Parker
"Bag's Groove" (F) by Milt Jackson
"Ba-lue Bolivar Ba-lues Are" (Bb) by T. Monk
"Barbados" (F) by Charlie Parker
"Billie's Bounce" (F) by Charlie Parker
"Birk's Works" (Bb) by Dizzy Gillespie
"Bloomdido" (Bb) by Charlie Parker
"Blue and Boogie" (Bb) by Dizzy Gillespie
"Blue Bird" (Eb) by Charlie Parker
"Blue Monk" (Bb) by T. Monk
"Blue Seven" (Bb) by Sonny Rollins
"Blues By Five" (F) by Red Garland
"Blues for Alice" (F) by Charlie Parker
"Blues in the Closet" (Bb) by Oscar Pettiford
"Blues Walk" (Bb) by Clifford Brown
"Bongo Bop" (F) by Charlie Parker
"The Breakthrough" (Bb) by Hank Mobley
"Buzzy" (Bb) by Charlie Parker
"By Accident" (Bb) by Sonny Stitt
"Cherry" (C) by Charlie Parker
"Chi Chi" (Ab) by Charlie Parker
"Clarence's Place" (F minor) by Freddie Hubbard
"Cool Blues" (C) by Charlie Parker
"Cosmic Rays" (C) by Charlie Parker
"Dance of the Infidels" (F) by Bud Powell
"Emanon" (Bb) by Dizzy Gillespie
"Farmer's Market" (F) by Art Farmer
"The Jody Grind" (Bb minor) by Horace Silver
"Jumpin' with Symphony Sid" (Bb) by Lester Young
"K.C. Blues" (C) by Charlie Parker
"Laird Baird" (Bb) by Charlie Parker
"Mohawk" (Bb) by Charlie Parker
"Mysterioso" (Bb) by T. Monk
"Now's the Time" (F) by Charlie Parker
"Parker's Mood" (Bb) by Charlie Parker
"Perhaps" (C) by Charlie Parker
"Red Top" (F) by Gene Ammons
“Relaxin’ at Camarillo” (C) by Charlie Parker
“Sack O’ Woe” (F) by Cannonball Adderley
“Sandu” (Eb) by Clifford Brown
“7 Up” (Bb) by Sonny Stitt
“Sippin’ at Bells” (F) by Miles Davis
“The Skunk” (Bb) by Howard McGhee
“Some Other Blues” (F) by John Coltrane
“Sonnymoon for Two” (Bb) by Sonny Rollins
“Straight No Chaser” (F) by T. Monk
“Tenor Madness” (Bb) by Sonny Rollins
“Two Bass Hit” (C) by Dizzy Gillespie
“Vierd Blues” (Bb) by Miles Davis
“Visa” (C) by Charlie Parker
“Walkin’” (F) by Richard Carpenter
“West Coast Blues” (Bb) by Wes Montgomery

Some Easy to Medium Difficulty Blues Solos for Memorization

<table>
<thead>
<tr>
<th>Solo</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbados</td>
<td>J. J. Johnson (Columbia CL 1084)</td>
</tr>
<tr>
<td>Bloozineff</td>
<td>J. J. Johnson (Columbia CS-8537)</td>
</tr>
<tr>
<td>Walkin’</td>
<td>J. J. Johnson</td>
</tr>
<tr>
<td></td>
<td>Miles Davis</td>
</tr>
<tr>
<td></td>
<td>Lucky Thompson (Prestige LP 7076)</td>
</tr>
<tr>
<td></td>
<td>Horace Silver</td>
</tr>
<tr>
<td>Now’s the Time</td>
<td>J. J. Johnson (Columbia CL 1161)</td>
</tr>
<tr>
<td></td>
<td>Charlie Parker (Savoy 2201)</td>
</tr>
<tr>
<td></td>
<td>Miles Davis</td>
</tr>
<tr>
<td></td>
<td>Charlie Parker (Verve MGV-8001)</td>
</tr>
<tr>
<td>Cheryl</td>
<td>Charlie Parker (Savoy 1108)</td>
</tr>
<tr>
<td>Billie’s Bounce</td>
<td>Charlie Parker (Savoy 2201)</td>
</tr>
<tr>
<td>Hootie Blues</td>
<td>Charlie Parker (Folkways Jazz, vol. 10: Boogie Woogie. FJ 2810)</td>
</tr>
<tr>
<td>Straight No Chaser</td>
<td>Miles Davis</td>
</tr>
<tr>
<td></td>
<td>Cannonball Adderley (Columbia CS 9428)</td>
</tr>
<tr>
<td>Sack O’ Woe</td>
<td>Cannonball Adderley (Riverside RLP 344)</td>
</tr>
</tbody>
</table>

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Chapter 8

AN APPROACH TO IMPROVISING ON "RHYTHM" TUNES

After the blues, the changes to "I Got Rhythm" serve as the basis for more bebop tunes than any other single composition. Bird alone has in excess of 150 recordings of tunes based on these changes. Since the 1950s many more tunes have been written on the changes to "I Got Rhythm."

Because this vehicle comprises such a large portion of the modern jazz player's repertory, it is absolutely necessary that any good player be perfectly comfortable with these changes. The following technique is one way of gaining facility with "Rhythm" tunes.

1. Learn as many "Rhythm" heads as possible, as well as selected improvisations. The heads should be learned in all keys and at all tempos.

2. Play the melodies along with the records until they feel comfortable; imitate the feel, articulation, inflection, etc., of the player on the record (Bird, Diz, J.J., Dexter, etc.).

3. Play through some improvisations by your favorite players; learn them by ear or go to sources such as the Omnibook and other books of transcriptions.

4. Now choose three rhythm heads (I've arbitrarily chosen "Anthropology," "Dexterity," and "Moose the Mooch" for this example) and practice them in the following manner:

A. Interchange the "eights" as in the following charts:

<table>
<thead>
<tr>
<th>CHORUS #1</th>
<th>CHORUS #2</th>
<th>CHORUS #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Anthropology&quot;</td>
<td>&quot;Dexterity&quot;</td>
<td>&quot;Moose the Mooch&quot;</td>
</tr>
<tr>
<td>&quot;Dexterity&quot;</td>
<td>&quot;Moose the Mooch&quot;</td>
<td>&quot;Anthropology&quot;</td>
</tr>
<tr>
<td>&quot;Moose the Mooch&quot;</td>
<td>&quot;Anthropology&quot;</td>
<td>&quot;Dexterity&quot;</td>
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</table>

OR

<table>
<thead>
<tr>
<th>CHORUS #1</th>
<th>CHORUS #2</th>
<th>CHORUS #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Anthropology&quot;</td>
<td>Bird improvisation</td>
<td>&quot;Anthropology&quot;</td>
</tr>
<tr>
<td>&quot;Anthropology&quot;</td>
<td>Bird improvisation</td>
<td>&quot;Anthropology&quot;</td>
</tr>
</tbody>
</table>

OR

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B. Interchange the "fours" as in the following examples:

**CHORUS #1**
- Your own improvisation
- "Anthropology"
- Your own improvisation
- "Anthropology"

**CHORUS #2**
- "Dexterity"
- Diz improvisation
- Bird improvisation
- "Moose the Mooch"

**CHORUS #3**
- "Anthropology"
- Your own improvisation
- "Dexterity"
- Diz improvisation
Needless to say, all lines and other materials (your own improvisations excepted) should be memorized for maximum benefits and efficiency. All good players should definitely memorize and analyze rhythm solos by their favorite players, i.e., Fats Navarro, Dizzy, Clifford, Bird, Getz, Bud, etc.

5. Next, practice variants on rhythm changes.

**Variants on A Sections**

```
Bb  G7  C7  F7
Bb  Bb7  Gb7  B7
Bb  Bb  C-  C#0
Bb  Ab7  Gb7  F7
F#7  B7  E7  A7  D7  G7  C7  F7
F#7  F7  E7  Eb7  D7  Db7  C7  B7
```

```
F-  Bb7  Eb  Ab7  D-  G7  C-  F7

r1st

Bb  Bb7  Eb  E0  D-  G7  C-  F7
```

```

r2nd

D-  G7  C-  F7  Bb

C-  F7  Bb
```
### Variants on the B Section

*(Bridge)*

<table>
<thead>
<tr>
<th></th>
<th>D7</th>
<th>D7</th>
<th>G7</th>
<th>G7</th>
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<tbody>
<tr>
<td>A-</td>
<td>D7</td>
<td>D7</td>
<td>D7</td>
<td>G7</td>
</tr>
<tr>
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<td>D7</td>
<td>Eb-</td>
<td>Ab7</td>
<td>D7</td>
</tr>
<tr>
<td></td>
<td>D7</td>
<td>D7</td>
<td>Db7</td>
<td>Ab7</td>
</tr>
<tr>
<td></td>
<td>Ab7</td>
<td>Ab7</td>
<td>G7</td>
<td>G7</td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>C7</th>
<th>C7</th>
<th>F7</th>
<th>F7</th>
</tr>
</thead>
<tbody>
<tr>
<td>G-</td>
<td>C7</td>
<td>C7</td>
<td>F7</td>
<td>F7</td>
</tr>
<tr>
<td>G-</td>
<td>C7</td>
<td>Db7</td>
<td>C-</td>
<td>F7</td>
</tr>
<tr>
<td></td>
<td>C7</td>
<td>B7</td>
<td>B7</td>
<td>B7</td>
</tr>
<tr>
<td>F#7</td>
<td>F#7</td>
<td>F7</td>
<td>F7</td>
<td>F7</td>
</tr>
</tbody>
</table>

**A.** Look for other variants.

**B.** Examine in the literature the use of a multiplicity of different scales.

**C.** Explore (hands on) the use of these same scales.

**D.** Look for public domain ideas in your favorite solos (and in all solos).

### Model Lines Based on the “A” Sections of “Rhythm” Tunes

The player should memorize some or all of the following eight-measure segments and play them in different keys and at different tempos. The player should then play them with a live rhythm section or with one of the many recorded play-along versions of “I Got Rhythm.”
Some Compositions Based on “I Got Rhythm”

“Allen’s Alley”
“Anthropology”
“Boppin’ a Riff”
“Calling Dr. Jazz”
“Celerity”
“Crazyology” (A sections altered)
“CTA” (A sections altered)
“Dexterity”
“Dizzy Atmosphere” (different bridge)
“Eb Pob”
“Eternal Triangle” (different bridge)
“Everything’s Cool”
“Fat Girl”
“Good Bait” (the bridge is also an A section)
“Goin’ to Minton’s”
“Hollerin’ and Screamin’”
“I Got Rhythm”
“I’m an Errand Boy for Rhythm”
“Jumpin’ at the Woodside”
“Kim”
“Lemon Drop”
“Lester Leaps In”
“Merry-Go-Round” (different bridge)
“Moose the Mooch”
“Move”
“No Moe” (different bridge)
“Oleo”
“An Oscar for Treadwell”
“Ow”  
“Passport”  
“Professor Bop”  
“Red Cross”  
“Room 608” (different bridge)  
“Rhythmaning”  
“Salt Peanuts”  
“Serpent’s Tooth”  
“Shaw Nuff”  
“Steeplechase”  
“The Theme”  
“Thriving from a Riff”  
“Turnpike”  
“Wail”  
“Webb City”  
“Wee”

Recommended “I Got Rhythm” Solos

**Charlie Parker**

“Moose the Mooch” ................................ Bird Symbols 407  
“Anthropology” .................................. Columbia 34831  
“Celerity” ...................................... Verve 8002/Verve 2512  
“An Oscar for Treadwell” ....................... Verve 8002/Verve 2501  
“Kim” .......................................... Verve 8005/Verve 8840  
“Thriving from a Riff” .......................... Savoy 2201  
“Red Cross” ................................... Savoy 2201  
“Passport” ...................................... Verve 8000/Verve 8009  
“Steeplechase” .................................. Savoy 2201  
“Shaw Nuff” .................................... Phoenix Jazz 17


**Dizzy Gillespie**

“Good Bait” (A sections only) .................. *A Concert in Paris* Roost LP 2214  
“Anthropology” (2 takes) ........................ *The Greatest of the Small Bands* Black and White, vol. 96 RCA 741106  
“Wee” .......................................... *For Musicians Only* Verve 2506  
“Wee” and “Salt Peanuts” ........................ *The Greatest Jazz Concert Ever* Prestige 24024  
“Shaw Nuff” .................................... *The Smithsonian Collection of Classic Jazz*, side 7. P6 11891

**Fats Navarro**

“Calling Dr. Jazz,” “Hollerin’ and Screamin’,” “Eb Pob,” and “Goin’ to Minton’s” ............................ *Fat Girl: The Savoy Sessions* Savoy SJL 2216
"Anthropology" ...........................................  
Fats Navarro/Tadd Dameron Milestone M-47041

"Wail" ...................................................  
Fats Navarro: Prime Source Blue Note BN-LA-507-H2

All of the above are transcribed and published in *The Jazz Style of Fats Navarro* by David Baker (Giants of Jazz Series: Columbia Pictures Publications/Studio PR, 1982. 16333 NW 54th Avenue, P.O. Box 4340, Hialeah, Florida 33014).

Study the solos of the myriad excellent “Rhythm” players on record.
# Appendix

## A List of Essential Bebop Tunes for Memorization

<table>
<thead>
<tr>
<th>No.</th>
<th>Tune</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Afternoon in Paris</em></td>
<td>John Lewis</td>
</tr>
<tr>
<td>2.</td>
<td><em>Anthropology</em></td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>3.</td>
<td><em>Back Home Blues</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>4.</td>
<td><em>Barbados</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>5.</td>
<td><em>Bebop</em></td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>6.</td>
<td><em>Bebop Revisited</em></td>
<td>David Baker</td>
</tr>
<tr>
<td>7.</td>
<td><em>Billie's Bounce</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>8.</td>
<td><em>Birdlike</em></td>
<td>Freddie Hubbard</td>
</tr>
<tr>
<td>9.</td>
<td><em>Bloomdido</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>10.</td>
<td><em>Bouncin' with Bud</em></td>
<td>Bud Powell</td>
</tr>
<tr>
<td>11.</td>
<td><em>Brownie Speaks</em></td>
<td>Clifford Brown</td>
</tr>
<tr>
<td>12.</td>
<td><em>Calcutta Cutie</em></td>
<td>Horace Silver</td>
</tr>
<tr>
<td>13.</td>
<td><em>Cheryl</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>14.</td>
<td><em>Chi-Chi</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>15.</td>
<td><em>Confirmation</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>16.</td>
<td><em>Cookin' at the Continental</em></td>
<td>Horace Silver</td>
</tr>
<tr>
<td>17.</td>
<td><em>Dance of the Infidels</em></td>
<td>Bud Powell</td>
</tr>
<tr>
<td>18.</td>
<td><em>Dewey Square</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>19.</td>
<td><em>Dexterity</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>20.</td>
<td><em>Donna</em></td>
<td>Jackie McLean</td>
</tr>
<tr>
<td>21.</td>
<td><em>Donna Lee</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>22.</td>
<td><em>Don't Argue</em></td>
<td>Kai Winding</td>
</tr>
<tr>
<td>23.</td>
<td><em>Eternal Triangle</em></td>
<td>Sonny Stitt</td>
</tr>
<tr>
<td>24.</td>
<td><em>Four Brothers</em></td>
<td>Jimmy Giuffre</td>
</tr>
<tr>
<td>25.</td>
<td><em>Good Bait</em></td>
<td>Tadd Dameron</td>
</tr>
<tr>
<td>26.</td>
<td><em>Groovin' High</em></td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>27.</td>
<td><em>Half Nelson</em></td>
<td>Miles Davis</td>
</tr>
<tr>
<td>28.</td>
<td><em>Hot House</em></td>
<td>Tadd Dameron</td>
</tr>
<tr>
<td>29.</td>
<td><em>Jordu</em></td>
<td>Duke Jordan</td>
</tr>
<tr>
<td>30.</td>
<td><em>Joy Spring</em></td>
<td>Clifford Brown</td>
</tr>
<tr>
<td>31.</td>
<td><em>Little Willie Leaps</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>32.</td>
<td><em>Mairesh</em></td>
<td>Horace Silver</td>
</tr>
<tr>
<td>33.</td>
<td><em>Milestones (old)</em></td>
<td>Miles Davis</td>
</tr>
<tr>
<td>34.</td>
<td><em>Mohawk</em></td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>35.</td>
<td><em>Moose the Mooch</em></td>
<td>Charlie Parker</td>
</tr>
</tbody>
</table>
New David Baker Books from Alfred

**IMPROVISATION**

- **Techniques of Improvisation, Vol. 1**
  - Three volumes cover every aspect of improvisation. Volume 1 is a method for developing technique, based on George Russell’s Lydian Chromatic Concept.

- **Techniques of Improvisation, Vol. 2**
  - Volume 2 of 3 volumes—covers the II, V7 Progressions.

- **Techniques of Improvisation, Vol. 3**
  - Volume 3 of 3 volumes—covers Turnbacks.

**BOOKS ON JAZZ**

- **Jazz Quiz Book**
  - A delightful book of jazz trivia that includes games, puzzles, nostalgia and other items! It is not only fun and exciting, but is also intended to be challenging and educational. All of the material has been meticulously researched and edited. Perfect for jazz lovers, teachers, students and professionals.

- **Jazz Pedagogy, For Teachers and Students**
  - This volume is the first jazz teaching methods text. One of America’s great musican-teachers shows how to develop jazz courses and jazz ensembles, with classroom tested lesson plans, rehearsal techniques, practice suggestions, improvisational ideas, and ideas for school and private teachers and students.

**HOW TO PLAY BEBOP**

- **How to Play Bebop, Vol. 1**
  - First in a three volume series, this book includes scales, chords and modes necessary to play bebop music. A great introduction to a style that is most influential in today’s music.

- **How to Play Bebop, Vol. 2**
  - This volume covers the bebop language, patterns, formulas and other linking materials. It also introduces chord progressions and cycles, and gives a listing of pieces to memorize for a greater understanding of the bebop feel.

- **How to Play Bebop, Vol. 3**
  - In this book, methods for learning, memorizing and utilizing bebop tunes are discussed, along with another list of essential tunes for memorization. Includes two sections on improvisation.

**ARRANGING**

- **Arranging & Composing, Rev. Ed., 1985**
  - This professional manual lets you share the secrets of his success. Baker explains his practical working techniques for piano trio, jazz quartet, four and five voice writing, chord substitutions, voicings, bass patterns, and much more.