DAVID BAKER'S

HOW TO PLAY BEBOP 2

D105

FOR ALL INSTRUMENTS

Learning the Bebop Language:
Patterns, Formulae and Other Linking Materials

Alfred

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 USE OF THE II V_7 PROGRESSION IN BEBOP

Although there are an infinite number of ways of combining different quality chords, there are relatively few combinations in widespread use. These combinations we will call formulae. The kinds of formulae enjoying longevity are directly related to style, era, type of tune, tempo, and many other factors.

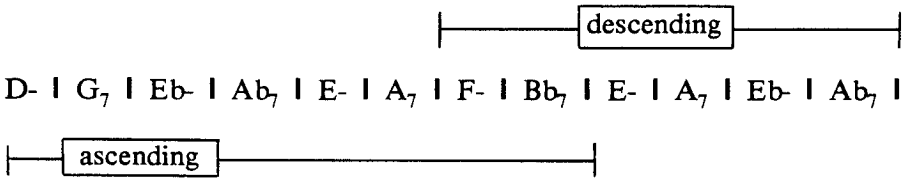
Just as we have been able to deduce certain seemingly logical chord movements in non-jazz music (for example, V_7 usually resolves to I or VI, IV usually goes to II or V, etc.) we can, through the analysis of standards, jazz tunes, etc., extract certain formulae which will greatly aid the jazz player.

One of the most important progressions in music is that of a minor seventh chord resolving up a fourth or down a fifth to a dominant seventh chord. This progression is commonly known as the II V_7 progression. An overwhelming portion of the success of the improvisor rests on his ability to handle this progression successfully. Virtually every composition written in the jazz and pop idioms consists of combinations of this most important progression.

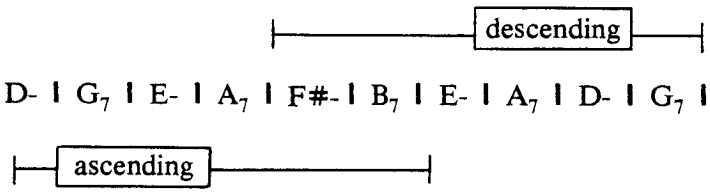
The 101 patterns in this chapter are among the favorites in bebop and are a part of the language, in some modification or another, of all good players. All of the patterns were actually taken from recorded solos. One could speak of these materials as virtually public domain.

These patterns should be practiced in all keys, at all tempos, and varying all factors (rhythm, articulation, meter, volume, root movements like those exemplified in examples A through F, etc.). Some suggestions for combining II V_7 patterns are exemplified in the following:

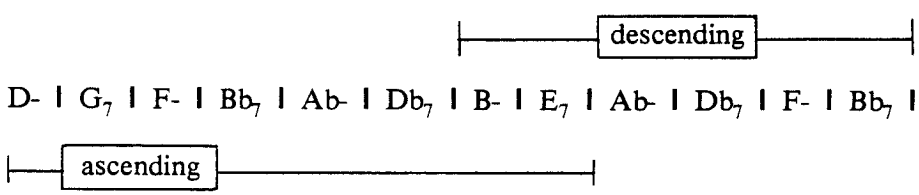
A. Half steps ascending and descending.



B. Whole steps ascending and descending.



C. Minor thirds ascending and descending.



D. Major thirds ascending and descending.

descending

D- | G_7 | F#- | B_7 | Bb- | Eb_7 | F#- | B_7 | D- | G_7 |

ascending

E. Perfect fourths ascending and descending.

descending

D- | G_7 | G- | C_7 | C- | F_7 | F- | Bb_7 | C- | F_7 | G- | C_7 | D- | G_7 |

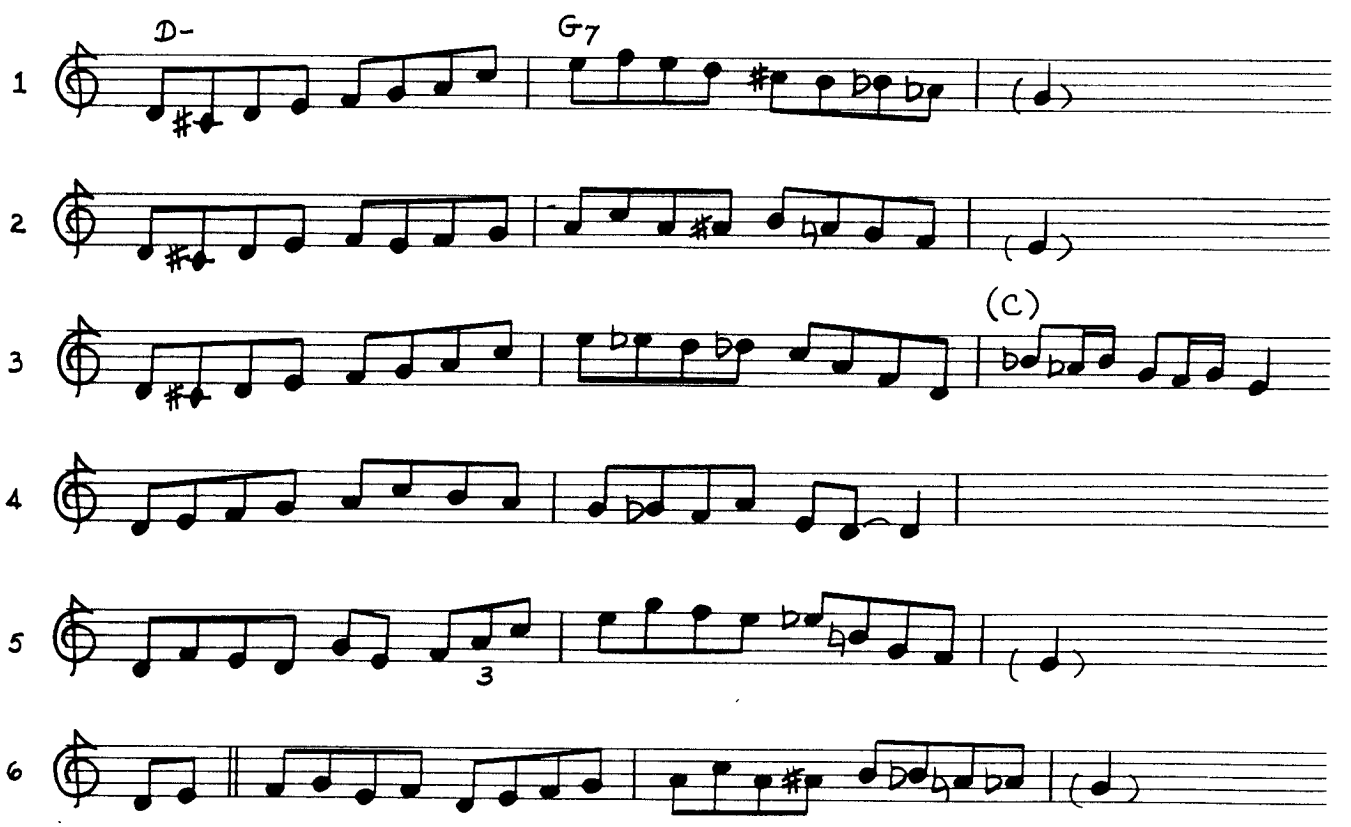
ascending

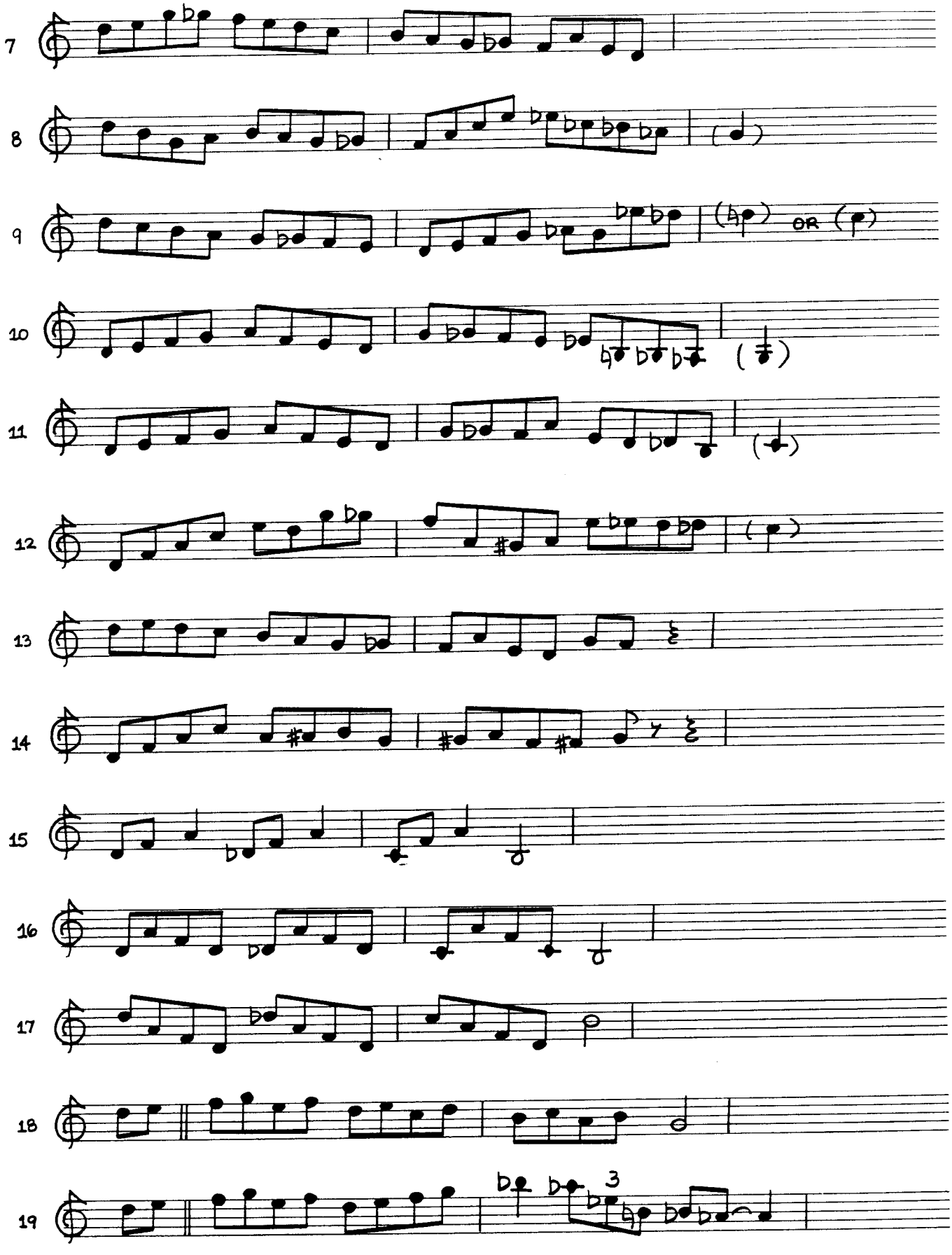
F. Irregular root movement.

D- | G_7 | Eb- | Ab_7 | Gb- | B_7 | F- | Bb_7 | A- | D_7 | etc.

Since the vast majority of tunes use the II V_7 progression at a rate of change of one measure apiece, the 101 patterns which follow reflect this.

101 Favorite Bebop Era II V_7 Patterns

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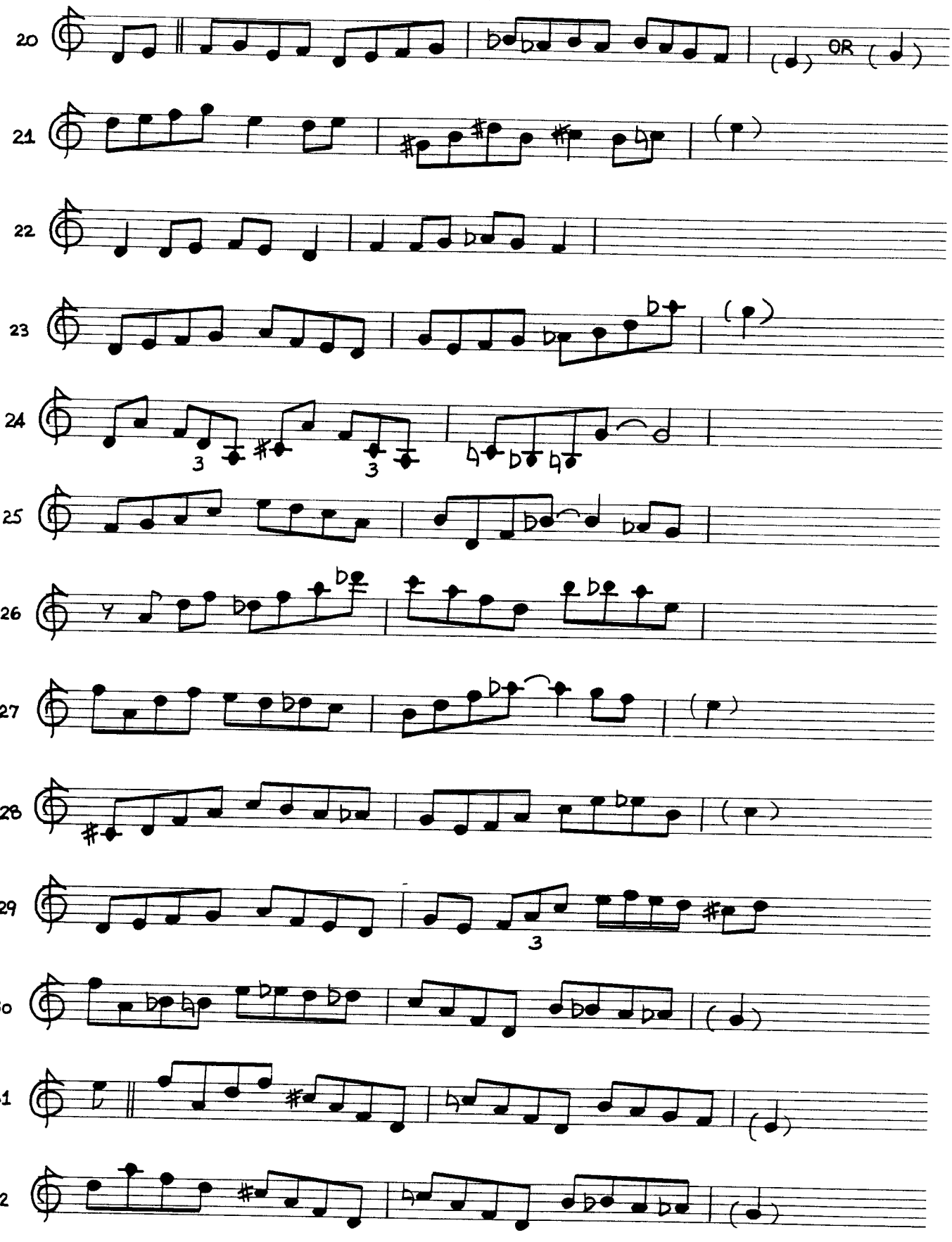
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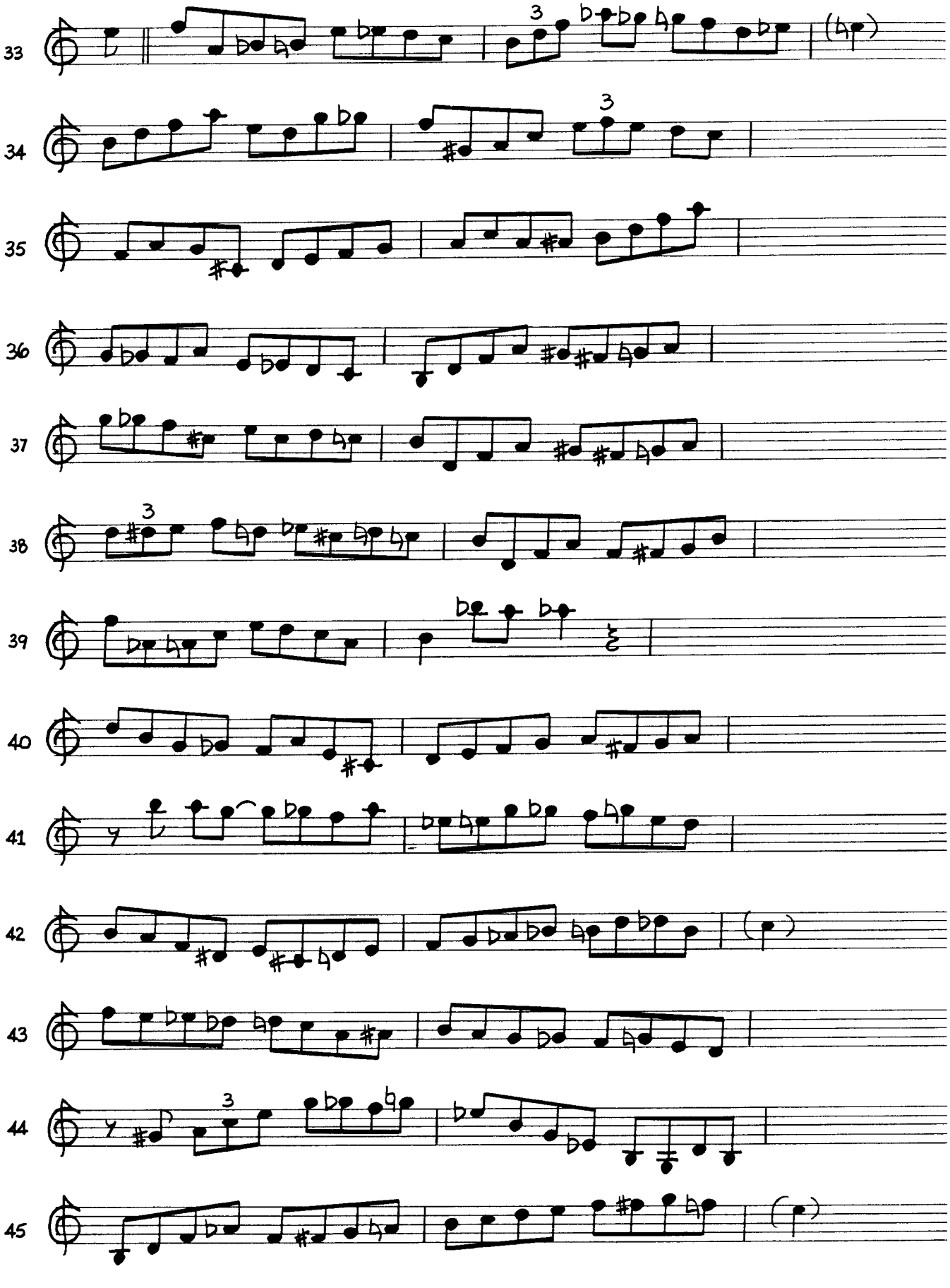
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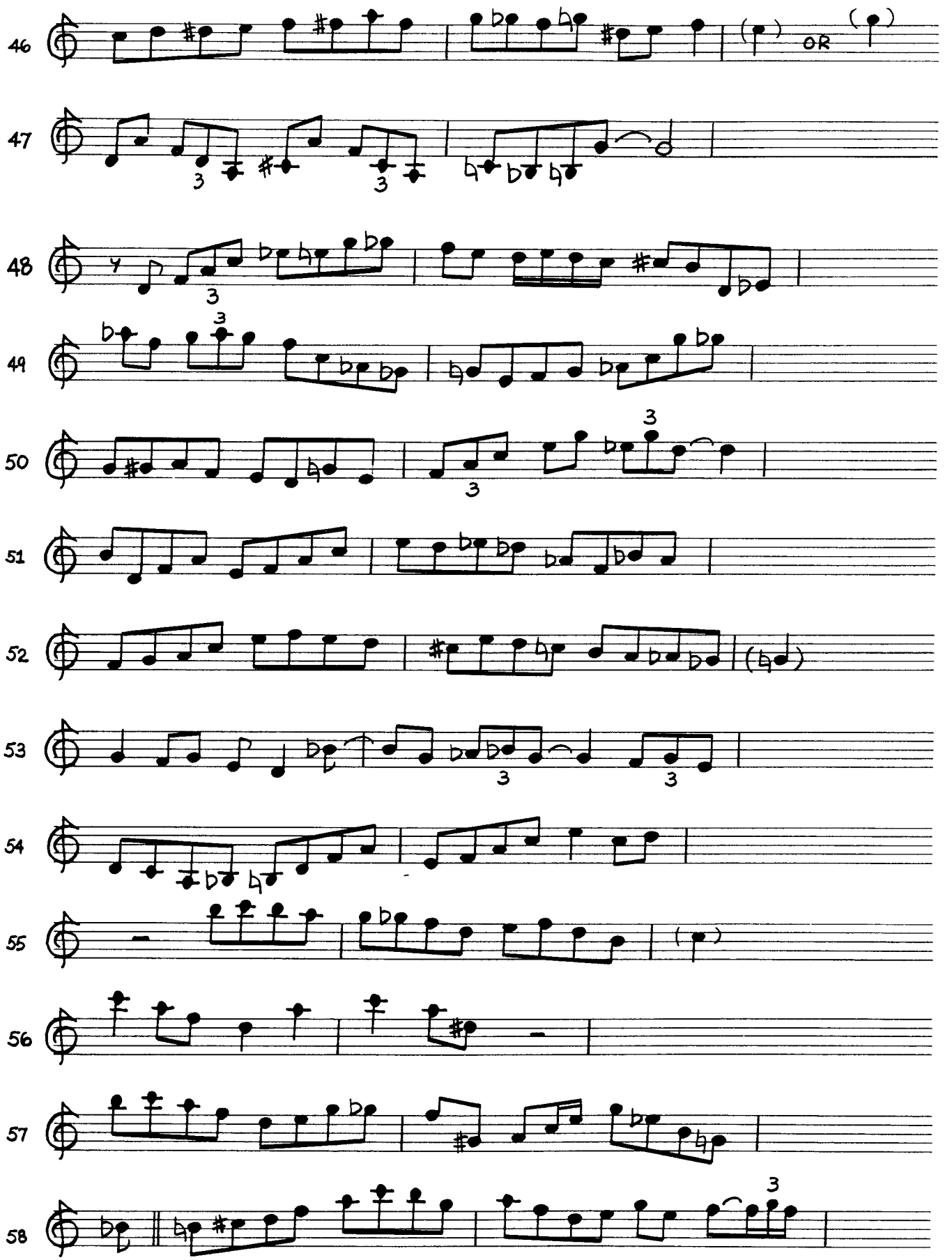
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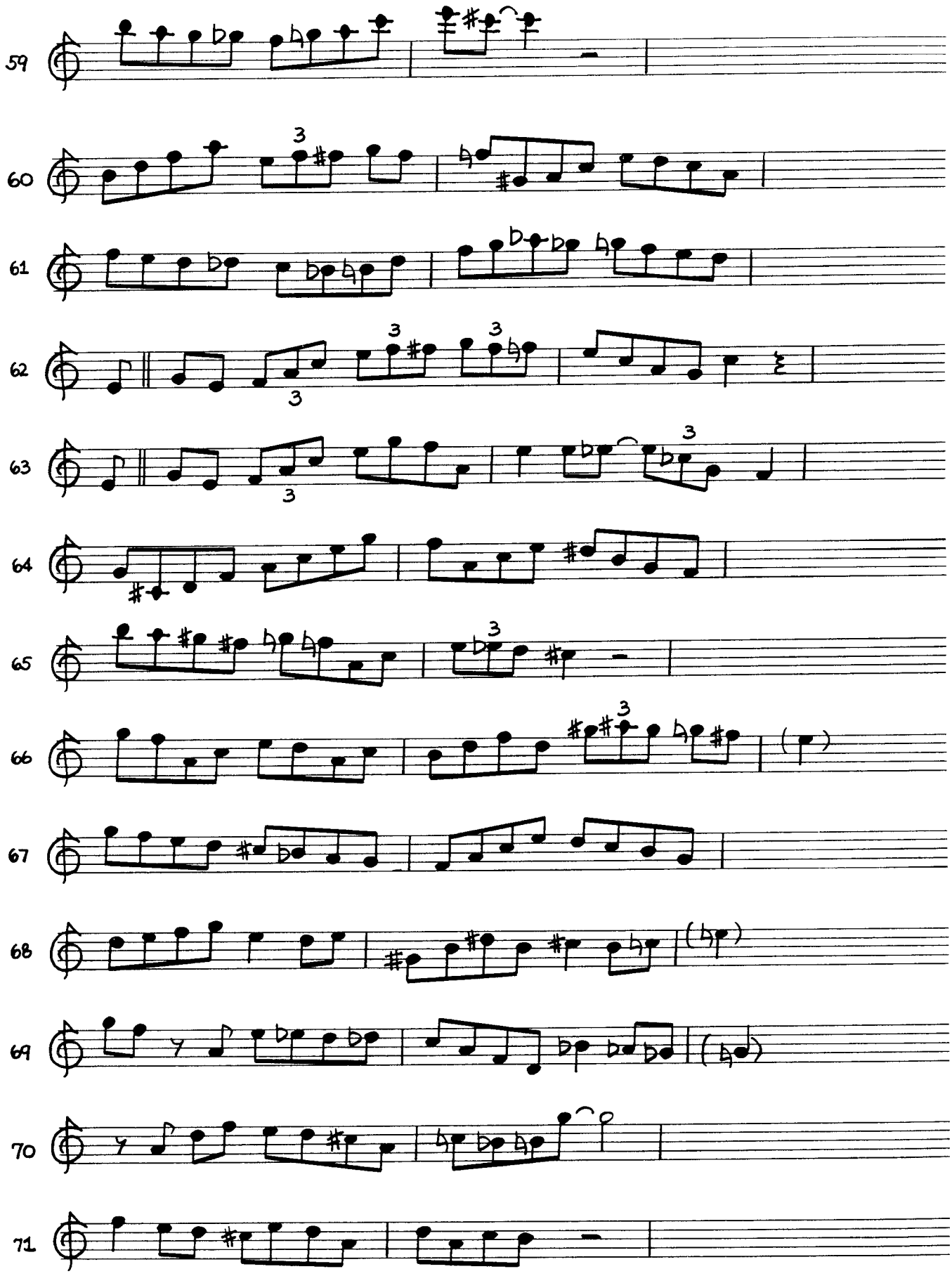
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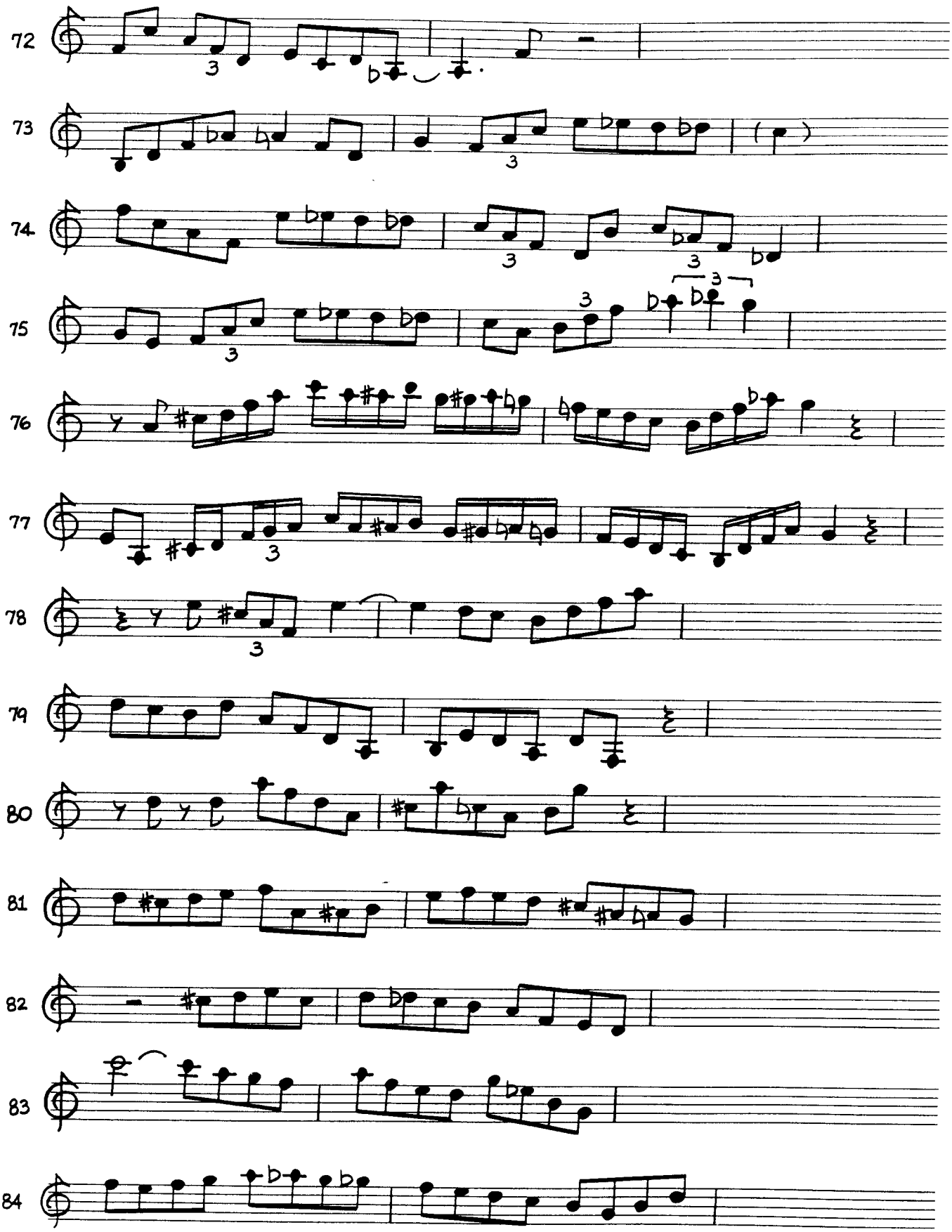
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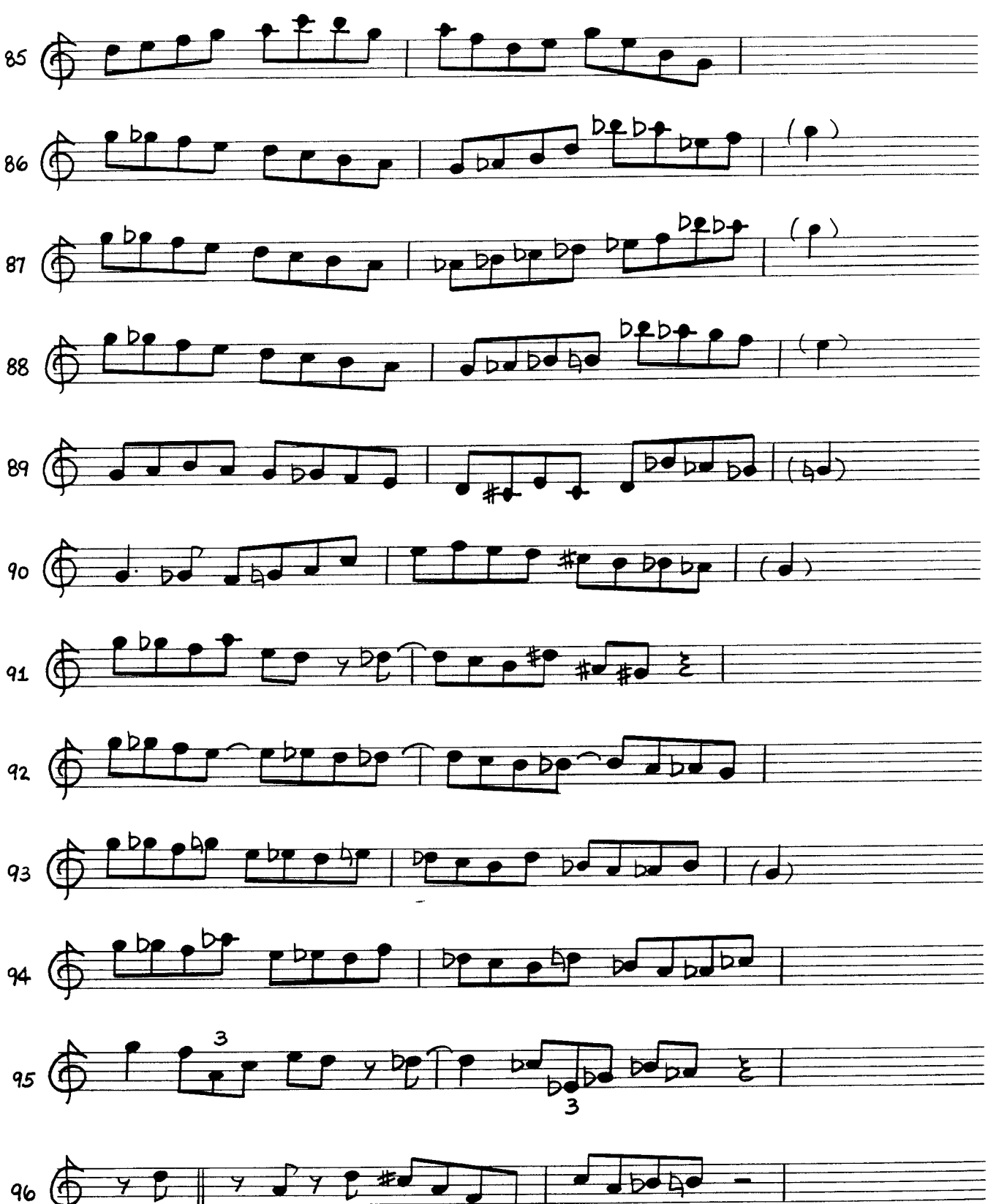
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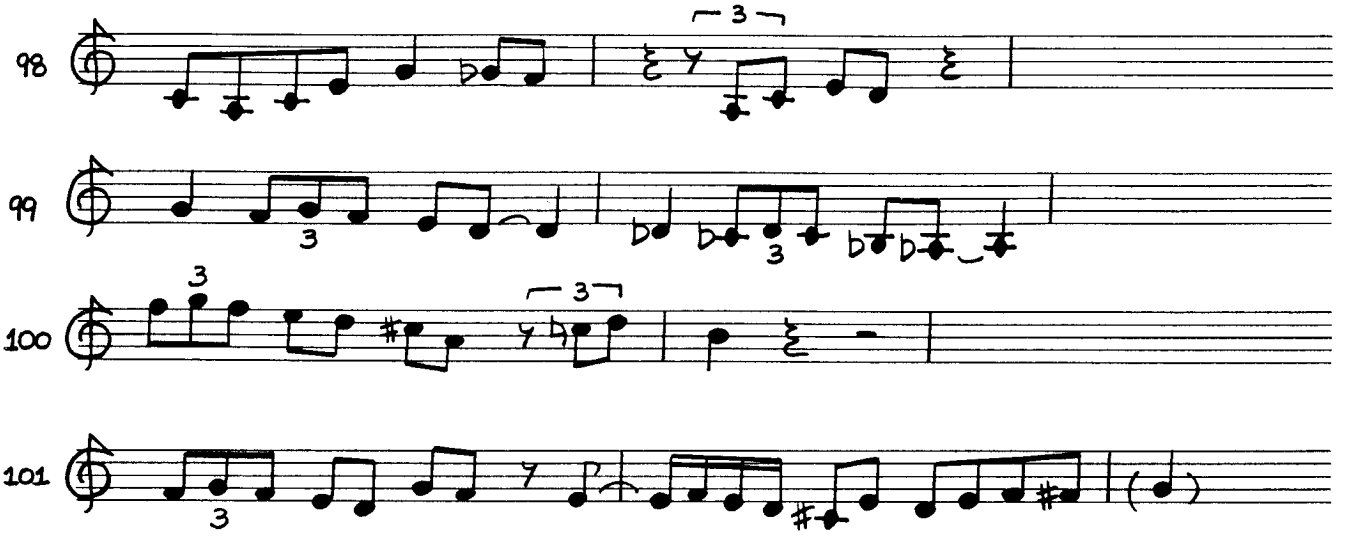
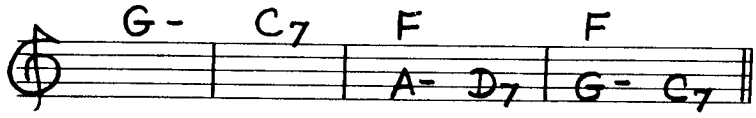


II V_7 progressions which move at the rate of two beats apiece should also be practiced using all of the one measure per change strategies. One of the more common uses of the II V_7 progression moving at two beats apiece occurs in the much used III VI | II V_7 progression, which is the subject of the next chapter.

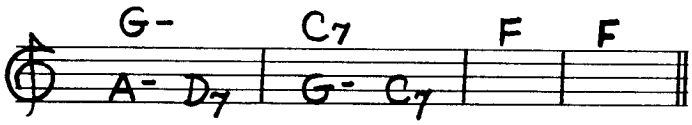
Chapter 2

THE III VI II V PROGRESSION IN BEBOP

The sequence of minor 7th chord resolving to dominant 7th chord moving down by whole steps at the rate of two beats per chord is one of the most frequently used sequences in all of jazz and popular music. This sequence can be found in virtually any conventional standard or bebop tune, and is often used as a turnback in the blues (as in the following example)

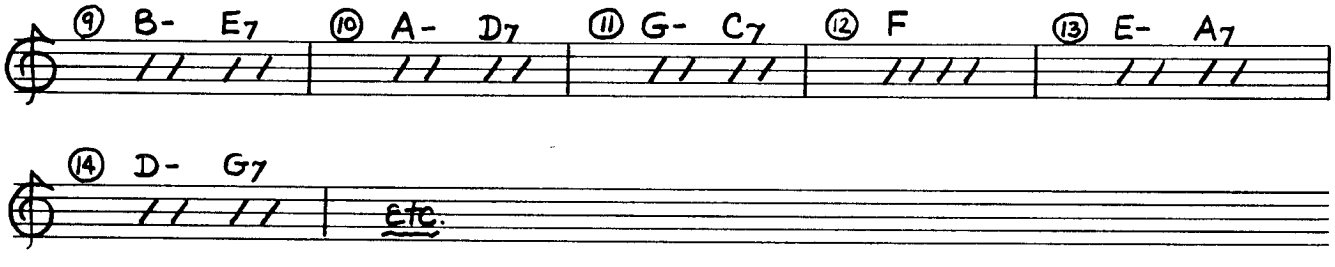


as the penultimate sequence of changes in a pop tune (as in the following example)

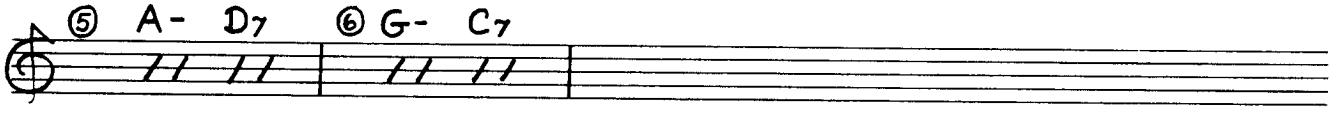


and in many tunes in which this sequence is indigenous (as in the following examples).

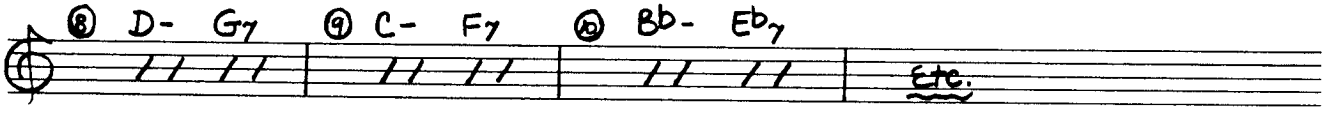
"All God's Children Got Rhythm"



"Joy Spring"



"Moment's Notice"



A LIST OF TUNES WHICH USE THE III VI II V PROGRESSION

The following is a random list of tunes which use (or can use) the III VI | II V_7 progression.

1. "All God's Children Got Rhythm" ("Little Willie Leaps," etc.)

   measures 3 & 4
   measures 9, 10 & 11
   measures 13 & 14

2. "Confirmation"

   measures 2, 3 & 4
   measures 9, 10 & 11
   measures 14 & 15
   measures 26, 27 & 28 (in the last 8)

3. "Daahoud"

   measures 8, 9 & 10
   measures 24, 25 & 26

4. "Gertrude's Bounce"

   measures 3 & 4
   measures 11 & 12
   measures 27 & 28

5. "If I Love Again"

   measures 5 & 6
   measures 22 & 23

6. "Joy Spring"

   measures 5 & 6
   measures 13 & 14
   measures 29 & 30

7. "Kiss and Run"

   measures 3 & 4
   measures 7 & 8
   measures 11 & 12

8. "The Scene Is Clean"

   measures 1, 2 & 3
   measures 8 & 9
   measures 17, 18 & 19
   measures 24 & 25

9. "Take the 'A' Train"

   possible in measures 7 & 8

10. "Body and Soul"

    measures 4 & 5
    measures 12 & 13
    measures 28 & 29

11. "I Let a Song Go Out of My Heart"

possible in measures 7 & 8

12. "Sophisticated Lady"

measures 19 & 20

13. "Have You Met Miss Jones"

measures 29 & 30

14. "My Foolish Heart"

measures 2 & 3
measures 18 & 19

15. "I Can't Get Started"

measures 7 & 8
measures 23 & 24

16. "It Might As Well Be Spring"

measures 22 & 23

17. "Speak Low"

measures 13 & 14

18. "I've Grown Accustomed To Her Face"

measures 14 & 15
measures 18 & 19

19. "Old Devil Moon"

measures 45 & 46

20. "Our Love Is Here To Stay"

measures 9 & 10
measures 25 & 26

21. "My Funny Valentine"

measures 30, 31 & 32

22. "Imagination"

measures 7 & 8

23. "Everything Happens To Me"

measures 6 & 7
measures 14 & 15
measures 30 & 31

24. "Like Someone In Love"

measures 29 & 30

29. "I Should Care"

measures 17, 18 & 19

30. "Personality"

measures 4 & 5
measures 6 & 7
measures 28 & 29
measures 30 & 31

31. "But Beautiful"

measures 29 & 30

32. "You've Changed"

measures 7 & 8

33. "Yardbird Suite"

possible in measures 7 & 8

34. "Dewey Square"

possible in measures 7 & 8

35. "Back Home Again in Indiana"

measures 29 & 30

36. "How High the Moon" ("Ornithology," etc.)

measures 29 & 30

37. "I Got Rhythm" tunes

measures 3 & 4
measures 7 & 8

38. "St. Thomas"

measures 2 & 3
possible in measures 6 & 7

39. "Along Came Betty"

measures 19 & 20

40. "Whisper Not"

measures 30 & 31

41. "I Remember Clifford"

measures 13 & 14
measures 29 & 30

42. "Get Happy"

measures 17, 18 & 19
measures 21, 22 & 23

43. "Dolphin Dance"

measures 27, 28, 29 & 30

44. "Meditation"

measures 53 & 54

45. "Autumn Leaves"

measures 27 & 28

46. "Blues for Alice" (any blues using "Bird" changes)

measures 2, 3 & 4
measures 11 & 12

47. "Ceora"

measures 15 & 16

48. "Days of Wine and Roses"

measures 13 & 14
measures 29 & 30

49. "Gentle Rain"

measures 5 & 6
measures 21 & 22
measures 31 & 32

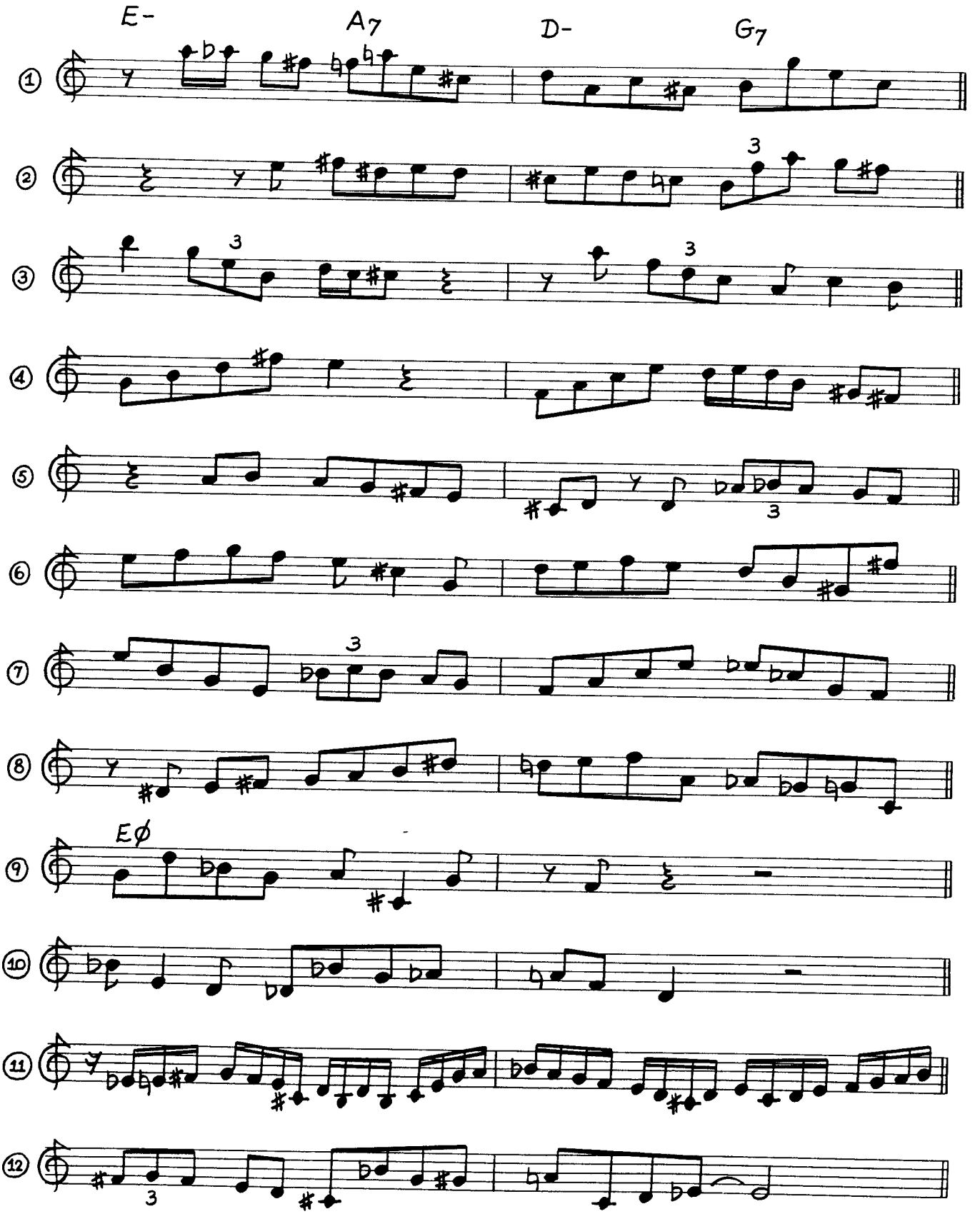
50. "Moment's Notice"

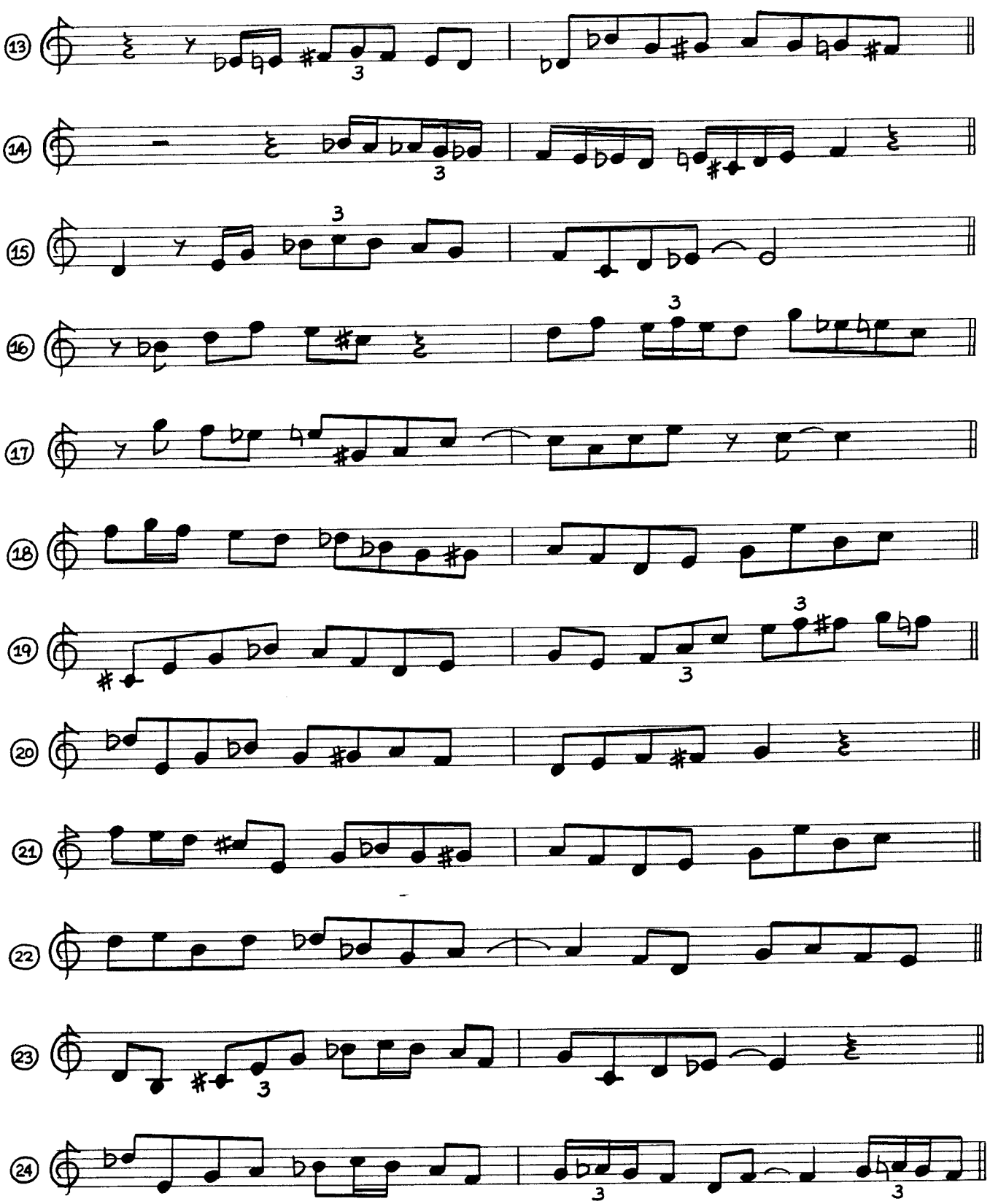
measures 8, 9 & 10
measures 24, 25 & 26

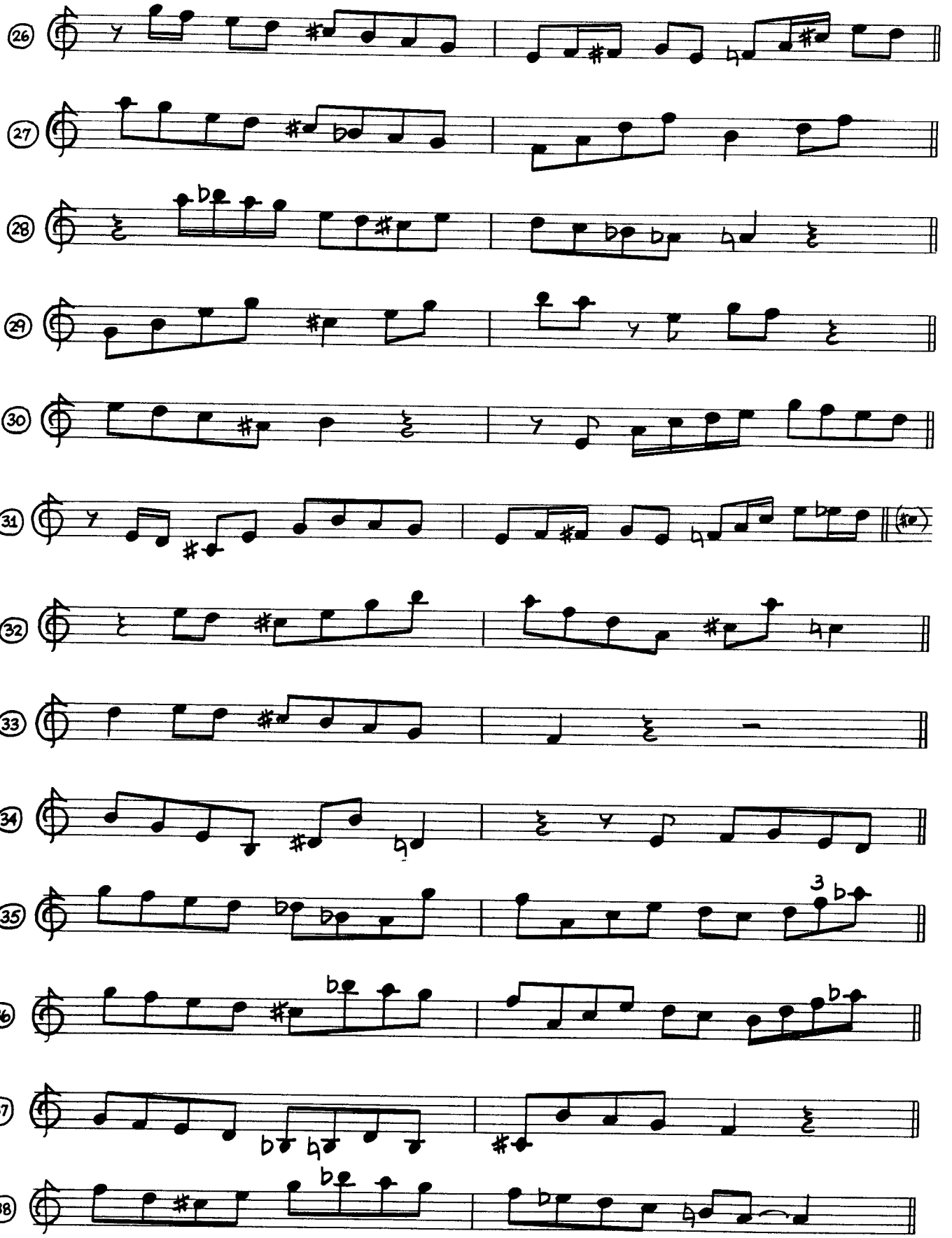
51. "My Little Suede Shoes"

measures 2 & 3
measures 6 & 7
measures 9 & 10
measures 13 & 14
measures 18 & 19
measures 22 & 23
measures 24 & 25
measures 30 & 31

100 III VI | II V Patterns



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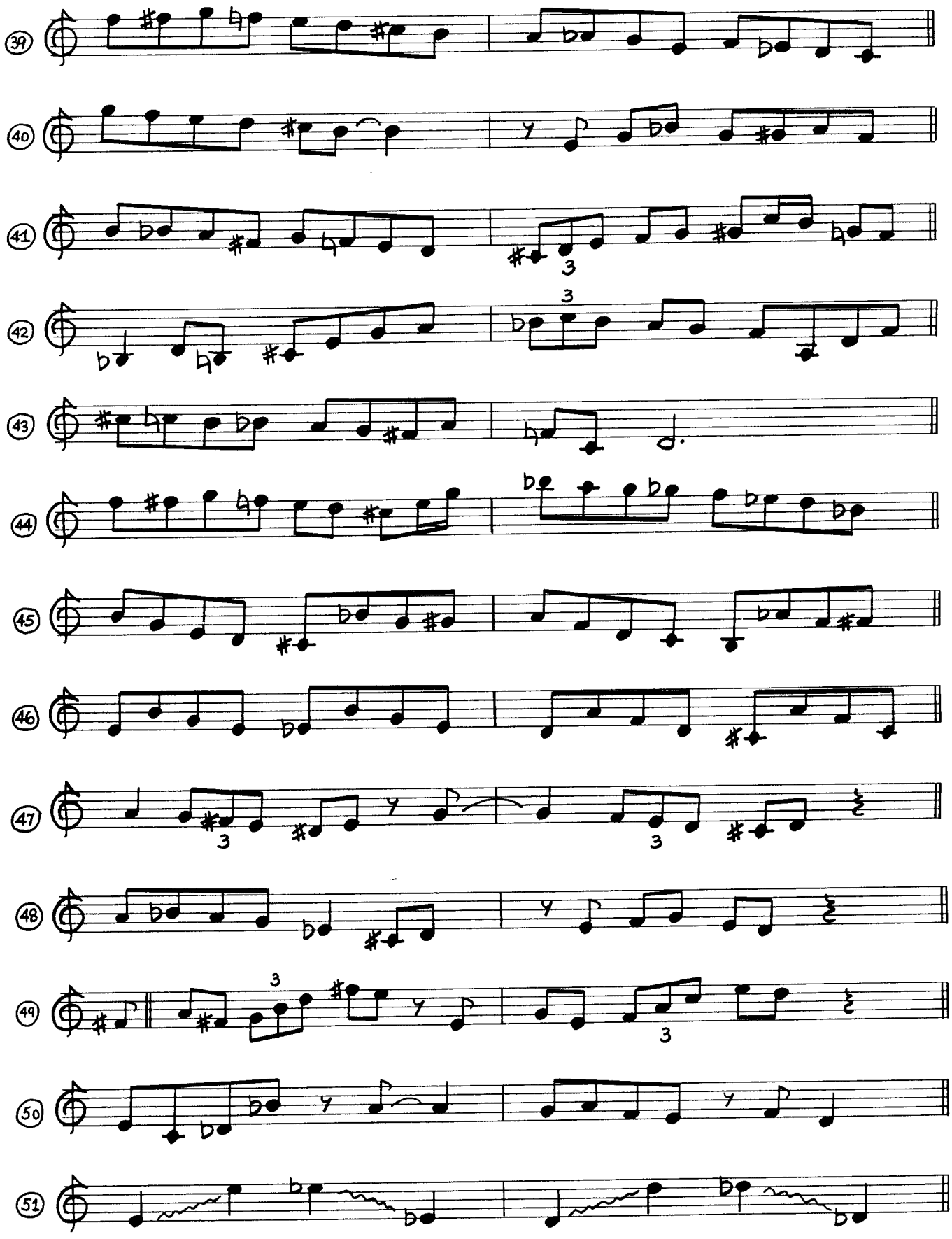
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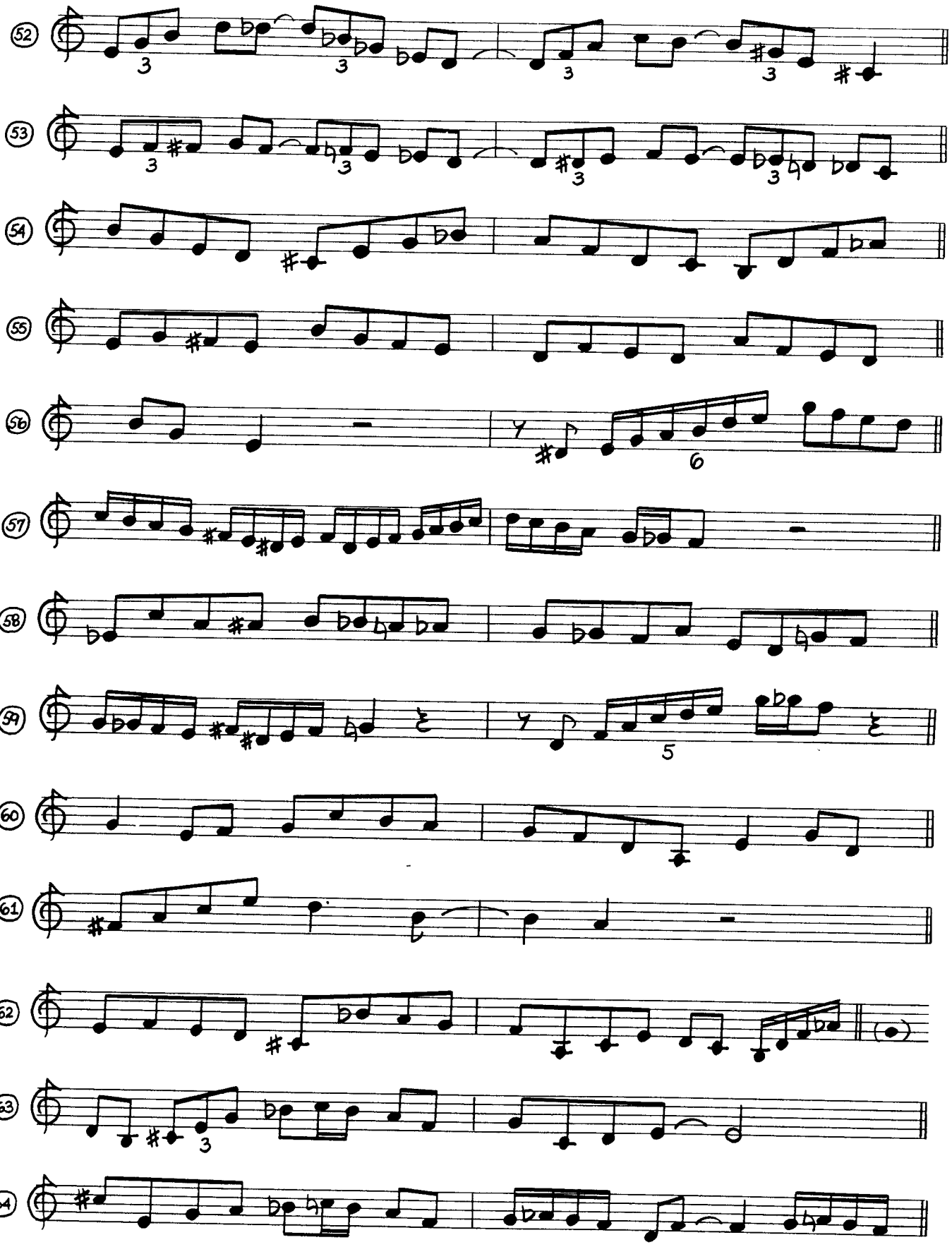
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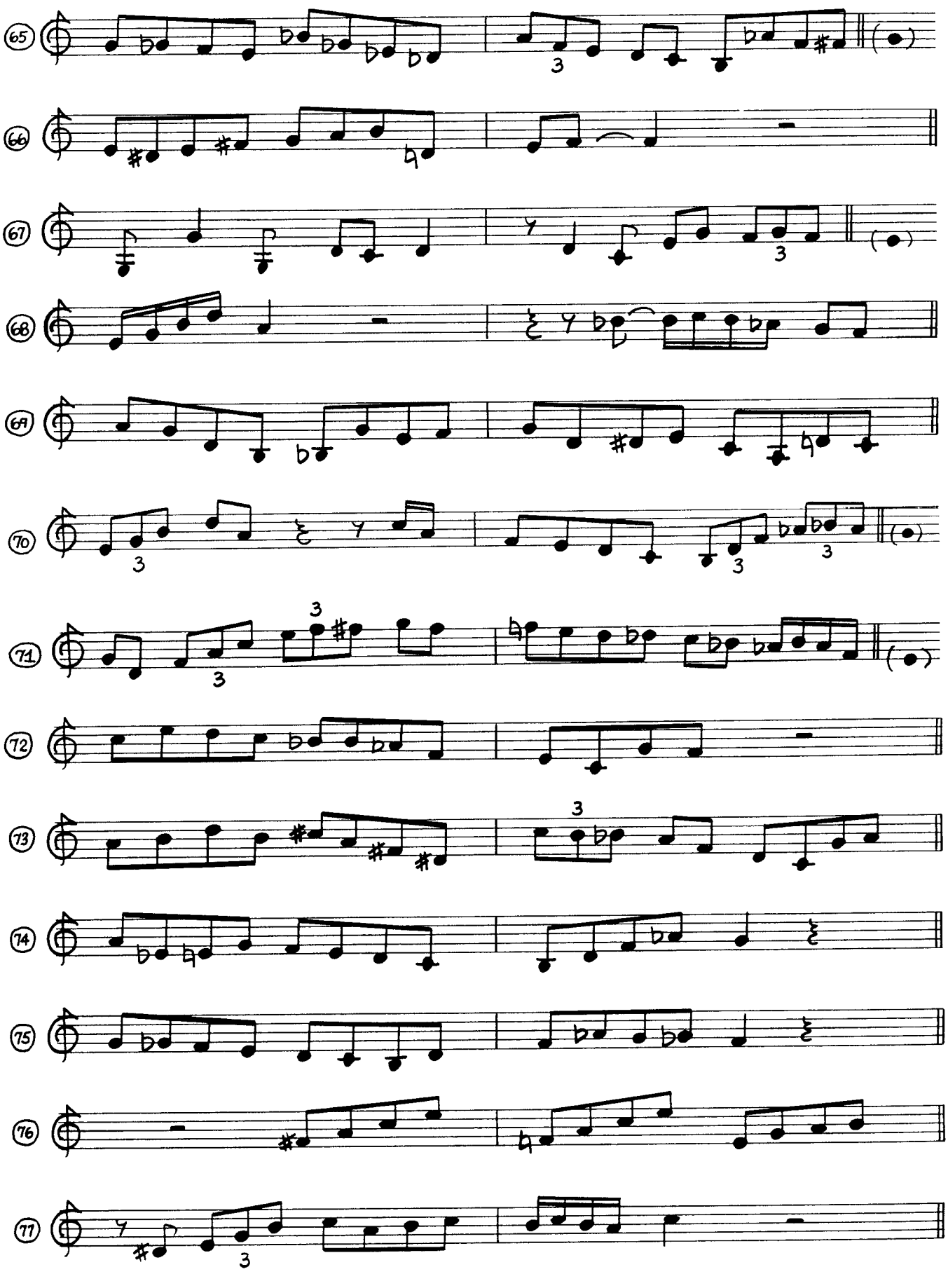

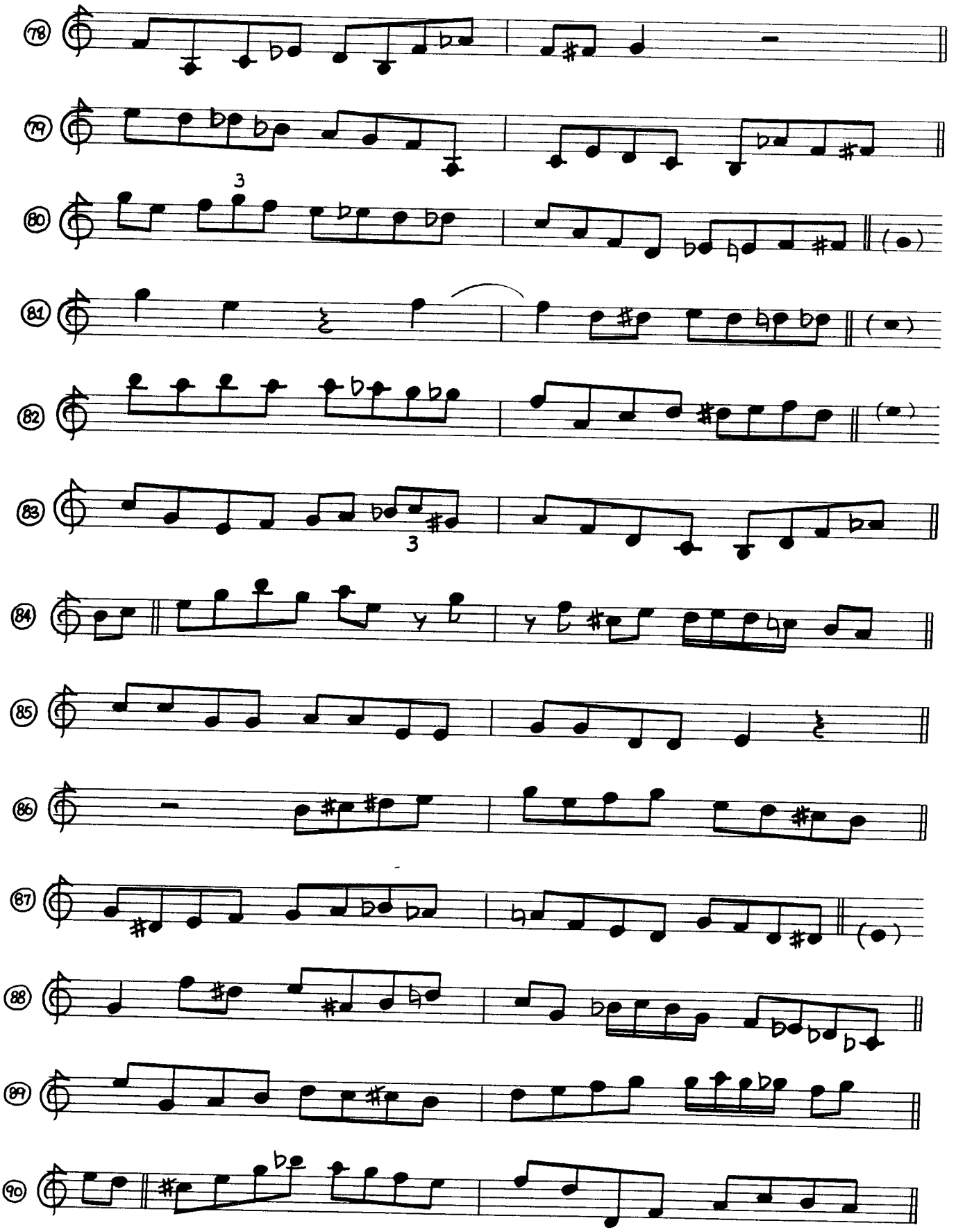

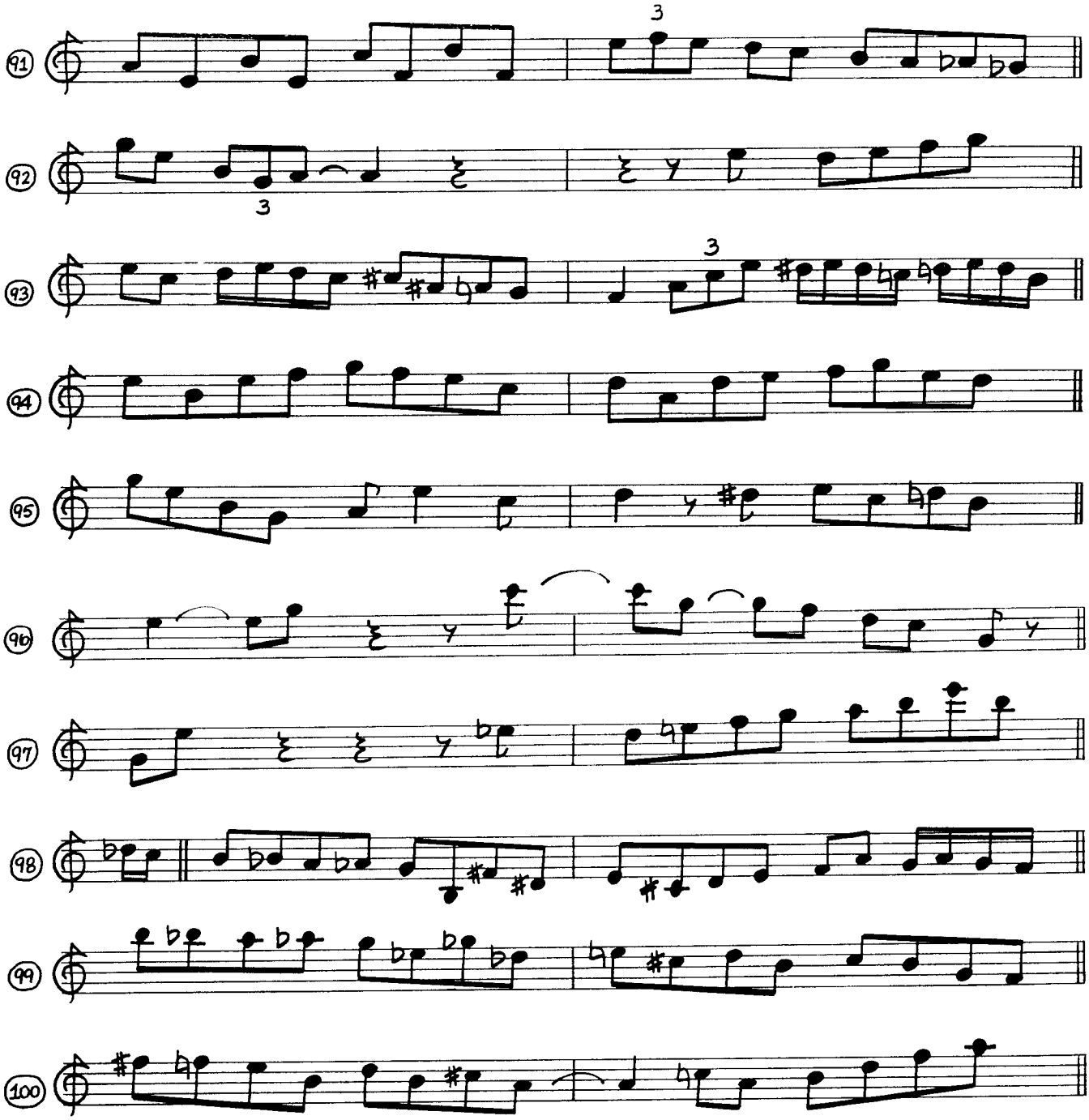
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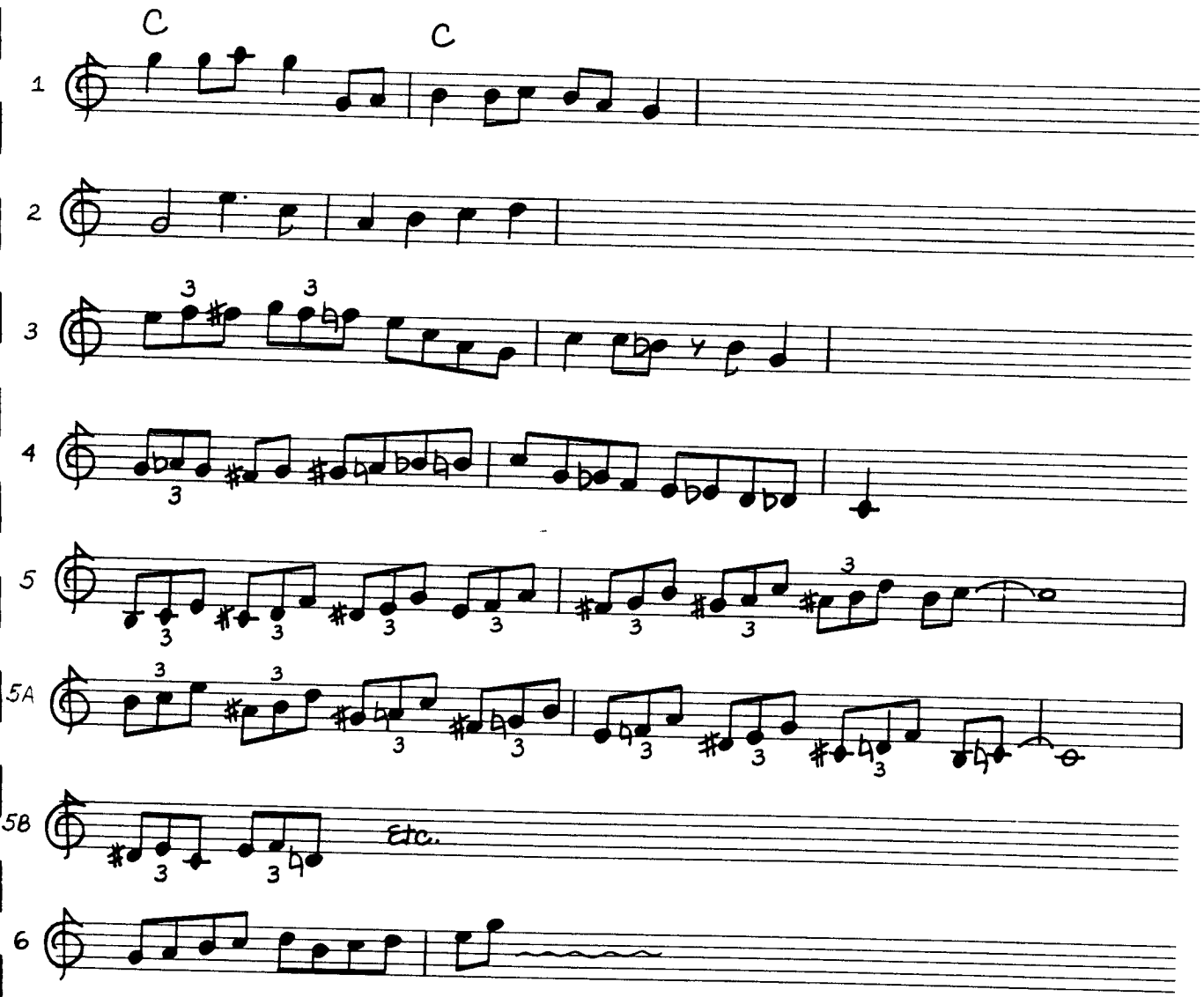
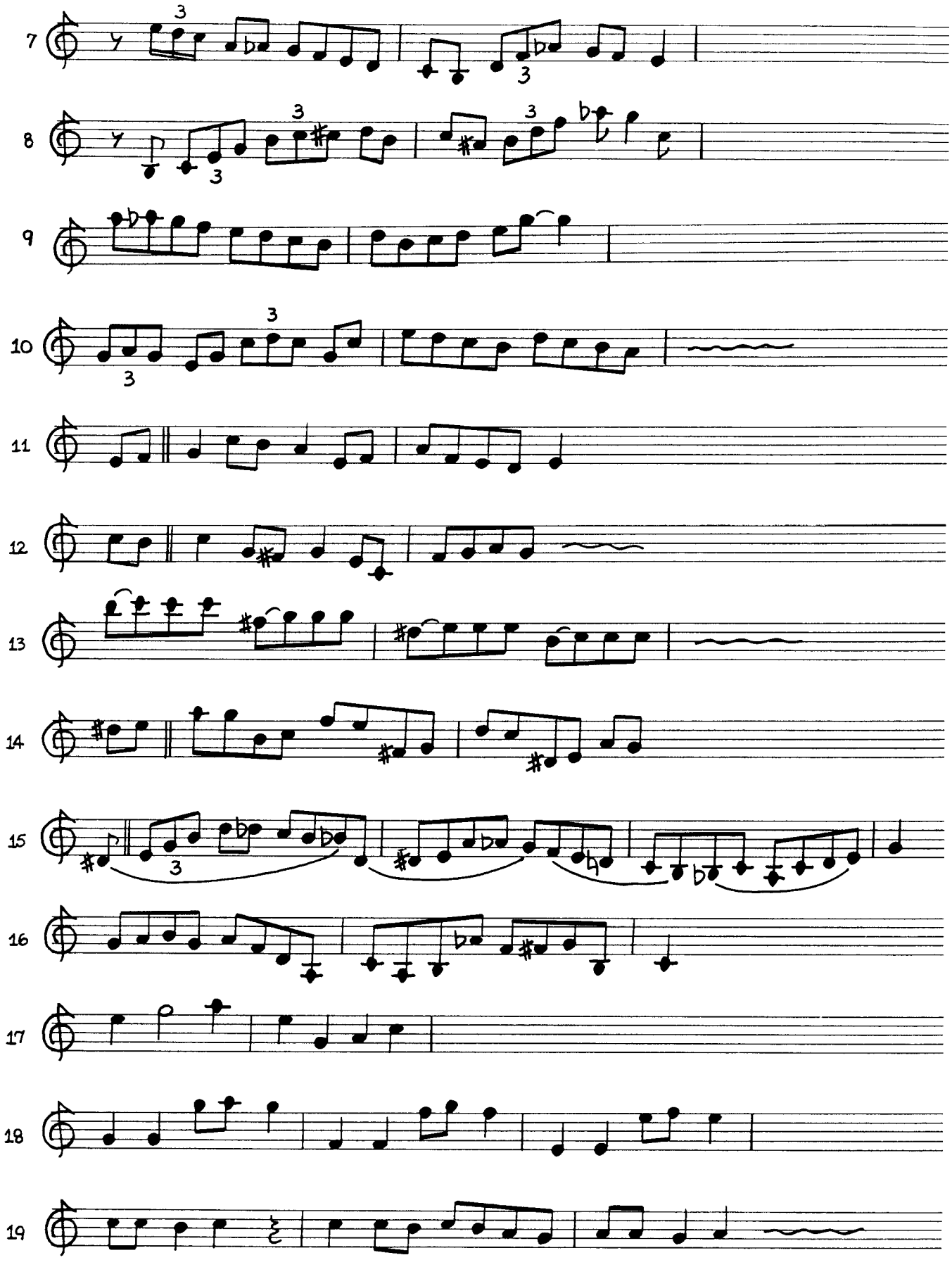
Chapter 3

THE MAJOR CHORD

The patterns in this chapter are patterns which, since the bebop era, have emerged as virtually public domain. They are musical ideas drawn from the playing of almost every major figure from the bebop era and subsequent periods. The reader is encouraged to familiarize himself with all of the patterns, ultimately settling on a select number of particularly attractive ideas to be committed to memory and then learned in all keys and at all tempos. Keep in mind that the use of these patterns and all other pre-set materials should never become an end in itself; once internalized, they should simply provide points of departure.

100 Public Domain Major Patterns

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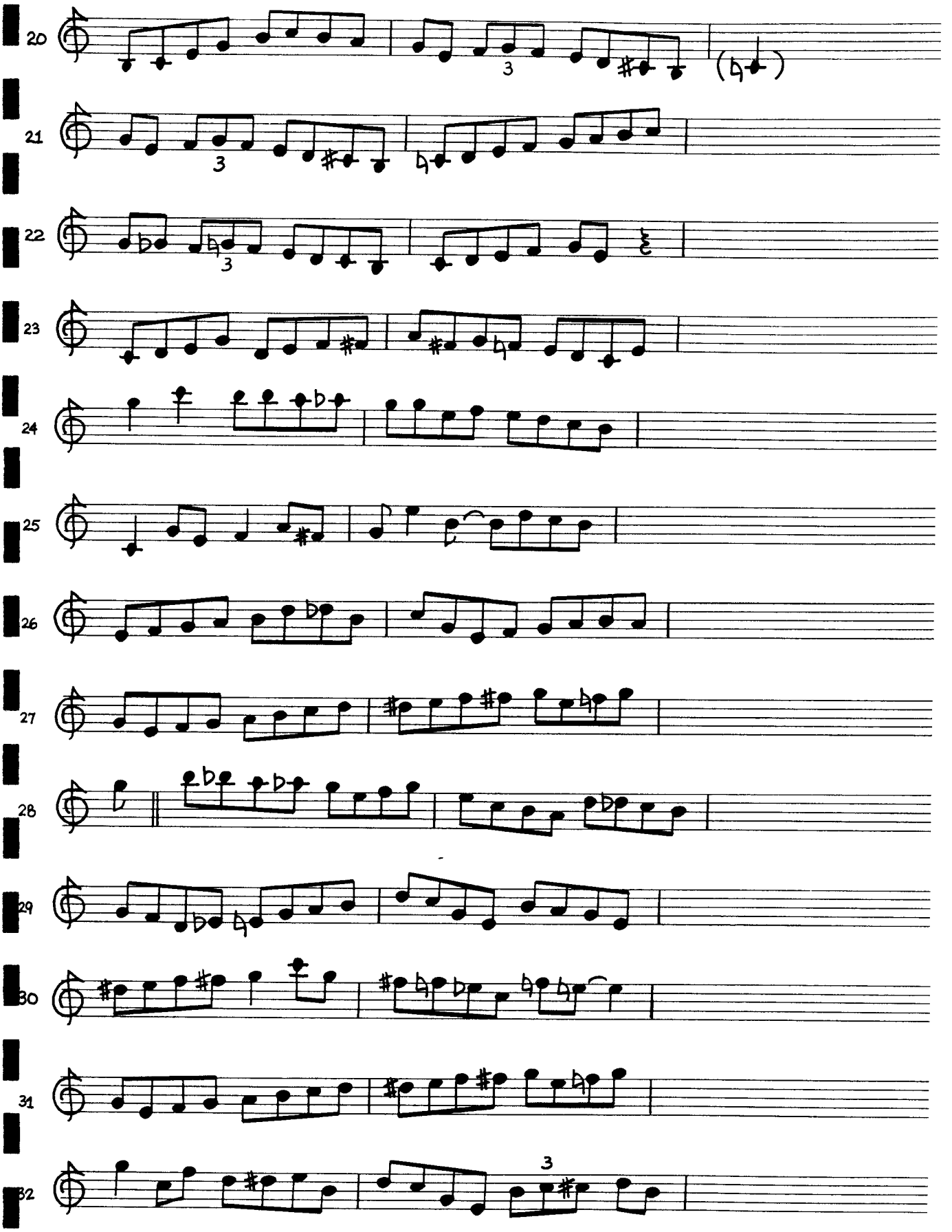
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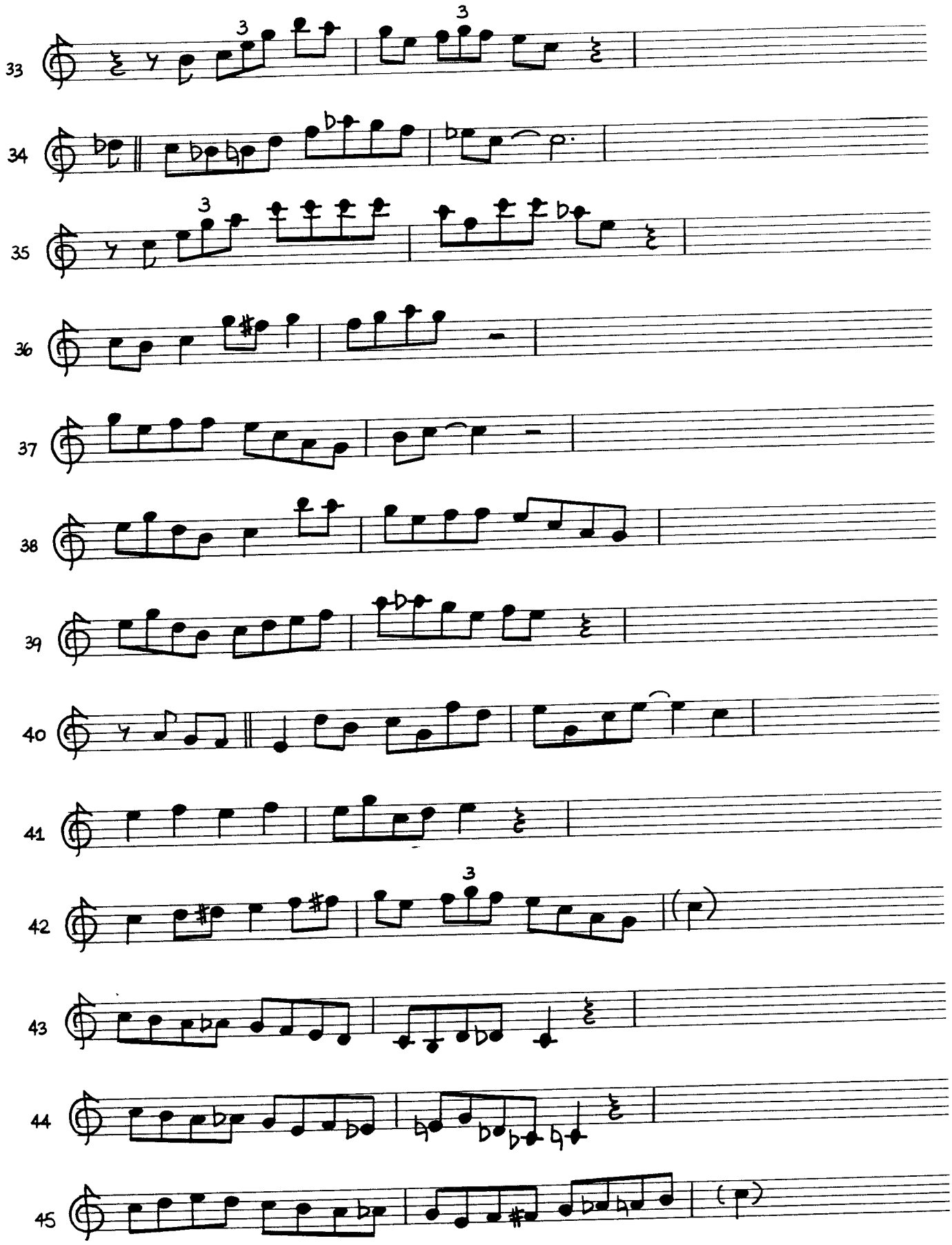
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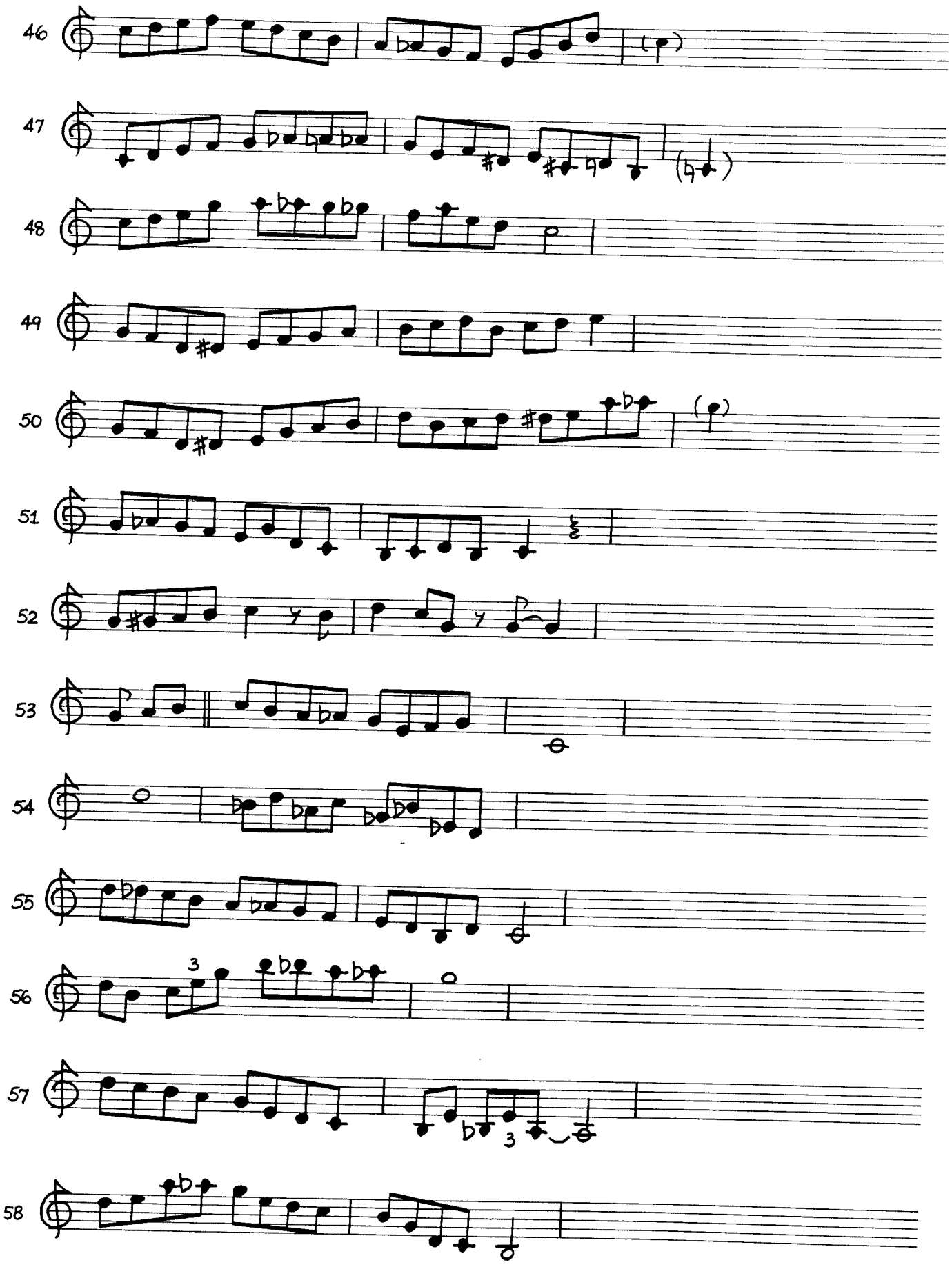
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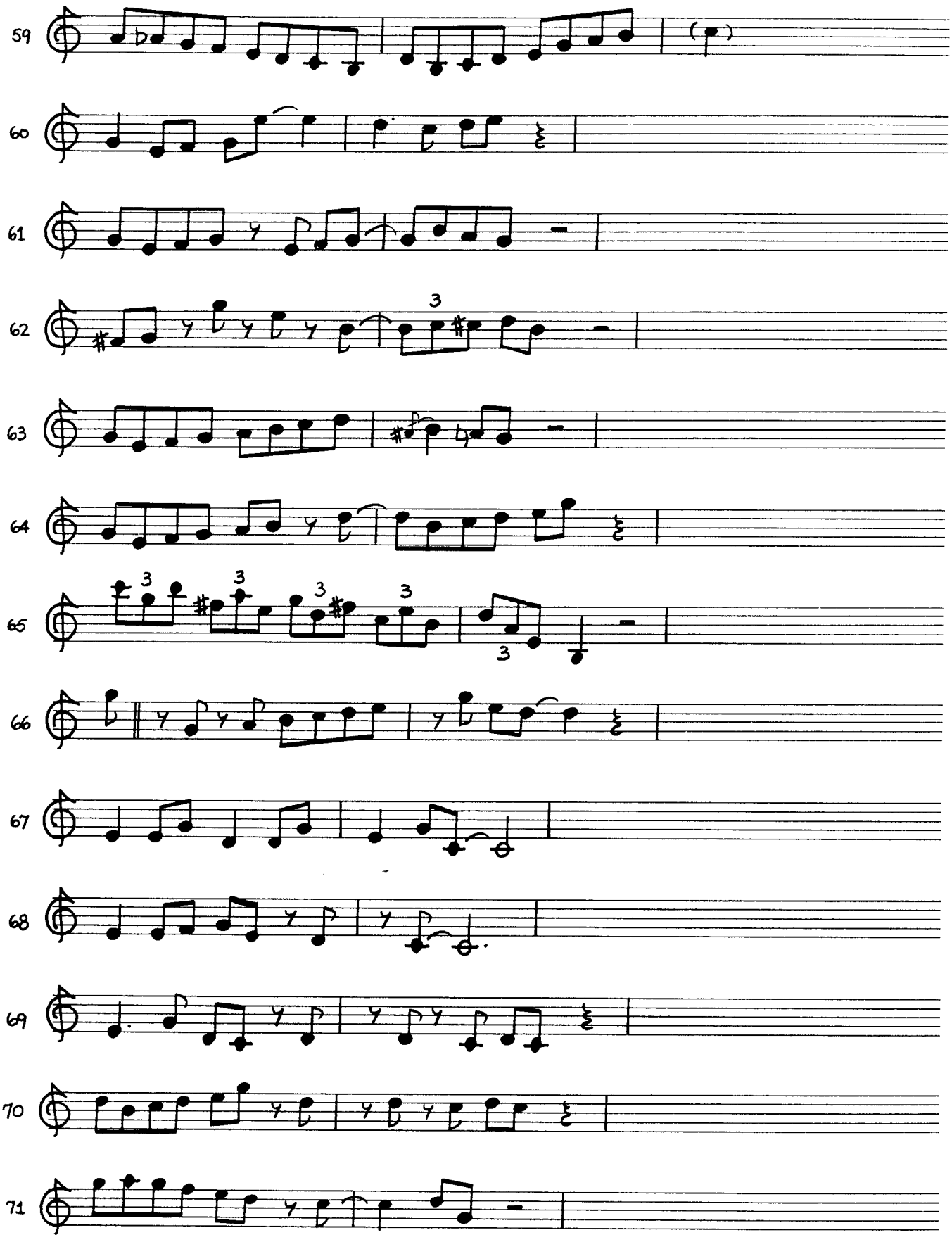
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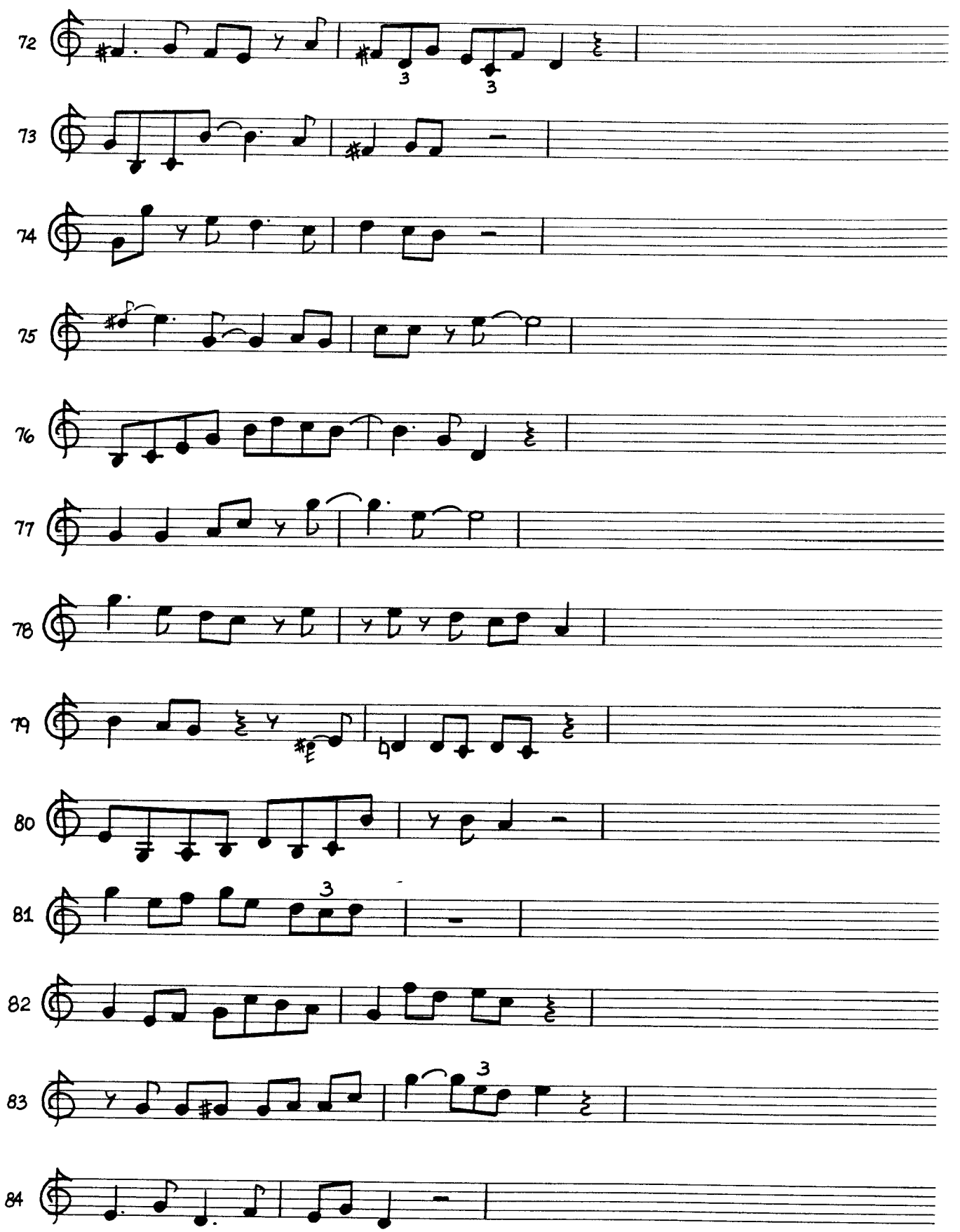
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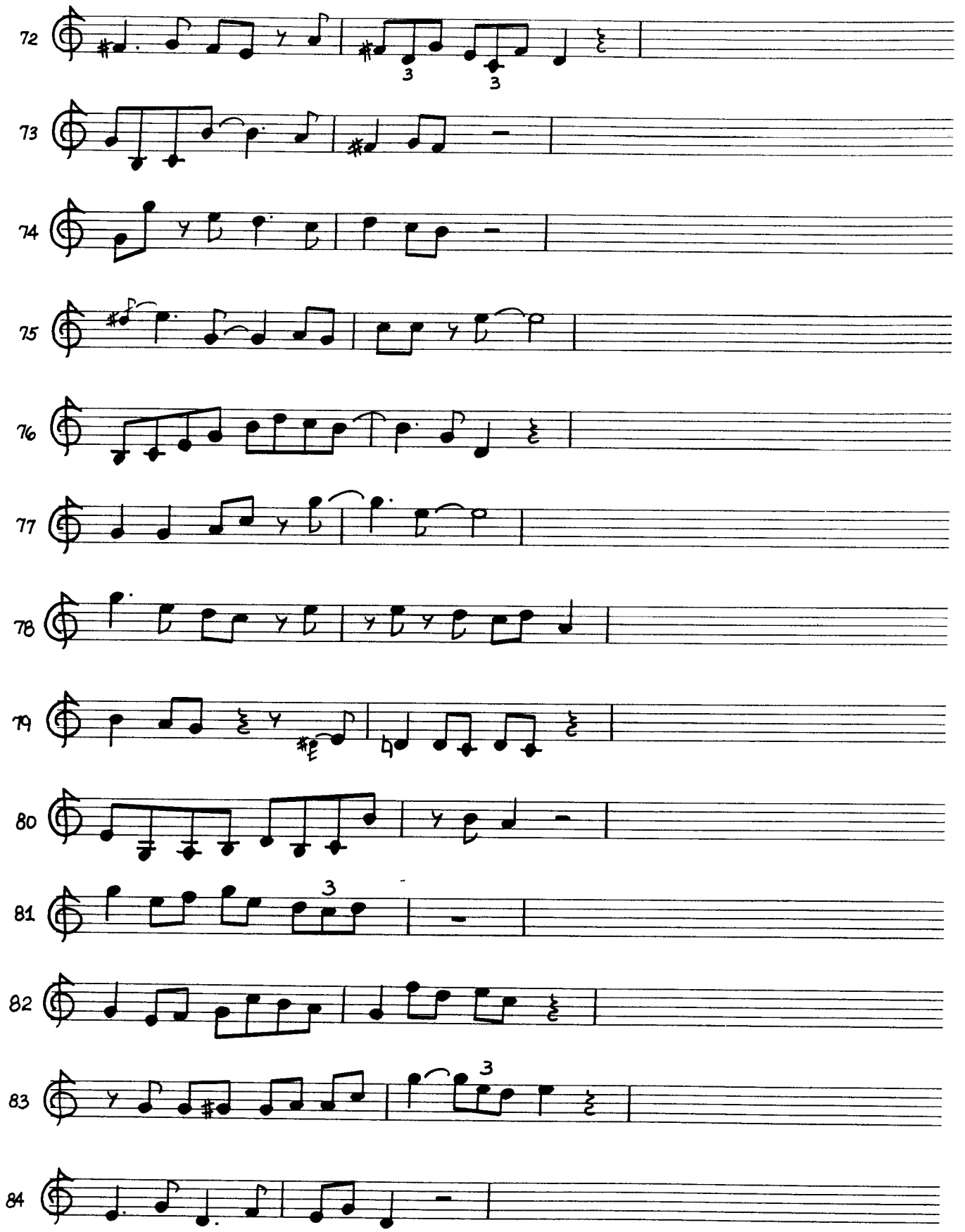
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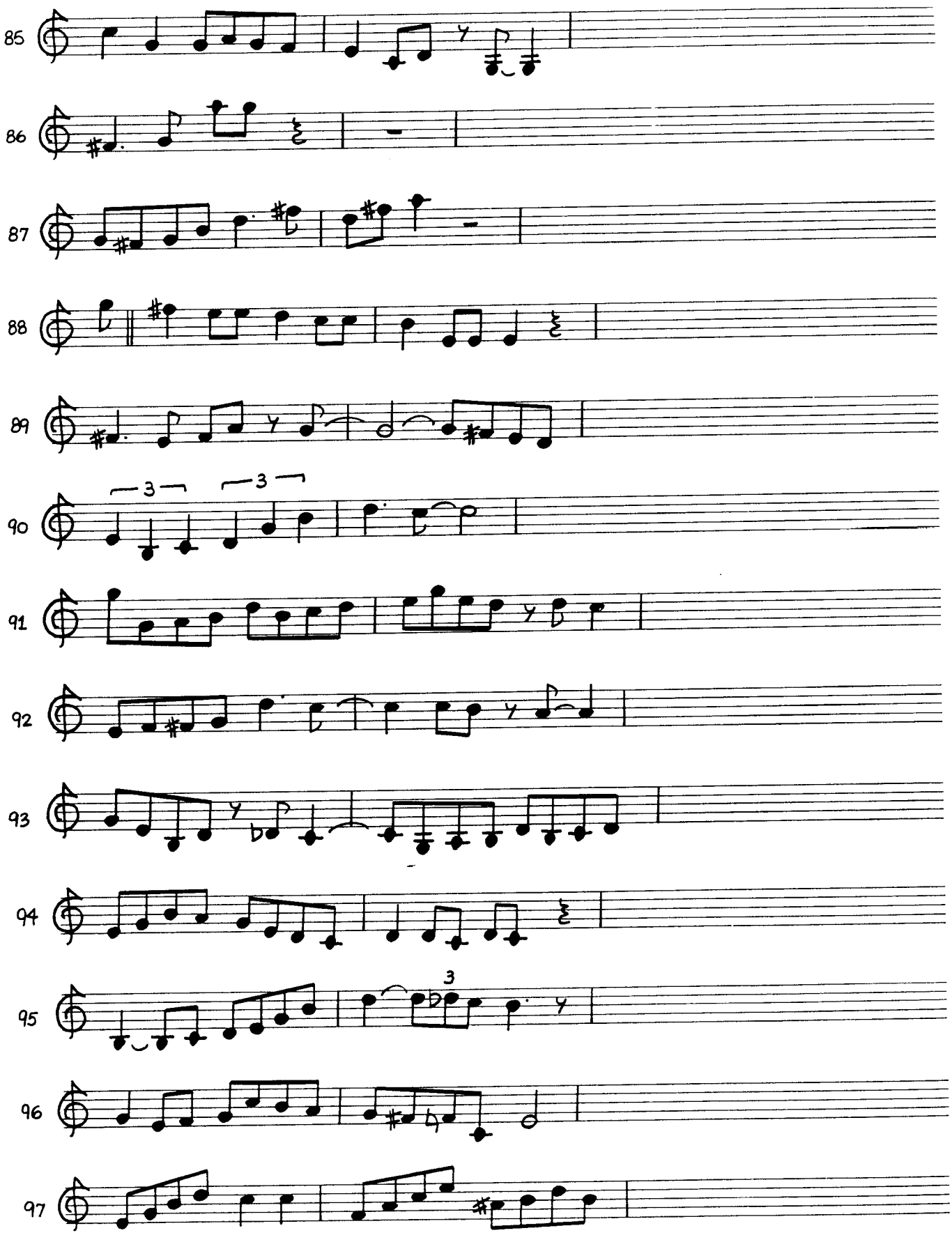
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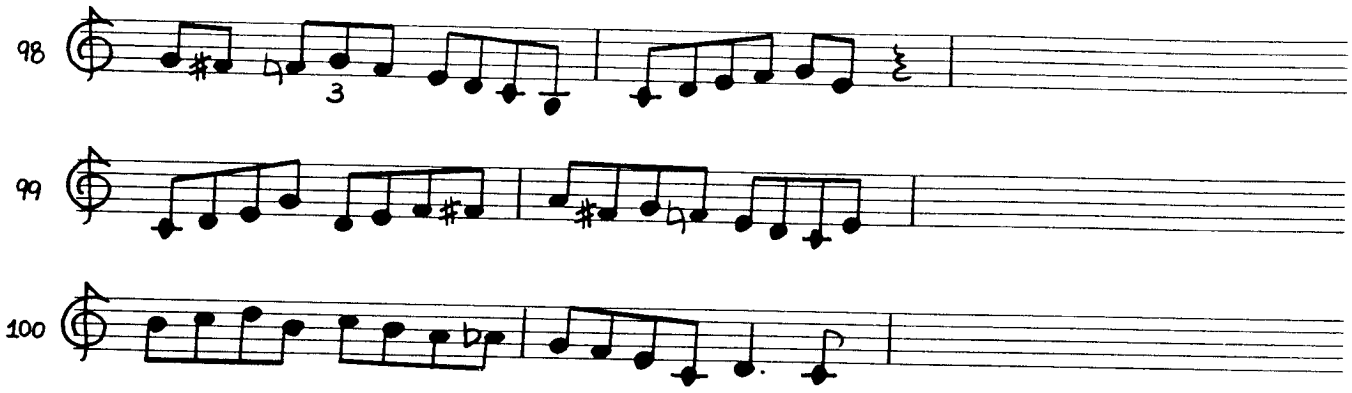


Also the following quotes:

1. "Country Gardens"
2. "The William Tell Overture"
3. "Habanera" from *Carmen*
4. "The Golddiggers' Song"
5. other bebop tunes
6. "High Society"
7. "Don't Be That Way"
8. "Buttons & Bows"
9. "A Bushel and a Peck"
10. "Cocktails for Two"
11. "Kerry Dance"
12. "I'll Remember April"
13. pop tunes
14. "Minute Waltz"

Chapter 4

THE II V_7 PROGRESSION IN MINOR

Although the regular II V_7 progression is often used in a minor key, players such as Dizzy, Bird, J.J., and Bud Powell will more often use a half diminished chord (ϕ) followed by some sort of altered dominant (b9, #9, etc.). The examples in this chapter are taken from the recorded literature and should be practiced in the same ways as the major II V_7s.

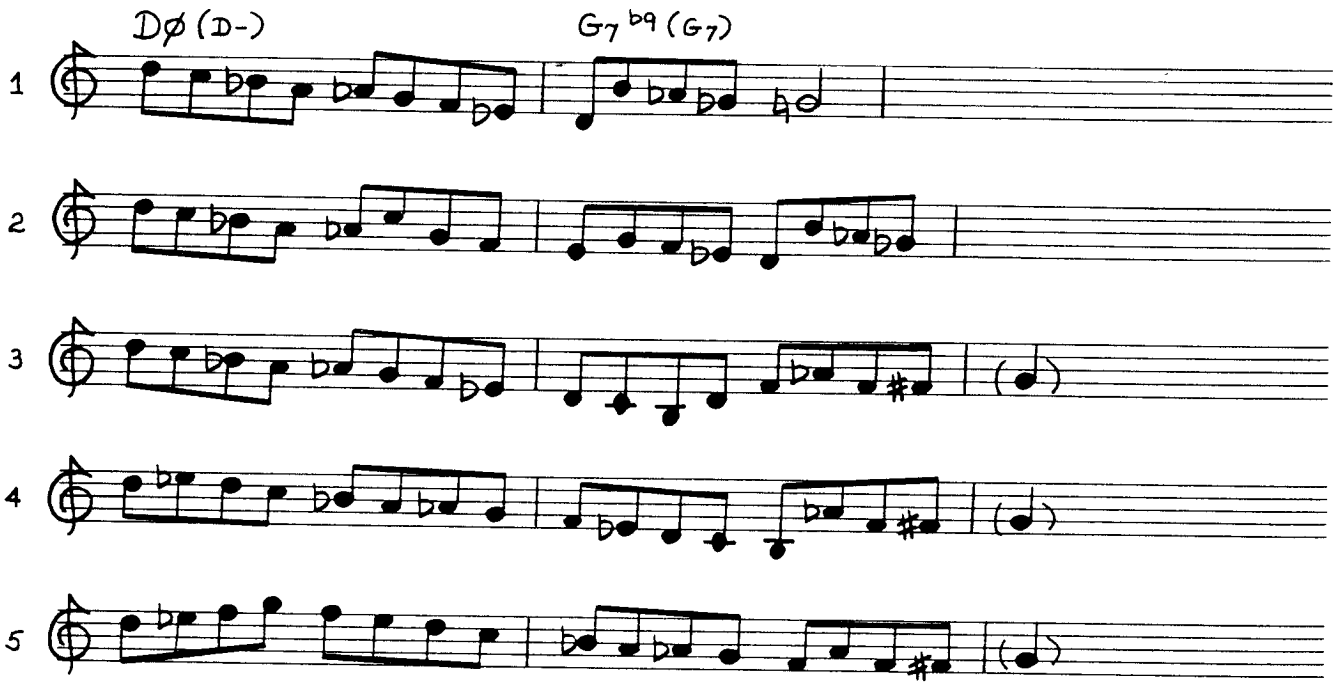
Very often, even when not specified, bebop players will use a minor II V_7 on the III of the key if it is followed by the II V_7, as in the following example:

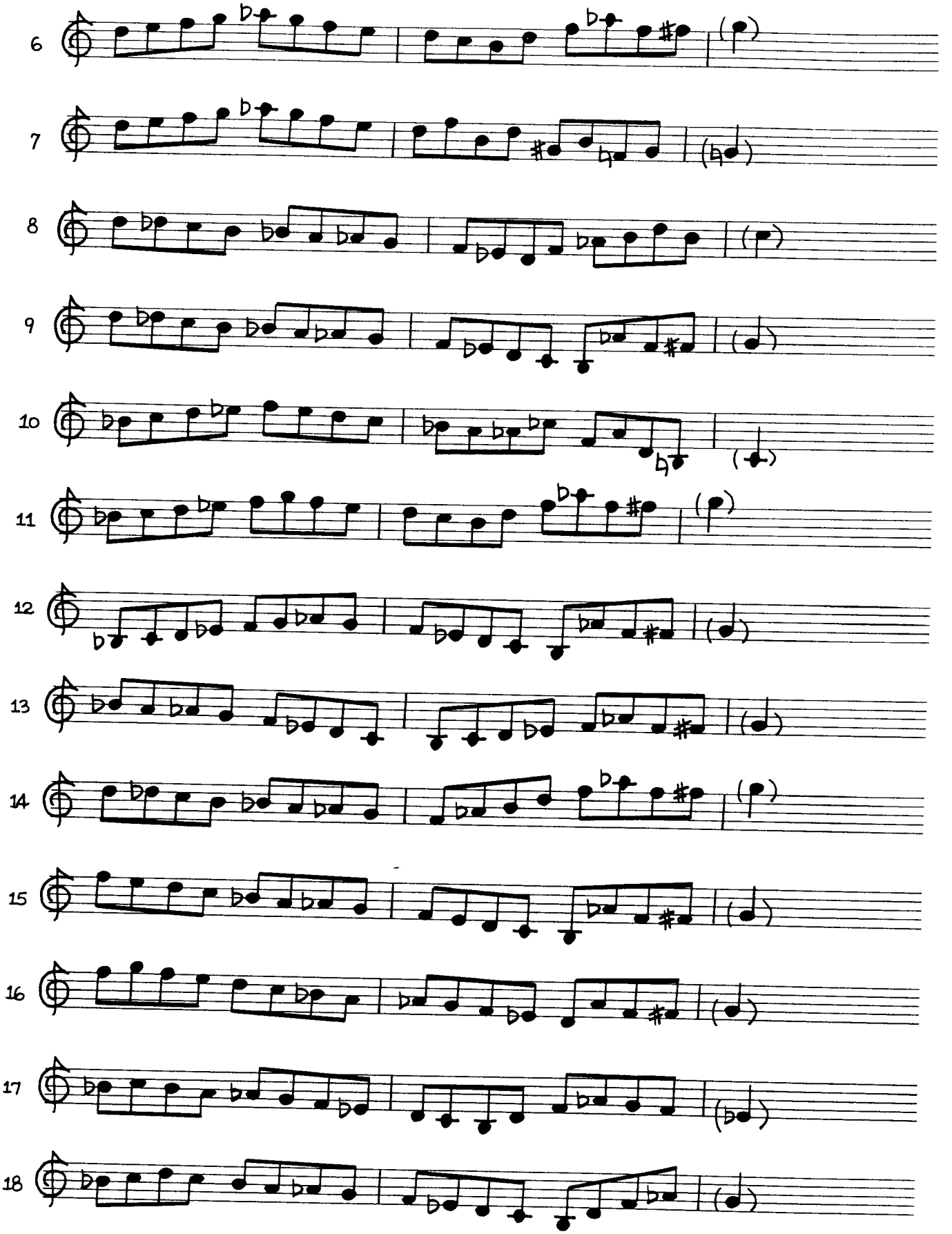
$$D\phi \mid G_7{}^{\#9} \mid C\text{-} \mid F_7 \mid B\flat\,\Delta \mid B\flat\,\Delta$$

Some tunes on which this is commonly done are:

1. "Stella By Starlight" (6 measures from the end)
2. "The Nearness of You" (6 measures from the end)
3. "I Love You" (6 measures from the end)
4. "Speak Low" (6 measures from the end)
5. "Soul Eyes" (6 measures from the end)
6. "Valse Hot" (6 measures from the end)
7. "Along Came Betty" (6 measures from the end)
8. "Stablemates" (6 measures from the end)
9. "Are You Real" (6 measures from the end)
10. "I'll Remember April" (6 measures from the end)

Some II V_7 Patterns in Minor

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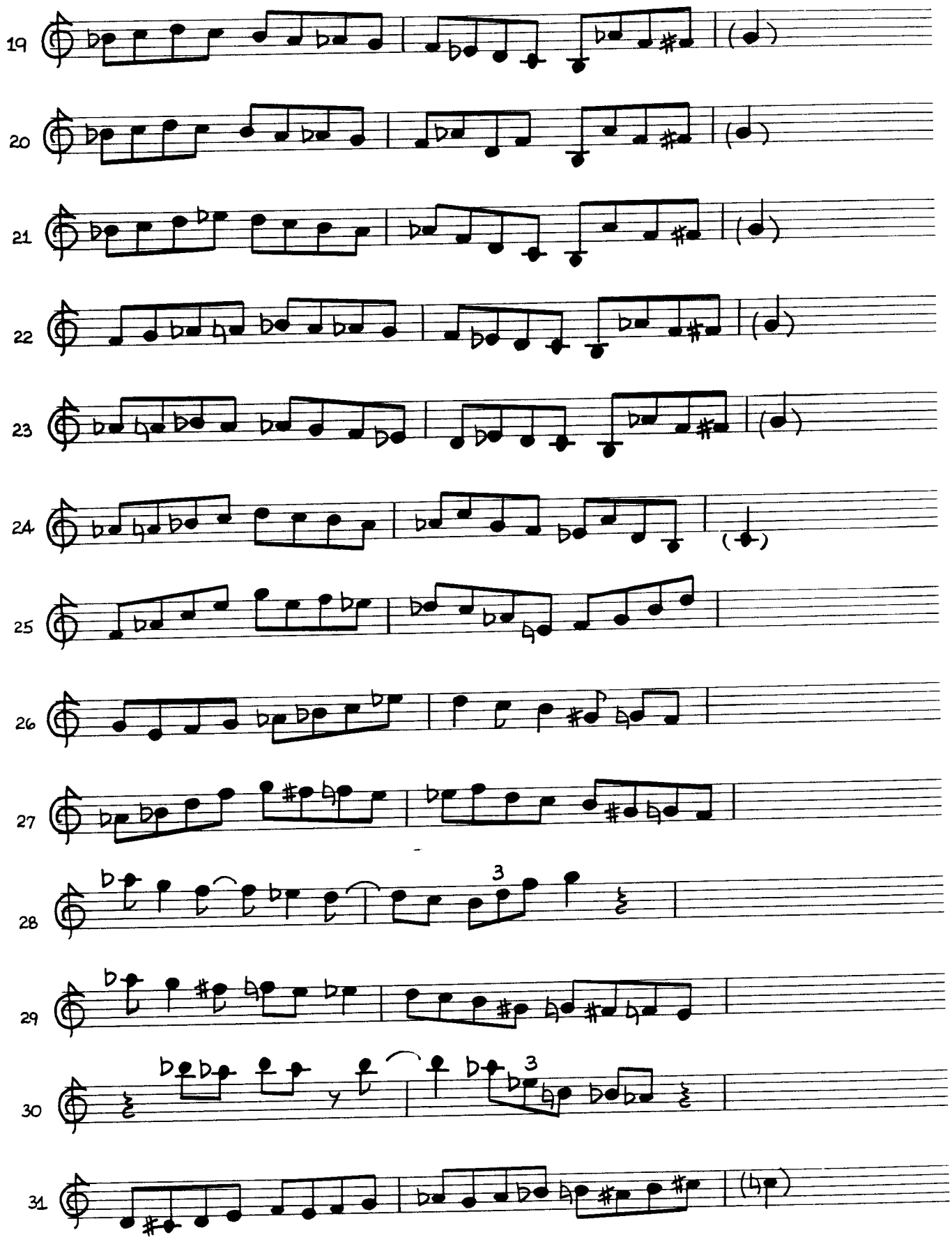
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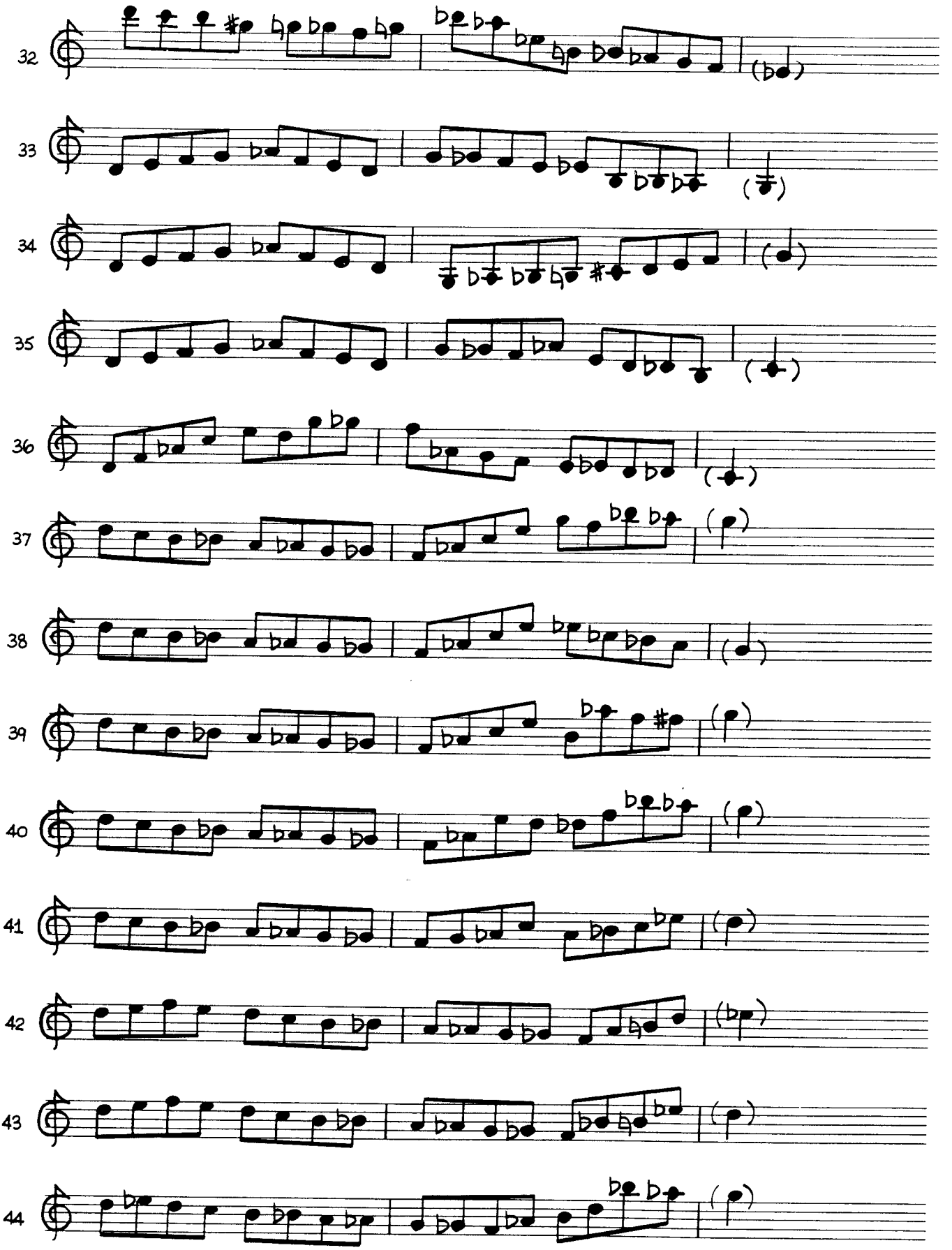
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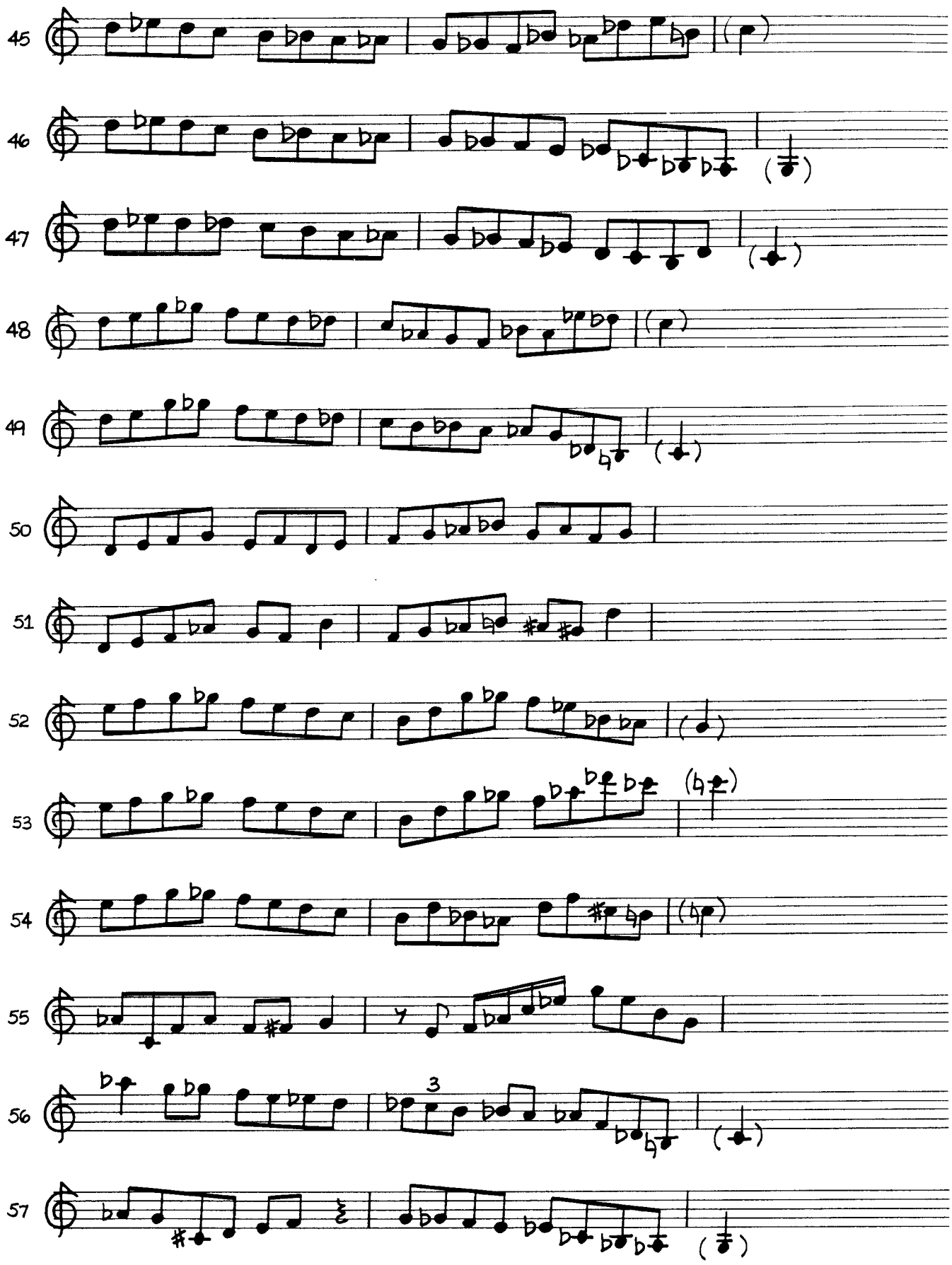
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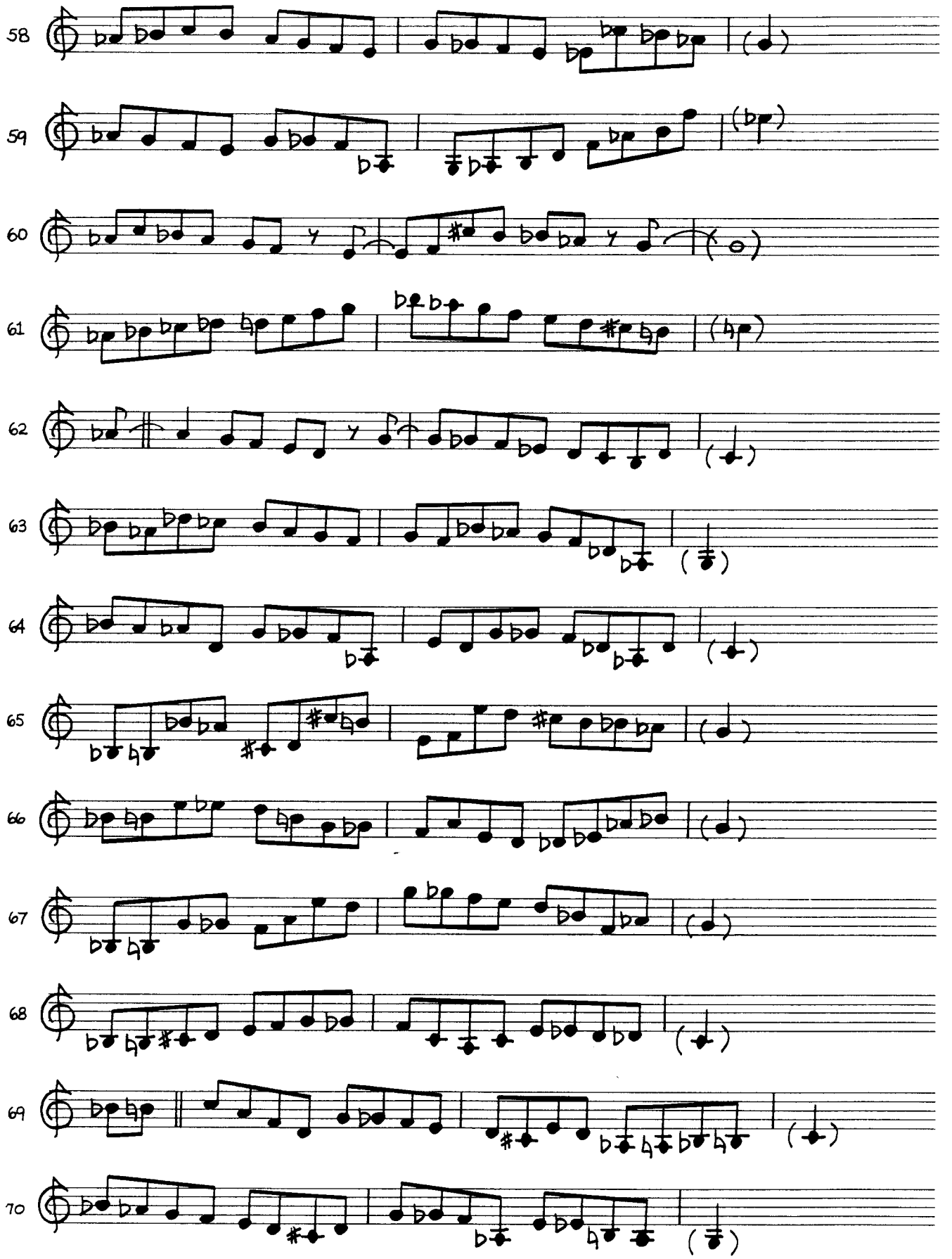
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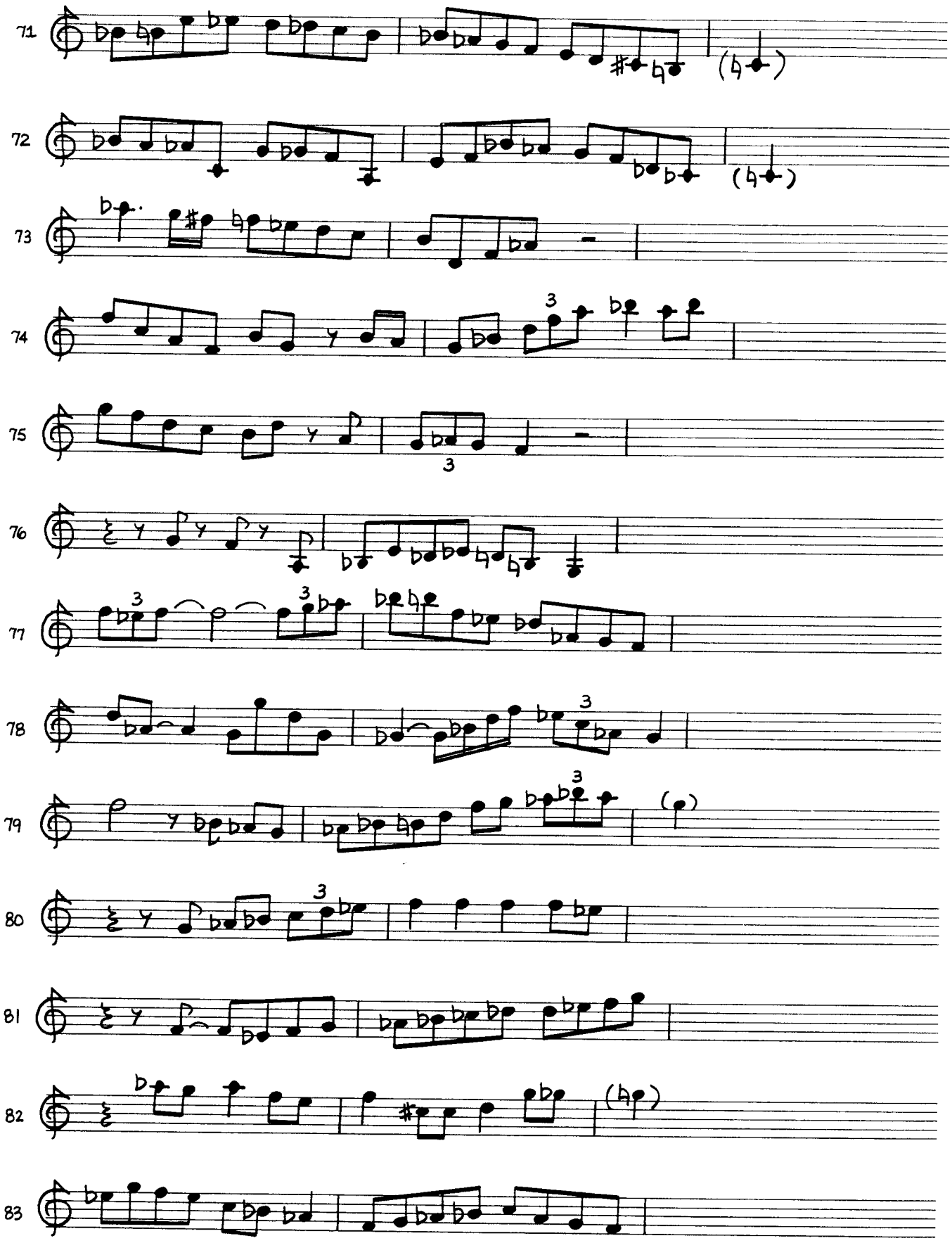
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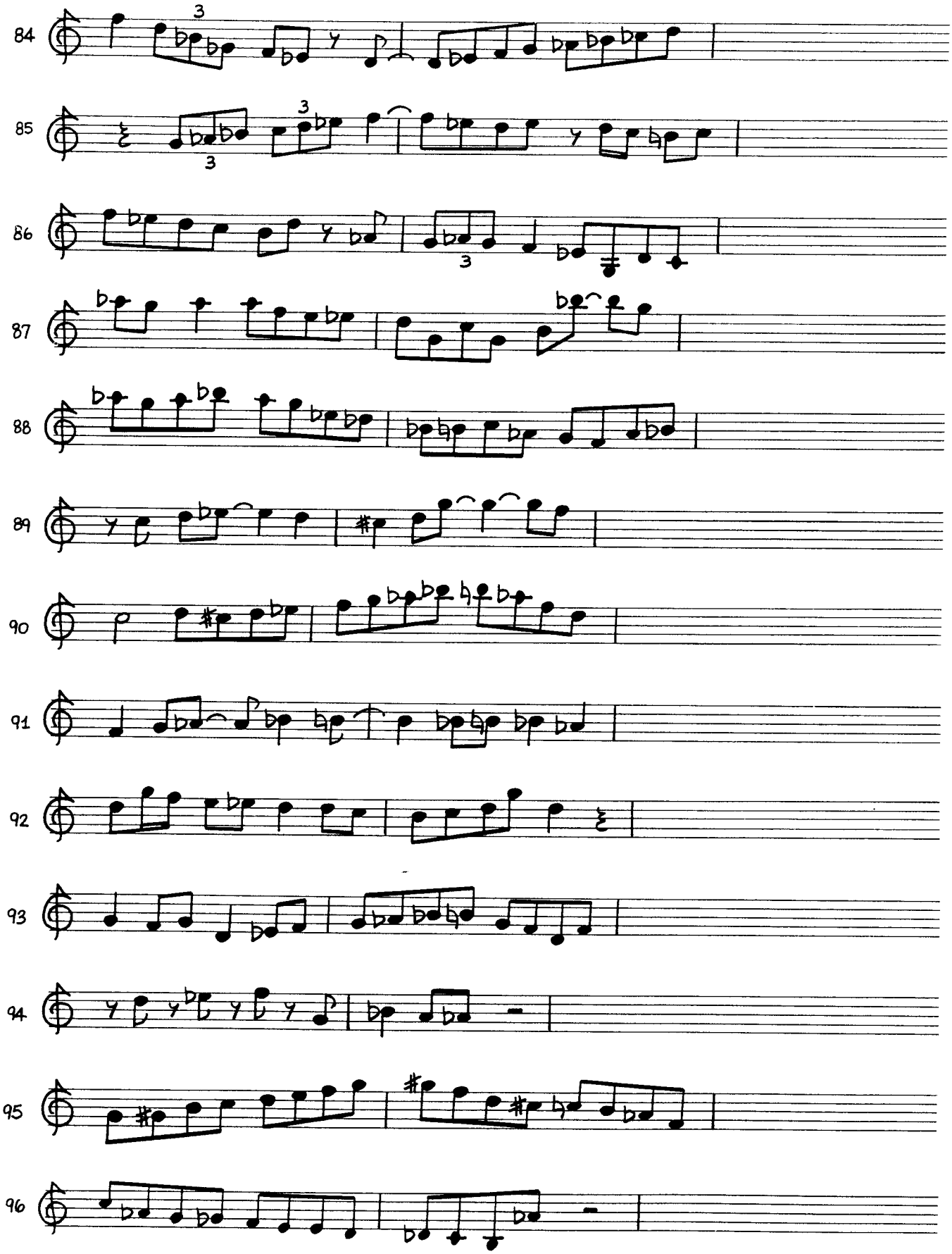
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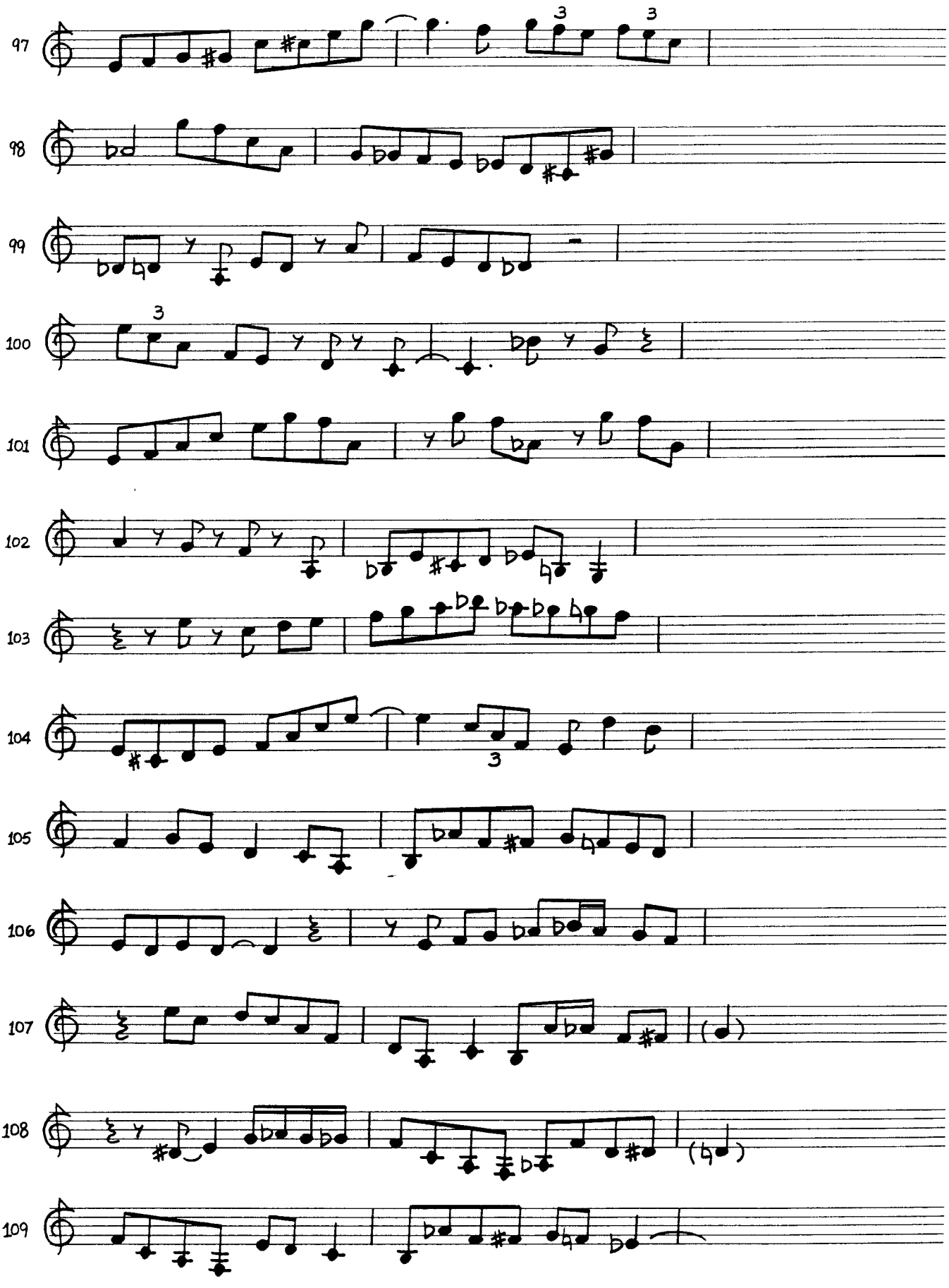
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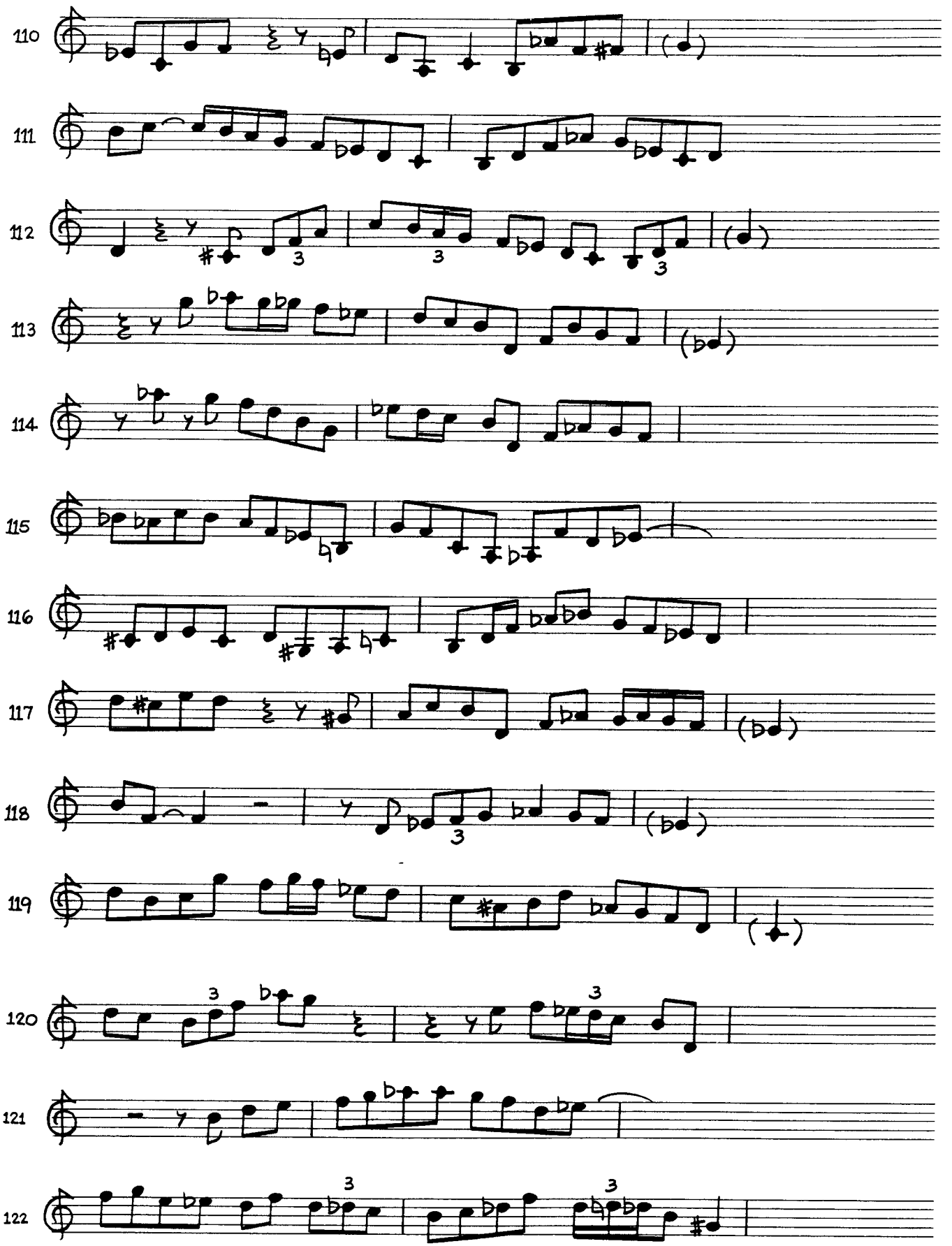
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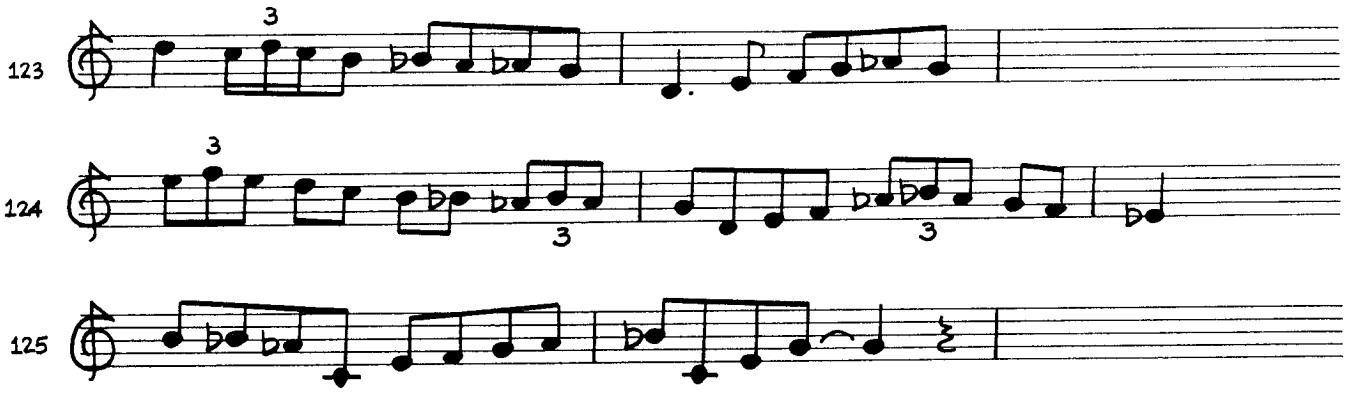
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Chapter 5

THE CYCLE IN BEBOP

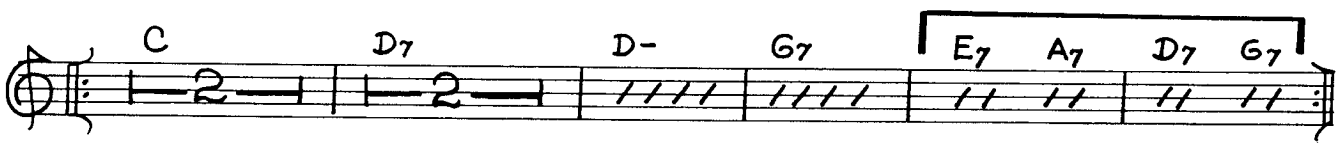
In bebop the cycle is most often found in the form of consecutive dominant 7th chords (C_7 F_7 Bb_7 Eb_7 etc.). It is this form that is most often referred to in jazz vernacular as the cycle.

The cycle may be used in a variety of playing situations, among them the following:

I. Tunes that specifically call for the use of the cycle, i.e., "Jordu" and "Pick Yourself Up"

II. Tunes in which the cycle might be arbitrarily imposed to make the tune more challenging or interesting, as in the following examples:

A. In many standards in measures 7 and 8 of A A B A type tunes, starting on the III_7 as in the following:

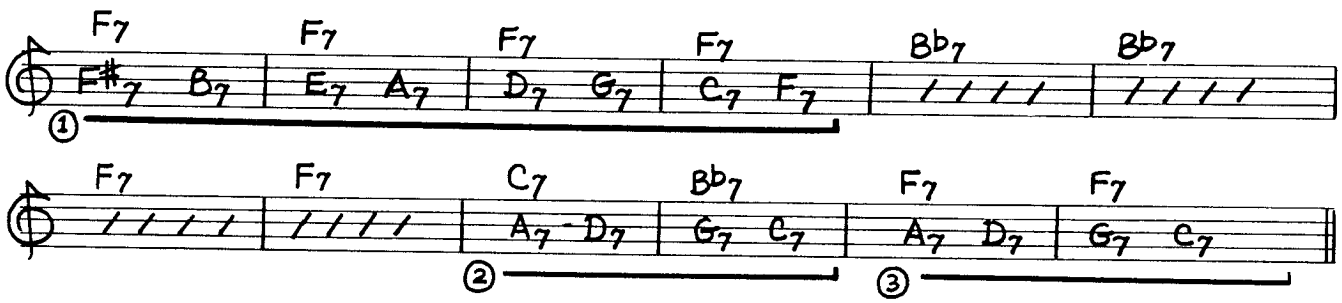


B. In three possible places in the blues:

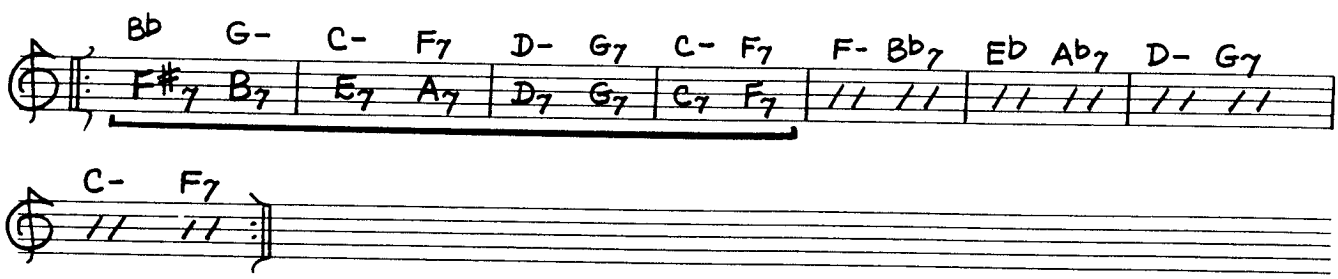
(1) measures 1-4, starting on the bII_7

(2) measures 9 & 10, starting on the III_7

(3) measures 11 & 12, starting on the III_7



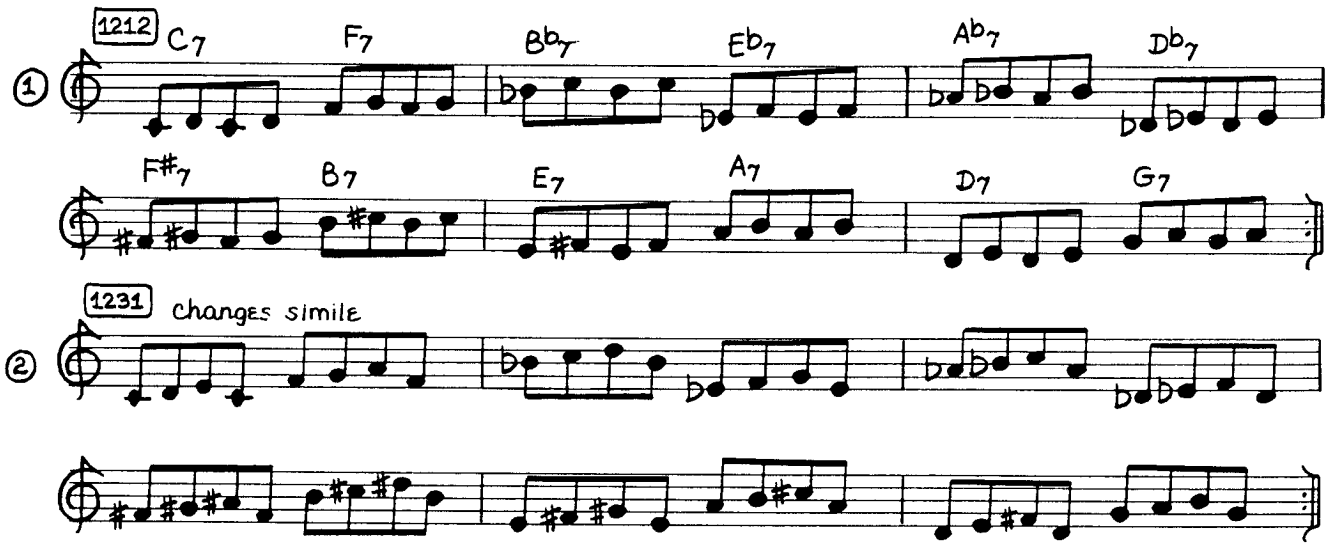
C. On "I Got Rhythm" type changes, as in the following example:

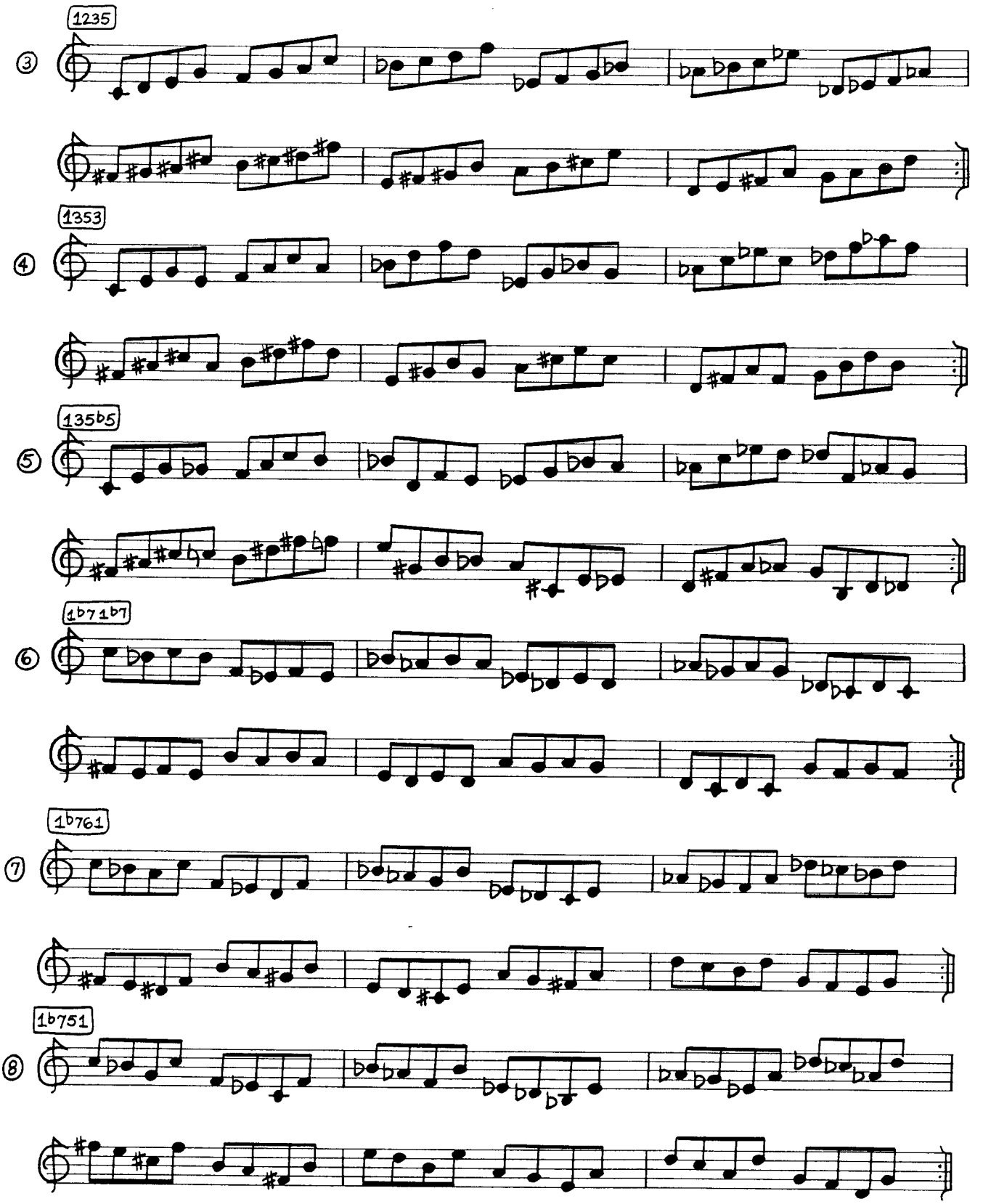


The following is a list of some recorded examples of the cycle. Keep in mind that cycles were used a lot more frequently in jam sessions and live performances than on recordings, perhaps because of the greater spirit of adventure present in less formal settings.

1. *Milestones* (Columbia 9428): Miles Davis. Listen to "Two Bass Hit": John Coltrane and Cannonball Adderley during exchanges of fours.
2. *The Eminent Jay Jay Johnson* (Blue Note BLP 1505, vol. 1). Listen to "Turnpike," to the second chorus of each soloist: Clifford Brown, J.J. Johnson, Jimmy Heath, and John Lewis.
3. *Ezz-thetic* (Riverside 375): George Russell. Listen to David Baker's solo on "Honesty."
4. *Mulligan Meets Monk* (Riverside 247): Thelonius Monk. Listen to Monk's piano solo on "Rhythm-a-ning," second chorus in the A sections.
5. *Smithsonian Collection of Classic Jazz* (Smithsonian P6 11891). On "I Got Rhythm" (side 7) listen to Don Byas on his fourth improvisational chorus (A sections).
6. *The Bebop Boys* (Savoy SJL 2225). Listen to Sonny Stitt's solo on "7 Up."
7. *Fat Girl: The Savoy Sessions* (Savoy SJL 2216): Fats Navarro. On "Goin' To Minton's" listen to Leo Parker's first chorus and Fats's second chorus.
8. *Piano Giants, vol. 1* (Prestige P-24052). Listen to Al Haig's second chorus on "Opus Caprice."
9. *King Cole Trio: Trio Days* (Capitol M-11033). Listen to Nat Cole on "Bop Kick."
10. *The Bebop Boys* (Savoy SJL 2225). Listen to all soloists on "Smokey Hollow Jump."
11. *The Greatest of Dizzy Gillespie* (RCA Victor LPM-2398). Listen to Don Byas's solo on "52nd Street Theme."
12. *Clifford Brown and Max Roach: Jordu 1955* (Trip Jazz TLP 5540). Listen to all soloists on "Jordu."
13. *Two Hours With Thelonius* (Riverside RS-3020): Thelonius Monk. On "Rhythm-a-ning" listen to Monk's third chorus and Charlie Rouse's sixth chorus.

Some Cycle Patterns

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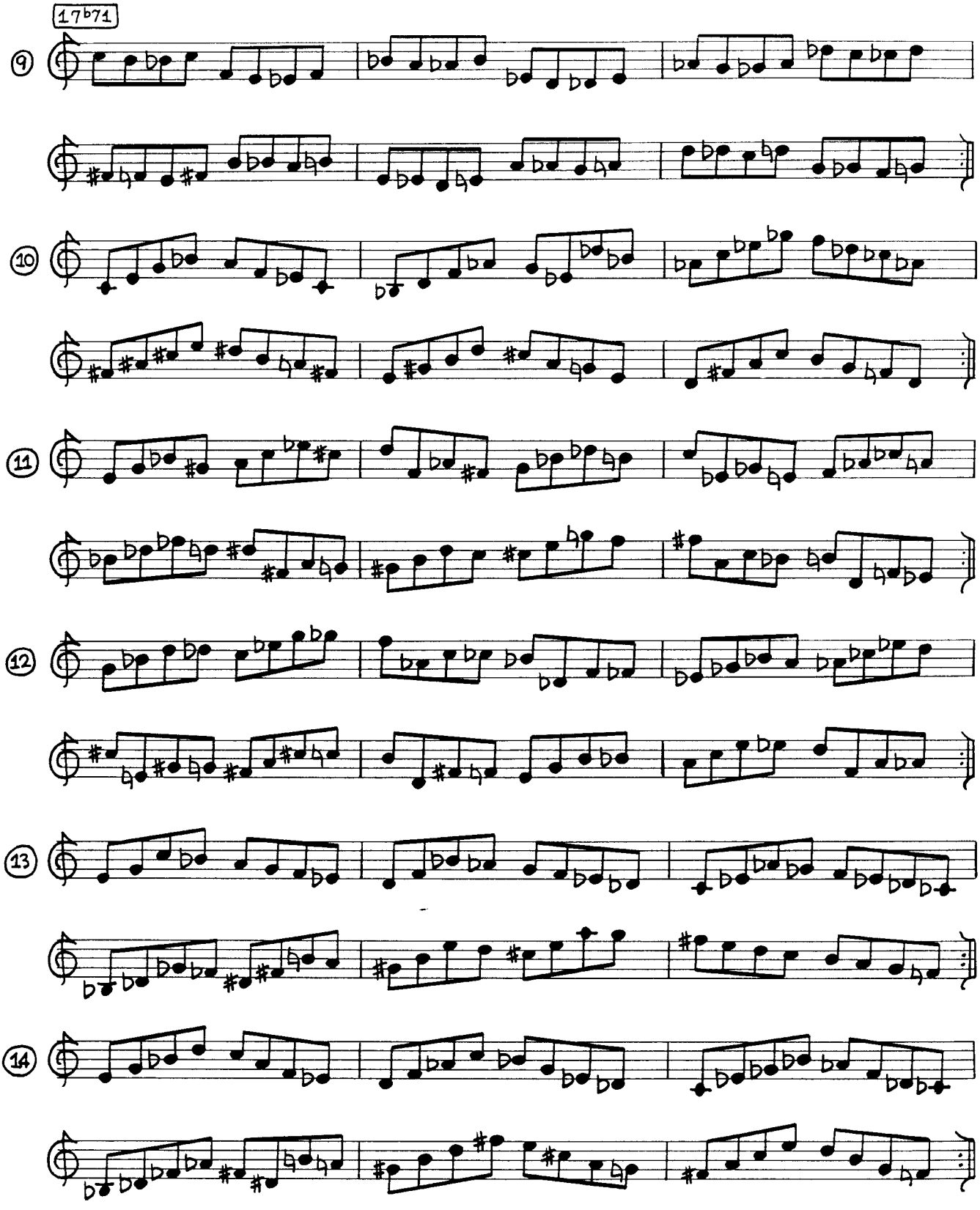
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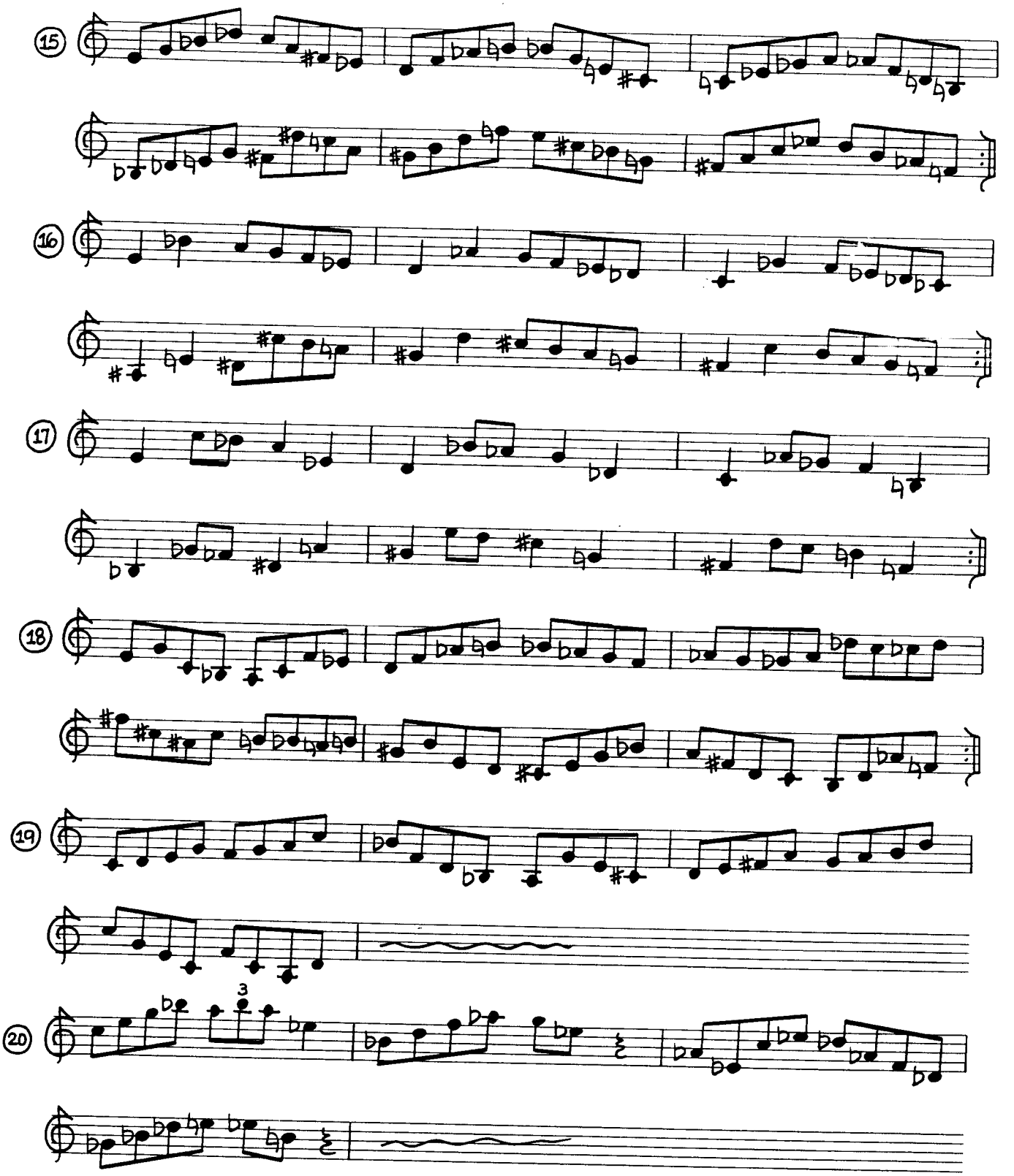
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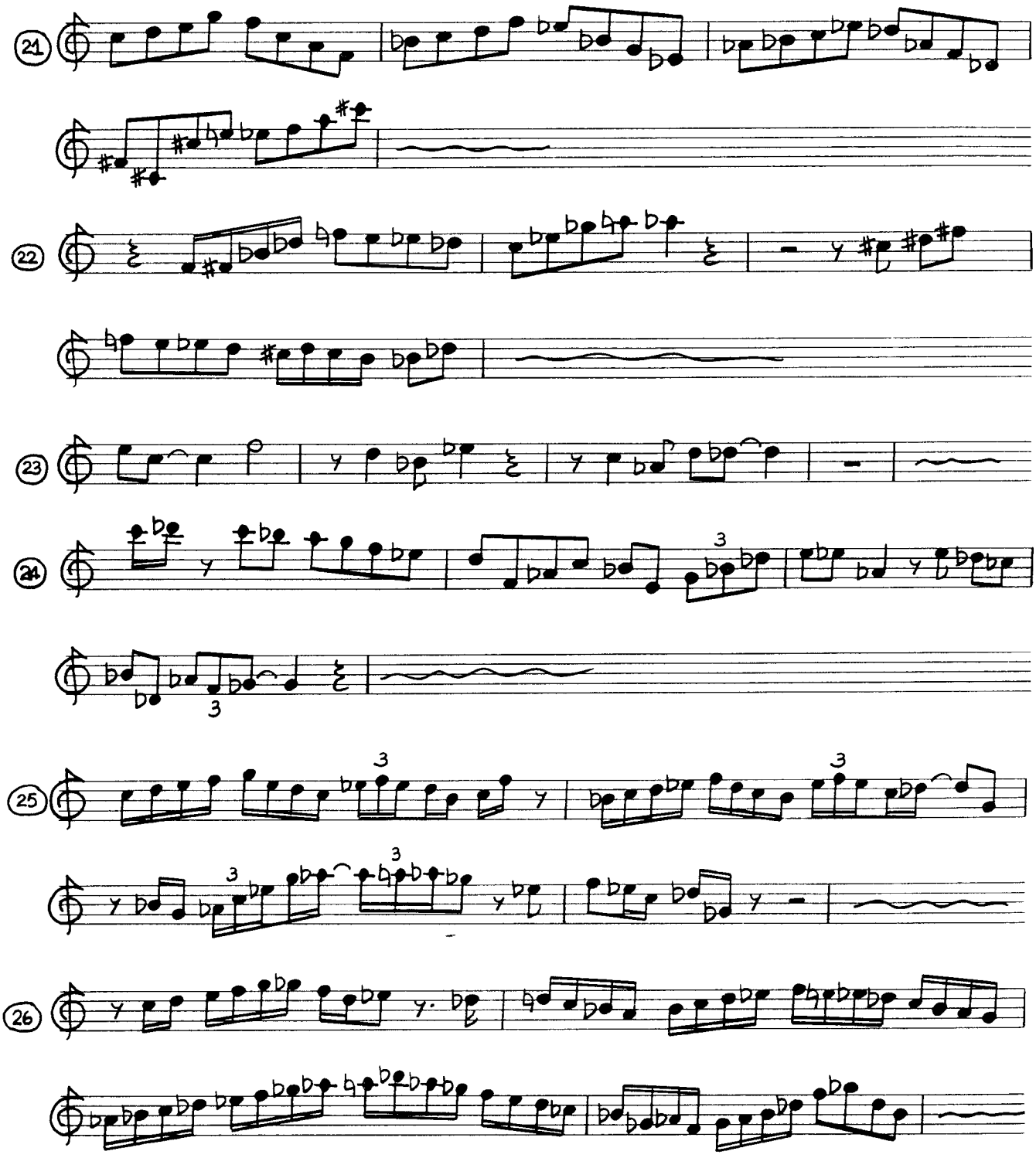
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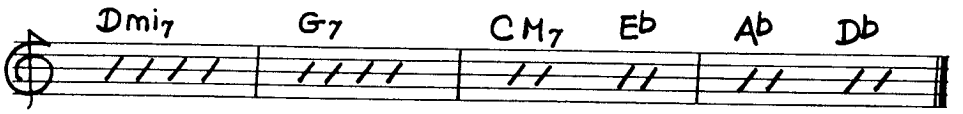
Chapter 6

THE USE OF THE TURNBACK IN BEBOP

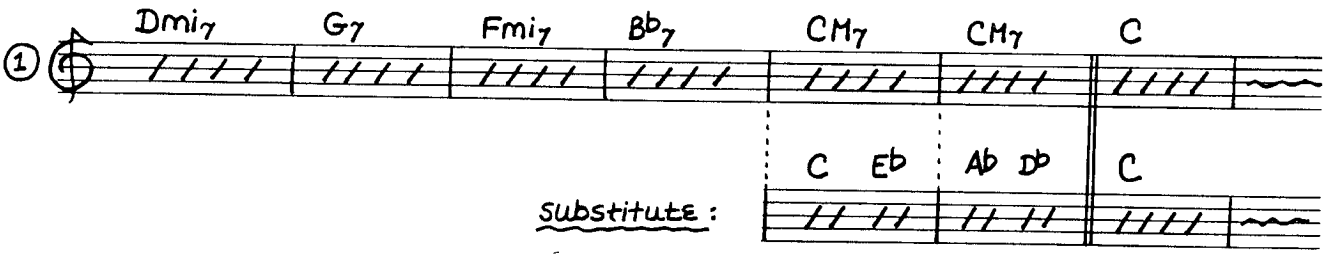
The term turnback usually refers to a two-measure progression consisting of four chords. This progression serves a number of purposes. First, it helps define the form of a composition. For instance, in a blues the last two measures of each chorus consists of a I chord. The first four measures also consist of a I chord; consequently, the listener hears six measures of a tonic chord. These six measures could be divided 1 + 5, 5 + 1, 4 + 2, 2 + 4, or 3 + 3. By using the turnback the performer is able to clearly indicate the correct division 2 + 4. Secondly, the turnback serves the purpose of providing a link from one chorus to another. A third purpose served is that of preventing staticness. For example, the turnback provides the possibility for harmonic motion where no motion exists. A fourth purpose served is that of providing rhythmic and melodic interest at the ends of sections within compositions.

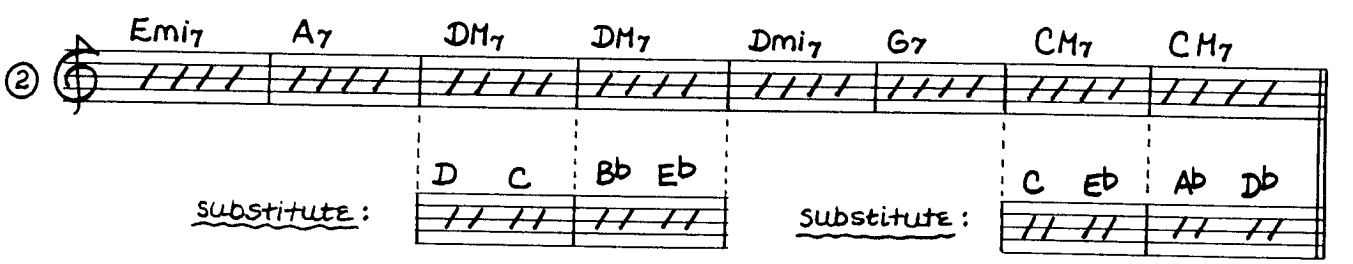
The performer may introduce one of the turnback patterns when:

1. The composition calls for that specific progression, as in the following example:



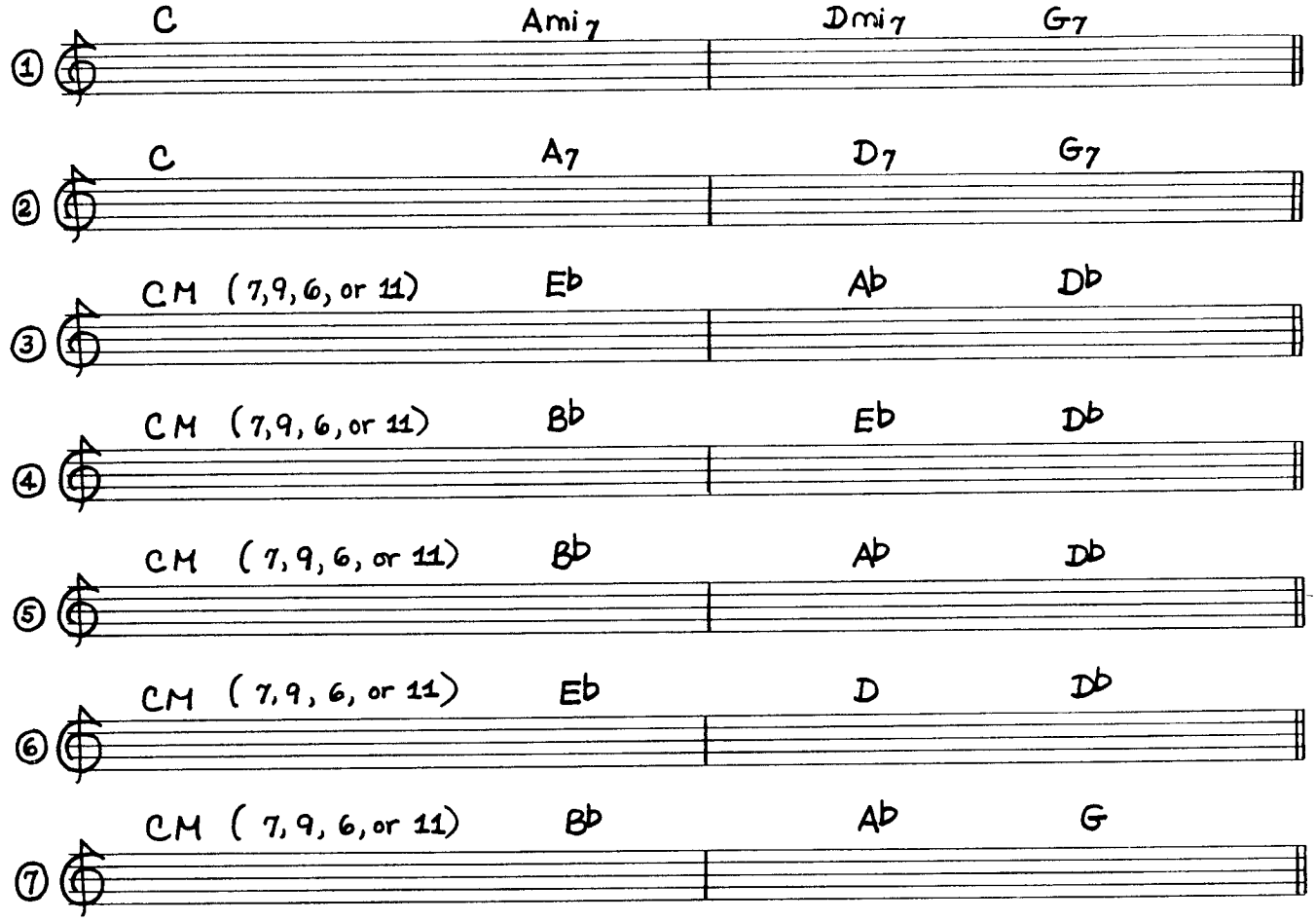
2. The last two measures of one section of a tune consist of a tonic chord and the first beat of the next section is also a tonic chord. (The tonic chord may be major or minor.) Here are two examples:





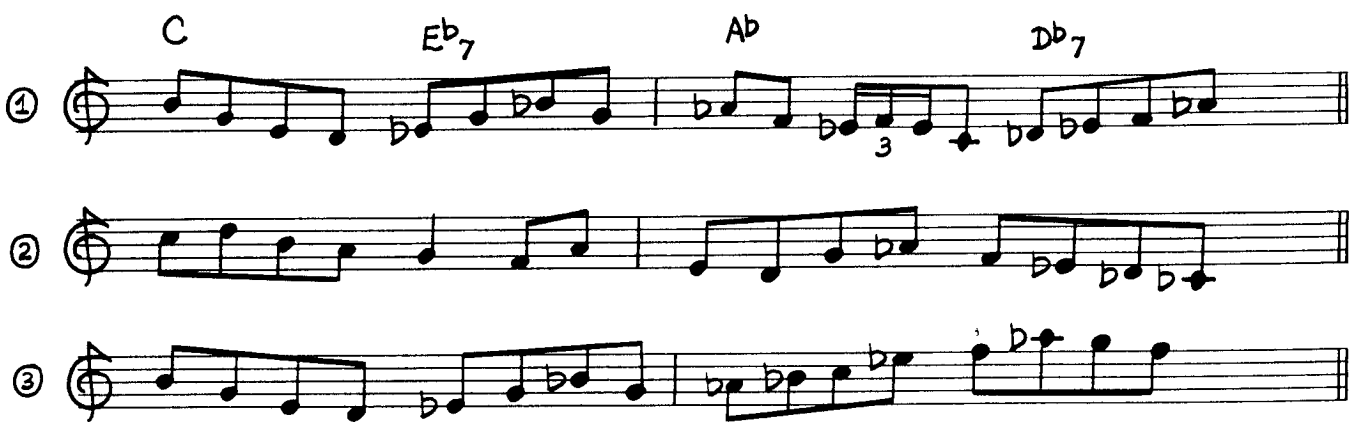
The combination of the turnback with the II V_7 progression comprises one of the most important formulae in jazz. The ability to cope with turnbacks makes the improviser's task infinitely easier.

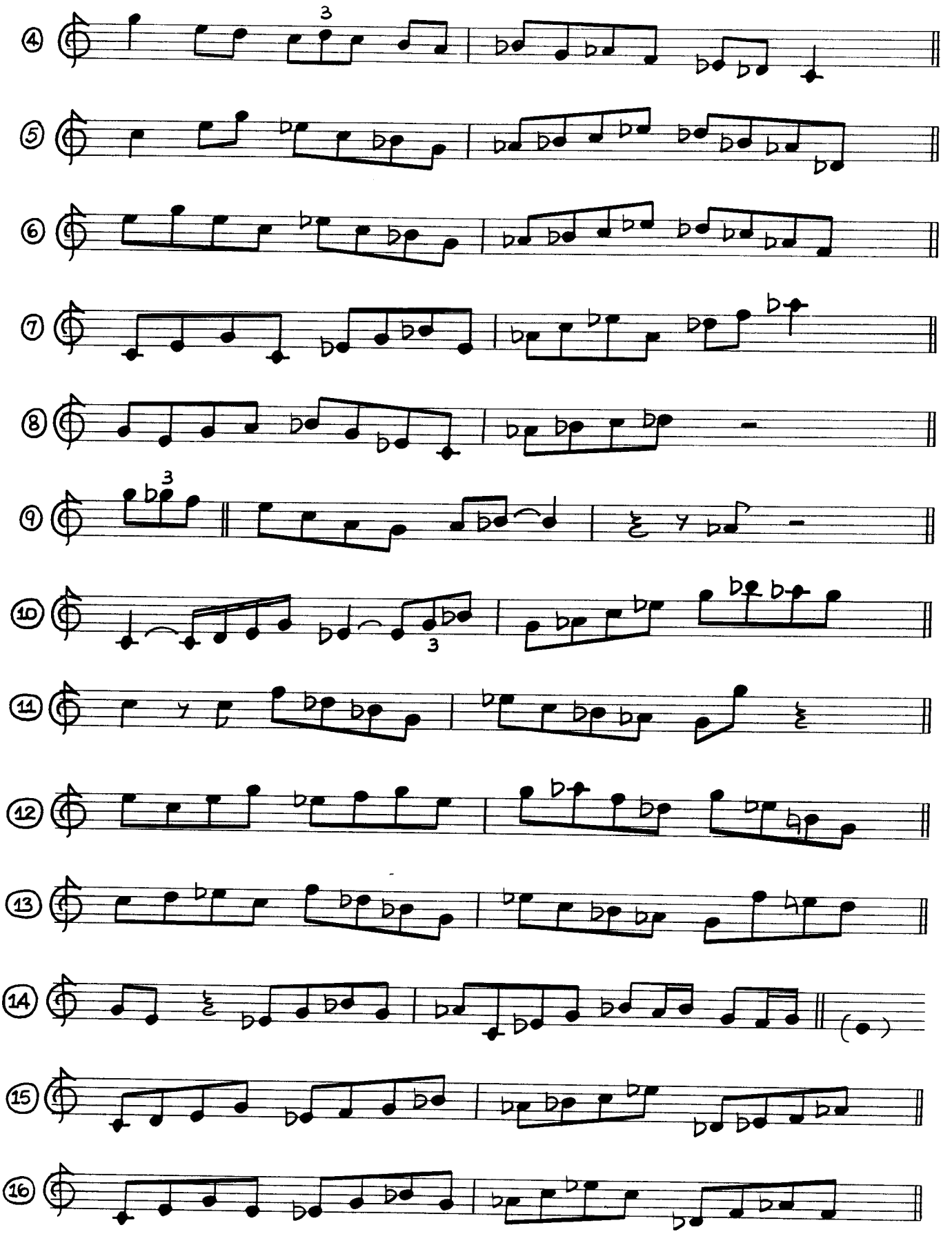
Virtually every composition written in the jazz and pop idioms can be enlivened and made more interesting by the interjection of well-placed turnbacks. Here are some basic turnback formulae:

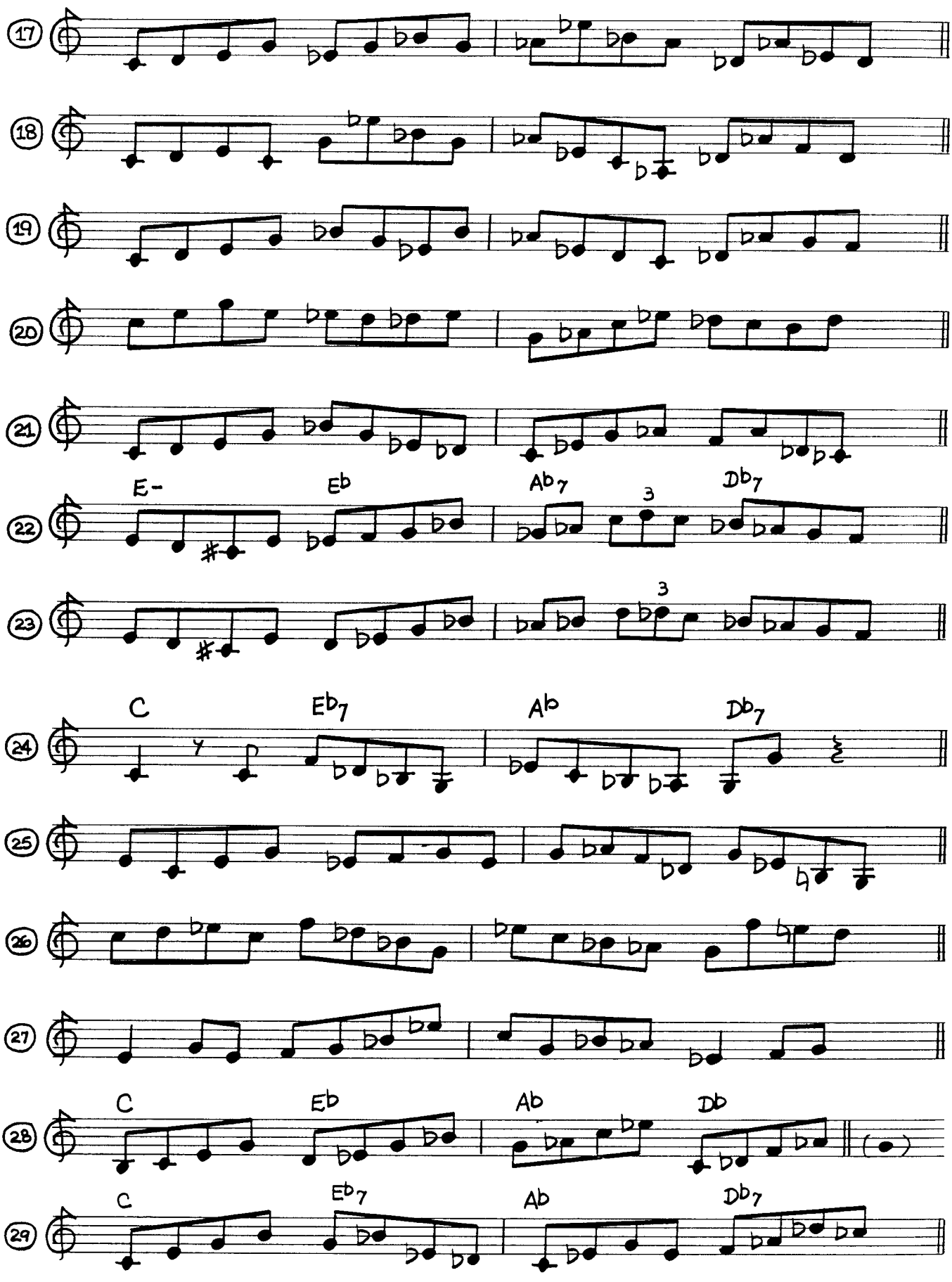


The following examples, drawn from recordings, are based on formula #3 (I bIII bVI bII); all exercises are in the key of C and should be transposed to all keys.

45 Examples of Formula #3 Turnbacks



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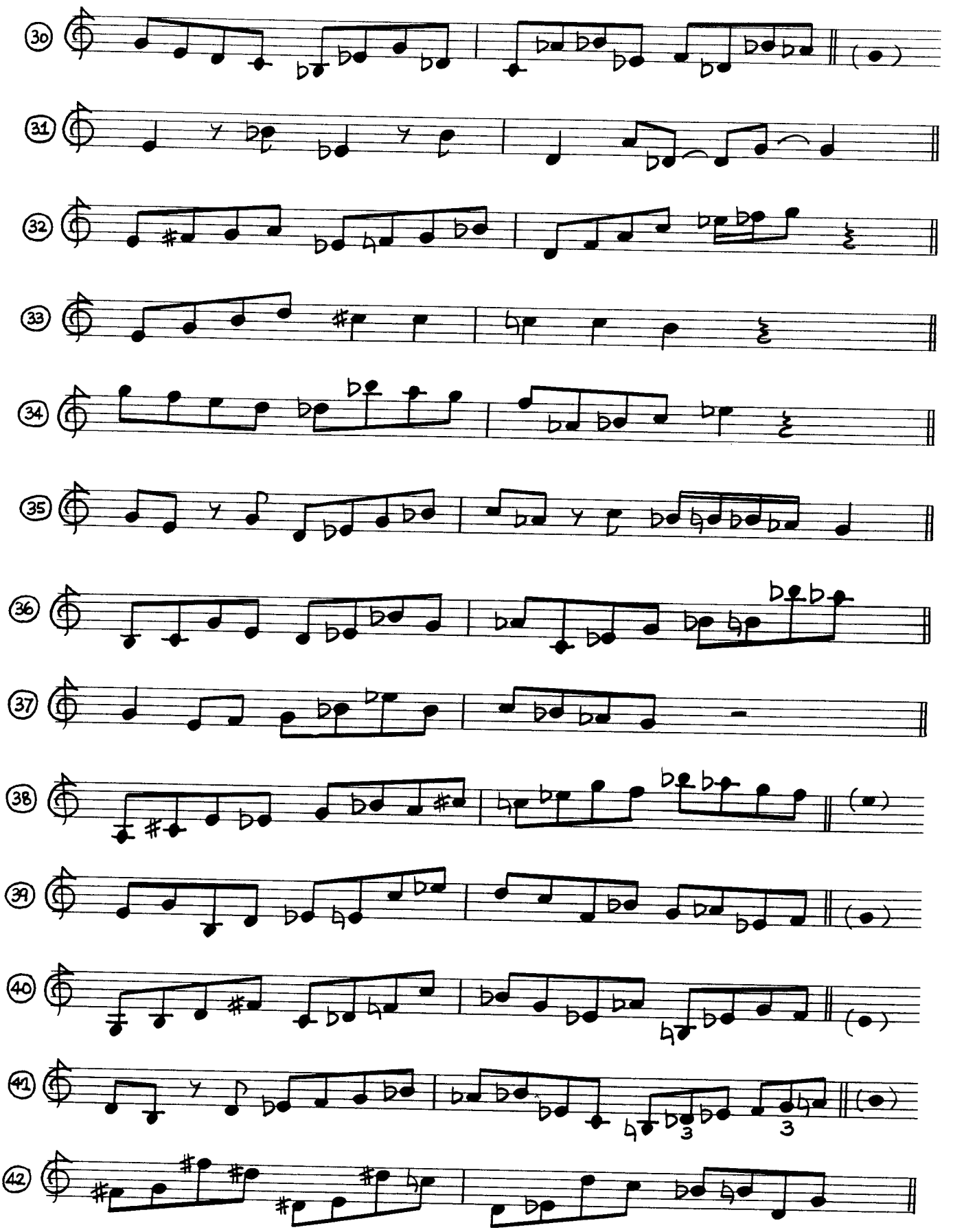
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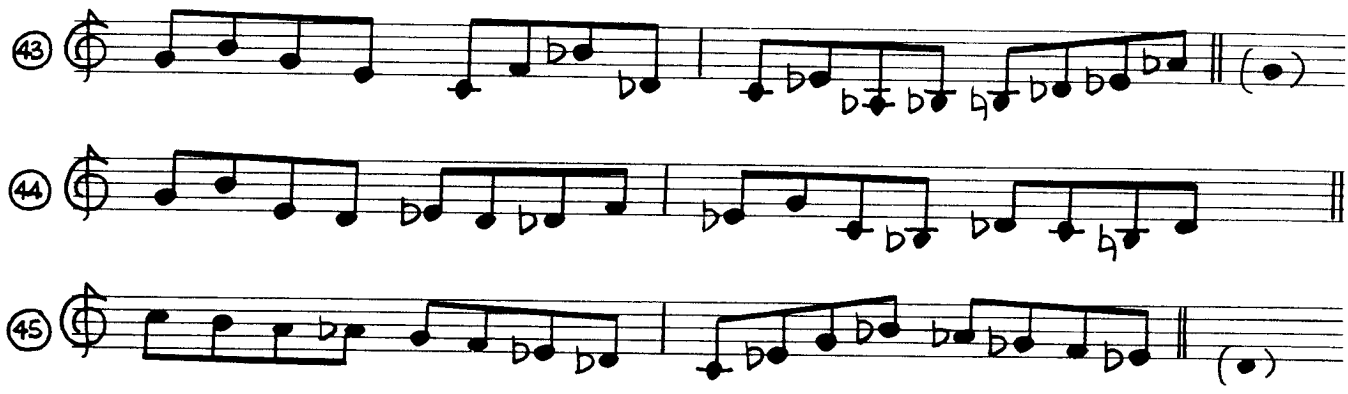


Some Recorded Examples of Turnbacks

1. *Bird: The Savoy Recordings/Master Takes* (Savoy SJL 220). Listen to Miles Davis's solo on "Half Nelson."
2. *Miles Davis: Workin' and Steamin'* (Prestige P-24034). Listen to all of the soloists on "Half Nelson."
3. *Miles Davis: Here Is Miles Davis At His Rare Of All Rarest Performances, Vol. 1* (Kings of Jazz KLJ-20025). Listen to all of the soloists on "Half Nelson."
4. *Wardell Gray* (Prestige PR 7343). Listen to Art Farmer on "Farmer's Market." '
5. *Fats Navarro/Tadd Dameron* (Milestone M-47041). Listen to Fats on "Lady Be Good."
6. *Fats Navarro: Prime Source* (Blue Note BN-LA-507-H2, Matrix BN 333-1). Listen to Fats on "Lady Bird" (both takes).
7. *Fat Girl: The Savoy Sessions* (Savoy SJL 2216, Matrix S 3483). Listen to Fats on "Nostalgia."
8. *Clifford Brown Memorial Album* (Blue Note BST-81526). Listen to all soloists on "Brownie Speaks." The entire A section consists of a turnback progression, i.e., $B\flat_7$ $D\flat_7$ | Gb F_7 etc.
9. *Luminescence! The Barry Harris Sextet* (Prestige PR 7498). Listen to Slide Hampton's solo on "Dance of the Infidels."
10. *The George Russell Sextet At The Five Spot* (Decca DL 79220). Listen to David Baker's solos on "Sippin' At the Bells" and "Beast Blues."
11. *The George Russell Sextet in Kansas City* (Decca DL 4183). Listen to David Baker's solo on "Sandu."

Many tunes consist primarily of turnback changes (i.e., "Friday the 13th," "Bemsha Swing," "Brownie Speaks," "CTA," etc.) and solos on these tunes should be studied.

As with cycles, it seems that turnbacks were and are more frequently used in less formal settings such as jam sessions and live concerts as opposed to studio recording sessions.

Chapter 7

OTHER IMPORTANT FORMULAE IN BEBOP

Although there are an infinite number of ways of combining different quality chords, there are relatively few combinations in widespread use. These combinations we call "formulae." The kinds of formulae enjoying longevity are directly related to style, era, type of tune, tempo, and many other factors.

Just as we have been able to deduce certain seemingly logical chord movements in non-jazz music (i.e., V_7 usually resolving to I or VI, IV usually going to II or V, etc.), we can, through the analysis of standards, jazz tunes, etc., extract certain formulae which greatly aid the aspiring bebop player. Some of these progressions are dealt with in the chapters on turnbacks (6), cycles (5), the II V_7 progression (1 and 4), and the III VI II V progression (2).

In viewing much-used formulae it seems useful to start with large forms, that is, generic types. The two most-used tune types in bebop (and perhaps in all of jazz) are the blues and "I Got Rhythm." For this reason these two sets of changes are the subjects of their own chapters in Volume 3 of this "How To Play Bebop" series.

While no other sets of changes are anywhere near as widely used, the following list constitutes the most frequently utilized large forms (tunes):

1. "Sweet Georgia Brown"
2. "What Is This Thing Called Love?"
3. "Back Home Again in Indiana"
4. "Love Me or Leave Me"
5. "All the Things You Are"
6. "Fine and Dandy"
7. "Lady Be Good"
8. "Cherokee"
9. "How High the Moon"
10. 'Honeysuckle Rose"
11. "Out of Nowhere"
12. "Pennies From Heaven"
13. "There Will Never Be Another You"
14. "All God's Children Got Rhythm"
15. "I'll Remember April"
16. "Idaho"
17. 'Lullaby in Rhythm"
18. "Perdido"

Very often the changes of entire sections of a tune are interchangeable. The serious player is well-advised to seek out these building blocks and learn them in all keys and in all tempos. The following lists give some of these important middle-length formulae.

I. Formula: C | C | D_7 | D_7 | D- | G_7 | C | C |

Tunes:
1. "Take the 'A' Train"
2. "The Girl From Ipanema"
3. "Mood Indigo"
4. "Solitude"
5. "Bernie's Tune" (minor)
6. "I Got It Bad"
7. "Desafinado"
8. "Those Lazy, Hazy, Crazy Days of Summer"

9. "Darktown Strutter's Ball"
10. "I Cried For You"
11. "Jersey Bounce"
12. "Crazy Rhythm"
13. "Exactly Like You"
14. "Watch What Happens"
15. "September in the Rain"
16. "I Ain't Got Nobody"
17. "These Are the Things I Love"
18. "On the Alamo"
19. "Sunny" (Jerome Kern)

II. Tunes that use the same bridge (Formula: G- | C_7 | F | F | A- | D_7 | D- | G_7 |)

Tunes:
1. "Honeysuckle Rose"
2. "On the Sunny Side of the Street"
3. "Satin Doll"
4. "Squeeze Me"
5. "More"
6. "You Call It Madness"
7. "You Can Depend On Me"
8. "Coquette"
9. "When It's Darkness On the Delta"
10. "Music, Maestro, Please" (slightly altered)
11. "September in the Rain"
12. "Moonglow" (slightly modified)
13. "Surrey With the Fringe On Top"

III. Formula: C | C | C- | F_7 | Bb | Bb | Bb- | Eb_7 | etc.

Tunes:
1. "How High the Moon"
2. "Tune Up"
3. "Laura"
4. "Cherokee" (bridge)
5. "Invitation" (bridge: minor)
6. "Afternoon in Paris" (changes 2x as fast)
7. "The End of a Love Affair" (changes 2x as fast)
8. "Joy Spring" (bridge) (changes 2x as fast)
9. "Milestones" (bridge) (changes 2x as fast)
10. "Wave" (bridge)
11. "One Note Samba" (bridge)
12. "Star Eyes" (bridge)
13. "Daahoud" (bridge)
14. "What Is This Thing Called Love?" (measures 15-19)
15. "Almost Like Being in Love" (bridge)
16. "Secret Love" (bridge)
17. "Watch What Happens" (bridge)
18. "Bebop" (bridge)
19. "Solar"

IV. Formula: Tunes in which the first four changes are I VI | II V (C A- | D- G_7)

Tunes:
1. Any tune with "I Got Rhythm" changes; see chapter on turnbacks (6) and chapter on "I Got Rhythm" in Volume 3 of this "How To Play Bebop" series.
2. "Again"
3. "At Last"
4. "Don't Be That Way"

5. "Get Happy"
6. "Gypsy in My Soul"
7. "Hallelujah"
8. "I Won't Dance"
9. "Sometimes I'm Happy"
10. "Let's Fall in Love"
11. "Can't Help Lovin' That Man of Mine"
12. "Cheek To Cheek"
13. "The Way You Look Tonight"
14. "Zing Went the Strings of My Heart"
15. "Heart and Soul"
16. "Blue Moon"
17. "Am I Blue"
18. "I Could Write a Book"
19. "I've Got the World on a String"
20. "JaDa"
21. "Mean To Me"
22. "Shoe Shine Boy"
23. "A Sunday Kind of Love"
24. "Taking a Chance on Love"
25. "Love Me or Leave Me"
26. "St. Thomas"
27. "Ease Away Walk"
28. "I Can't Get Started"
29. "I'm in the Mood for Love"
30. "Isn't It Romantic?"
31. "It's the Talk of the Town"
32. "My Future Just Passed"
33. "My Song"
34. "Once in a While" (bridge)
35. "South of the Border"
36. "Symphony"
37. "Two Sleepy People"
38. "Try a Little Tenderness"
39. "The Gold Diggers Song"
40. "Love Walked In"
41. "Mountain Greenery"
42. "Perfidia"
43. "Where Are You Now"
44. "There I Go"
45. "Till Then"

V. Formula: C C#° | D- E♭° | (E- A_7)

Tunes:
1. "Liza"
2. "I Got Rhythm" tunes
3. "Bewitched, Bothered, and Bewildered"
4. "Cherokee"
5. "Easy Living"
6. "Making Whoopee"
7. "Once I Loved"
8. "Have You Met Miss Jones"
9. "I Remember Clifford"
10. "Joy Spring"
11. "You Took Advantage of Me"
12. "It Could Happen To You"

13. "Fried Bananas"
14. "Call Me Irresponsible"
15. "Moonlight Becomes You"
16. "But Beautiful"
17. "A Sunday Kind of Love"
18. "Birth of the Blues"
19. "Locomotion"
20. "Spring Will Be a Little Late This Year"
21. "Ain't Misbehavin' "
22. "My Shining Hour"
23. "I've Got the World on a String"
24. "Moonlight in Vermont"
25. "Imagination"*
26. " 'S Wonderful"*
27. "Deep Purple"*
28. "What Am I Here For"*
29. "Pensativo"*
30. " 'Sposin' "
31. "Especially For You"
32. "I Saw Stars"
33. "Stormy Weather"
34. "Got a Date With an Angel"
35. "My Buddy"
36. "The Sheik"
37. "Sleep"
38. "Will You Still Be Mine"
39. "The Way You Look Tonight" (bridge)
40. "If I Loved You"
41. "Slow Boat to China"
42. "The Song Is You"
43. "Tiptoe Through the Tulips"

* indicates longer chord duration

VI. Formula: C | B- E_7 | A- D_7 | etc., or some modification; see chapter 2 on the III VI II V progression

Tunes:
1. "Confirmation"
2. "There Will Never Be Another You"
3. "Days of Wine and Roses" (measures 13 and 14)
4. Bird blues
5. "I Should Care"

VII. Formula: C | G- C_7 | F (tunes that cadence to the IV chord)

Tunes:
1. "Misty" (A and B sections)
2. "Satin Doll" (bridge)
3. "The Nearness of You"
4. blues
5. "Cherokee"
6. "Confirmation" (bridge)
7. "Have You Met Miss Jones" (bridge)
8. "I Remember You" (A and B sections)
9. "Lady Be Good" (into bridge)
10. "Please Be Kind"
11. "There Will Never Be Another You"
12. "Who Can I Turn To"

13. "Pennies From Heaven"
14. "I May Be Wrong"
15. "If I Had You"
16. "Lonesome Road"
17. " 'Deed I Do"
18. "Red Sails in the Sunset"
19. "September in the Rain"
20. "Old Rockin' Chair"
21. "Stairway To the Stars"
22. "I'll Always Be in Love With You"
23. "Santa Claus Is Coming To Town"
24. "Show Me the Way To Go Home"
25. "Margie"
26. "I'm Through With Love"
27. "And the Angels Sing"
28. "Girl of My Dreams"
29. "I Got Rhythm"
30. "Between the Devil and the Deep Blue Sea"
31. "Soon"
32. "Guilty"

VIII. Formula: I | IV#mi_7 or some modification

Tunes:
1. "Whispering" ("Groovin' High")
2. "I Remember You" (A and B sections)
3. "I'm Getting Sentimental Over You"
4. "Night and Day"
5. "Spring Is Here"
6. "An Evening Thought"
7. "You've Changed"
8. "The Days of Wine and Roses"
9. "Stella By Starlight" (measures 24 and 25)
10. "Aulil"

IX. Formula: Cycle (dominant 7ths)

Tunes:
1. "Jordu"
2. "Pick Yourself Up"
3. "Heart and Soul" (bridge)
4. "Stompin' At the Savoy" (bridge)
5. "Candy" (bridge)
6. "Nice Work If You Can Get It"
7. "Sweet Georgia Brown"
8. "Five Foot Two, Eyes of Blue"
9. "Up a Lazy River"
10. "Basin Street Blues"
11. "There'll Be Some Changes"
12. "Rose of the Rio Grande"
13. "I Got Rhythm" (bridge)
14. "Jazz Me Blues"
15. "I Wished On the Moon"
16. "Shine On Harvest Moon"
17. "Sweet Lorraine"
18. "Who's Sorry Now"
19. "I Know That You Know"
20. "Ballin' the Jack"

21. "A Good Man Is Hard To Find"
22. "Alice Blue Gown"

X. Search for much-used but unusual formulae like this one: Eb- Ab_7 I D- G_7 I C I C I

Tunes:
1. "Half Nelson" (measures 7 and 8)
2. "You Stepped Out of a Dream" (measures 15 and 16)
3. "Lover Man" (measure 7)
4. "All the Things You Are" (measures 27 and 28)
5. "Along Came Betty" (measures 2 and 3, etc.)
6. "Darn That Dream" (measure 24)
7. "Dewey Square" (measures 2, 3 and 4)
8. "The End of a Love Affair" (measures 7 and 8)
9. "I Let a Song Go Out of My Heart" (measures 23 and 24)
10. "Laura" (measures 29 and 30)
11. "Strollin' " (measures 3 and 4, etc.)
12. "My Old Flame" (measures 7 and 8)
13. "Nica's Dream" (measures 40, 41 and 42)
14. "Killer Joe" (bridge)
15. "Are You Real" (measures 9 and 10; measures 33 and 34)
16. "Stablemates" (measures 1 and 2)
17. "You're a Weaver of Dreams" (measures 29 and 30)
18. "Lover Come Back To Me" (bridge, measures 5 through 8, opposite direction: D- G_7 I Eb- Ab_7)
19. "Afternoon in Paris" (measures 23 and 24)
20. "Milestones" (measures 23 and 24)
21. "Moment's Notice" (measures 1 and 2; measures 5 and 6)
22. "Sweet and Lovely" (measures 23 and 24)

The preceding lists of examples do not pretend to be exhaustive, but the study of the tunes on it should facilitate the learning of new tunes. The reader is encouraged to search for other formulae, to catalogue and remember them, and finally to be able to play on them in any key and at any tempo.

Chapter 8

A NEW APPROACH TO CONSTRUCTING BASS LINES BASED ON THE BEBOP SCALES

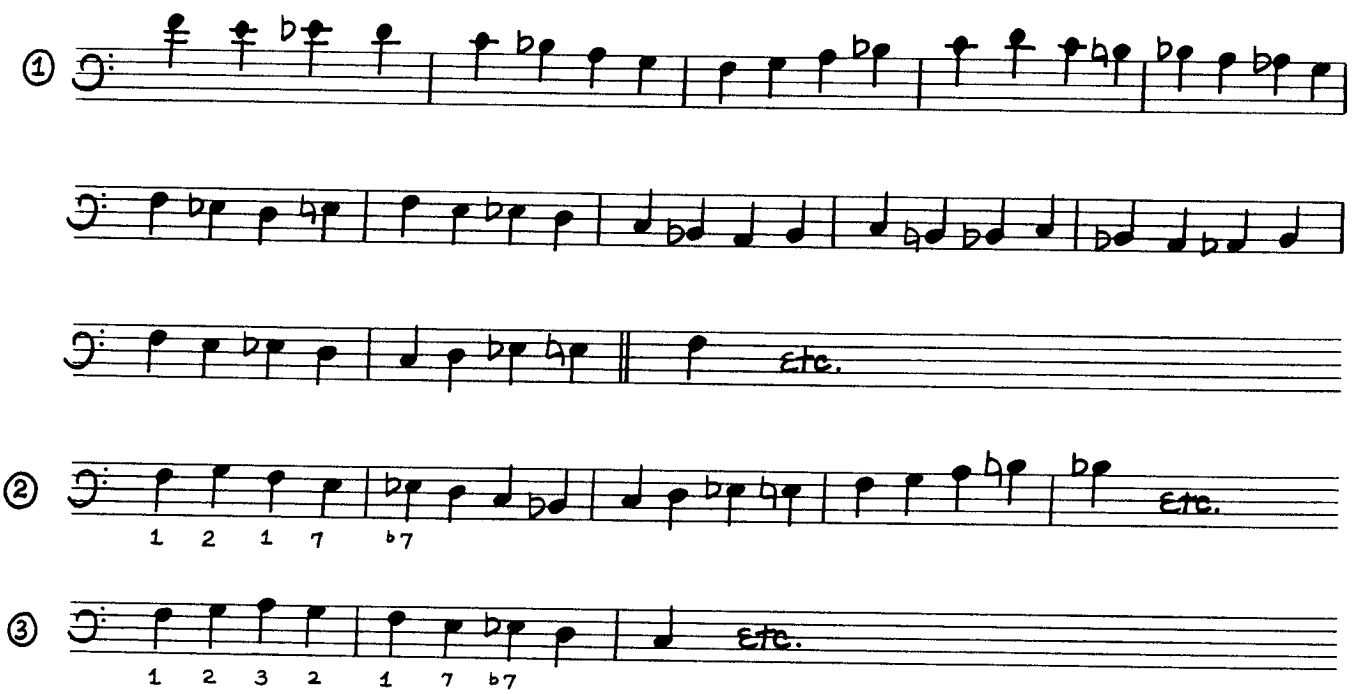
Before beginning the exercises in this chapter, review the information on the bebop scales given in *Jazz Improvisation* (revised edition) by David Baker (chapter VI, pp. 40-48) and *How To Play Bebop,* vol. 1 by David Baker. The same rules apply with the exception that the quarter note is now the unit rather than the eighth note.

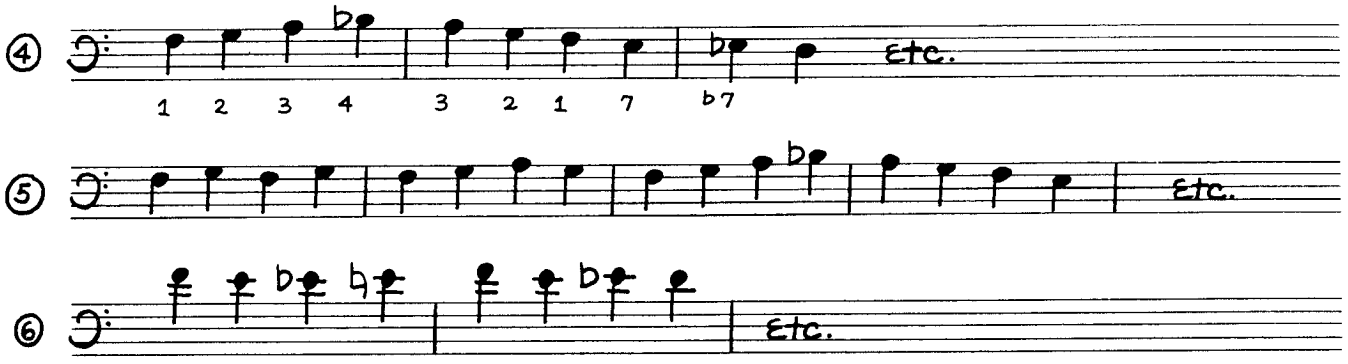
Rules

1. Place chord tones on beats one and three.
2. On a dominant seventh chord the scale is reckoned from the root of the chord, i.e., C_7 = C dominant bebop.
3. On the minor seventh chord the scale is reckoned from the root of the related dominant seventh chord, i.e., G- = C dominant bebop.
4. The scale usually moves in basic quarter notes.
5. In pure form the scale invariably starts on a downbeat.
6. In pure form the scale starts on a chord tone (1, 3, 5 or b7) of the dominant seventh chord.

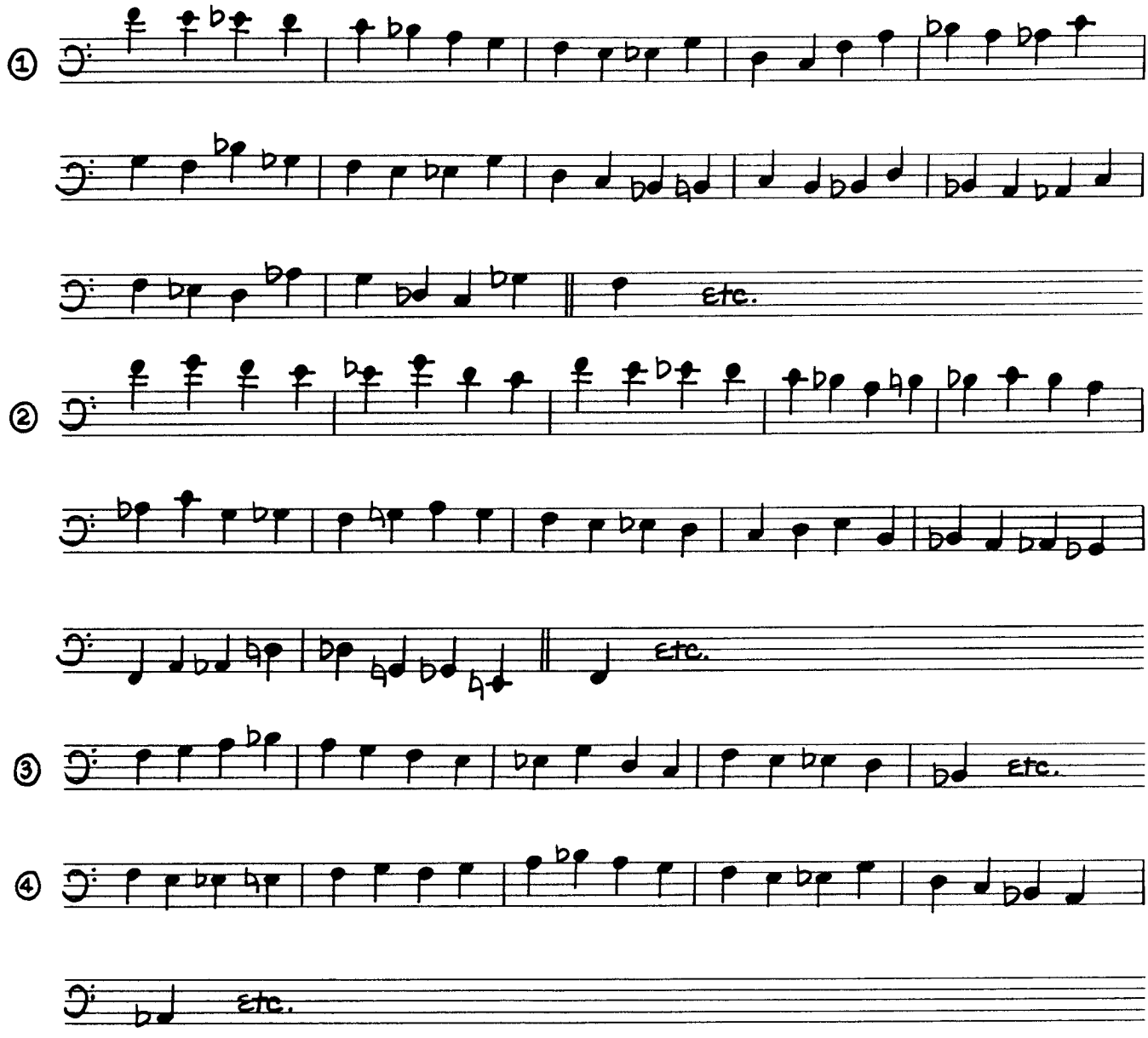
Using blues changes or fragments thereof, the following sample lines have been constructed employing various devices such as special endings, deflection, enclosure, non-chord tone beginnings, etc.

Blues in F.

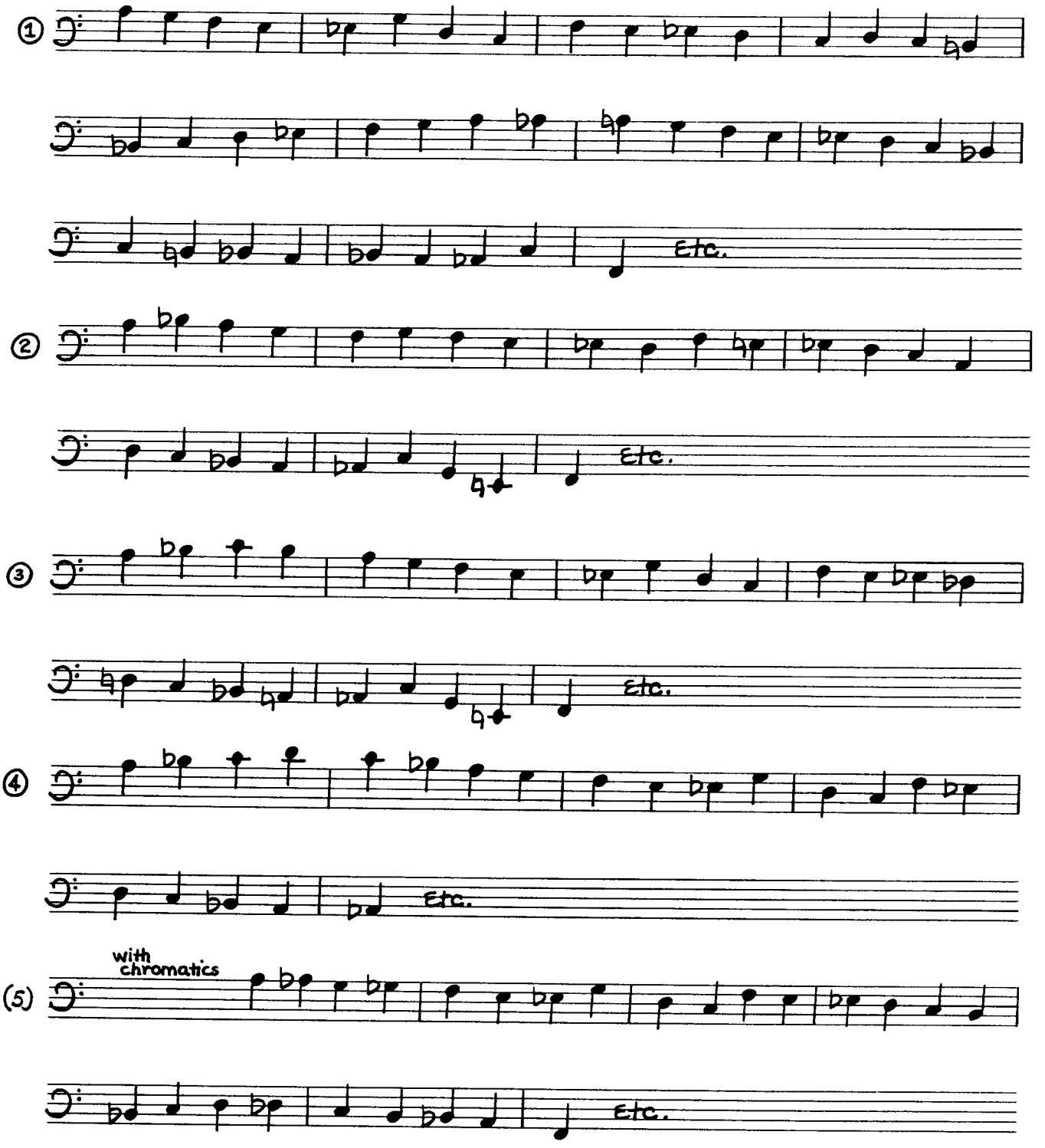




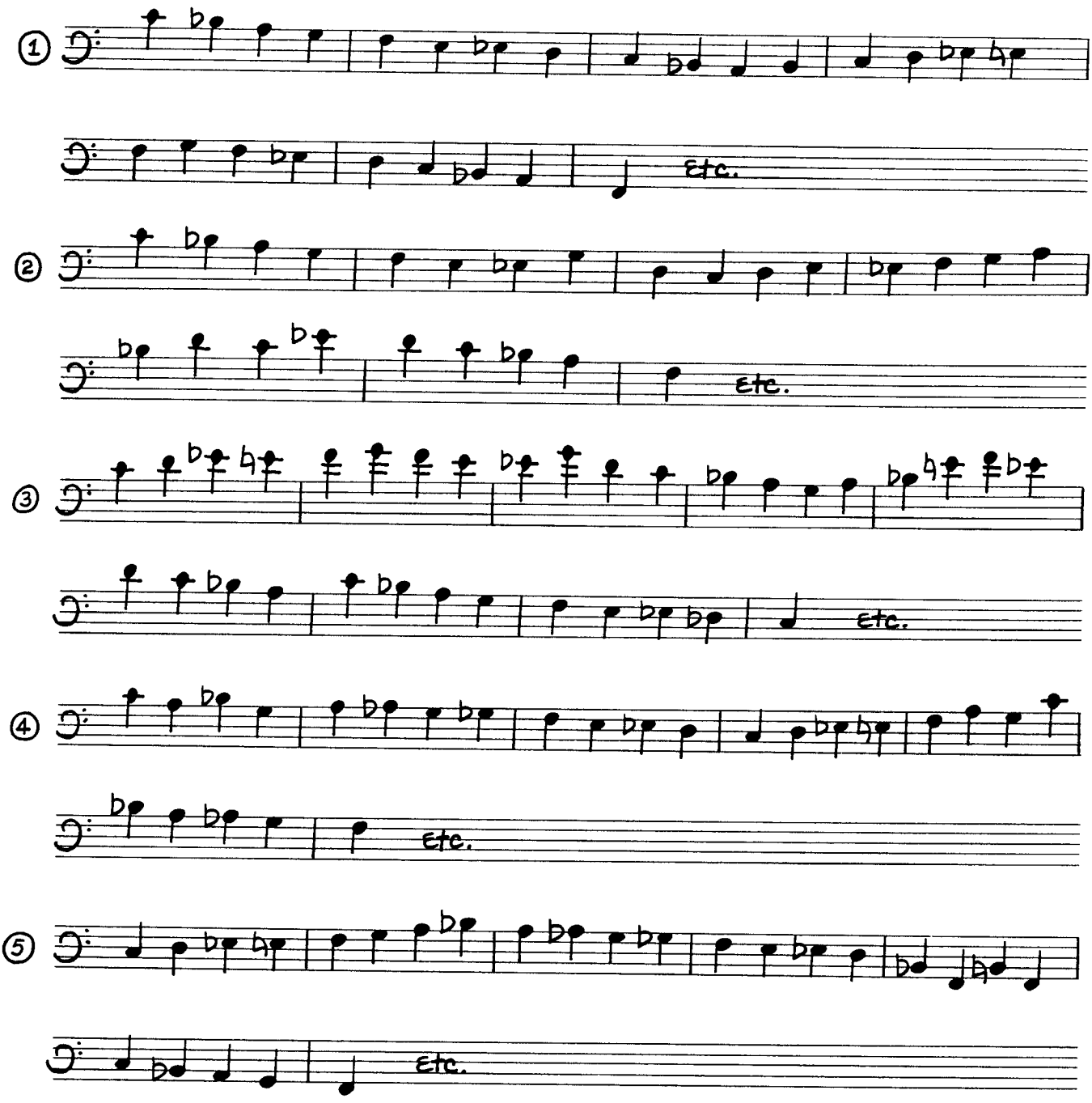
Lines with bebop endings.



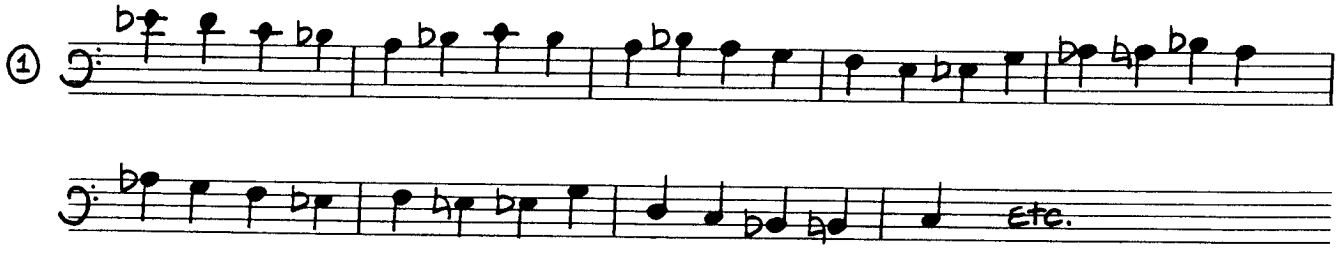
Lines starting on the 3rd of the chord.

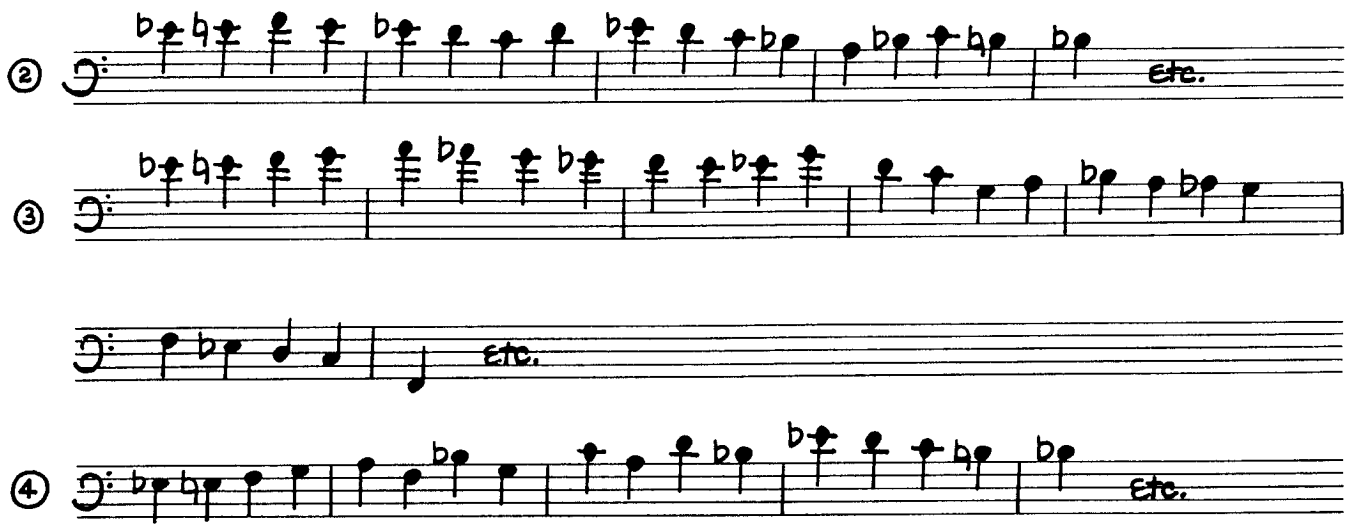


Lines starting on the 5th of the chord.

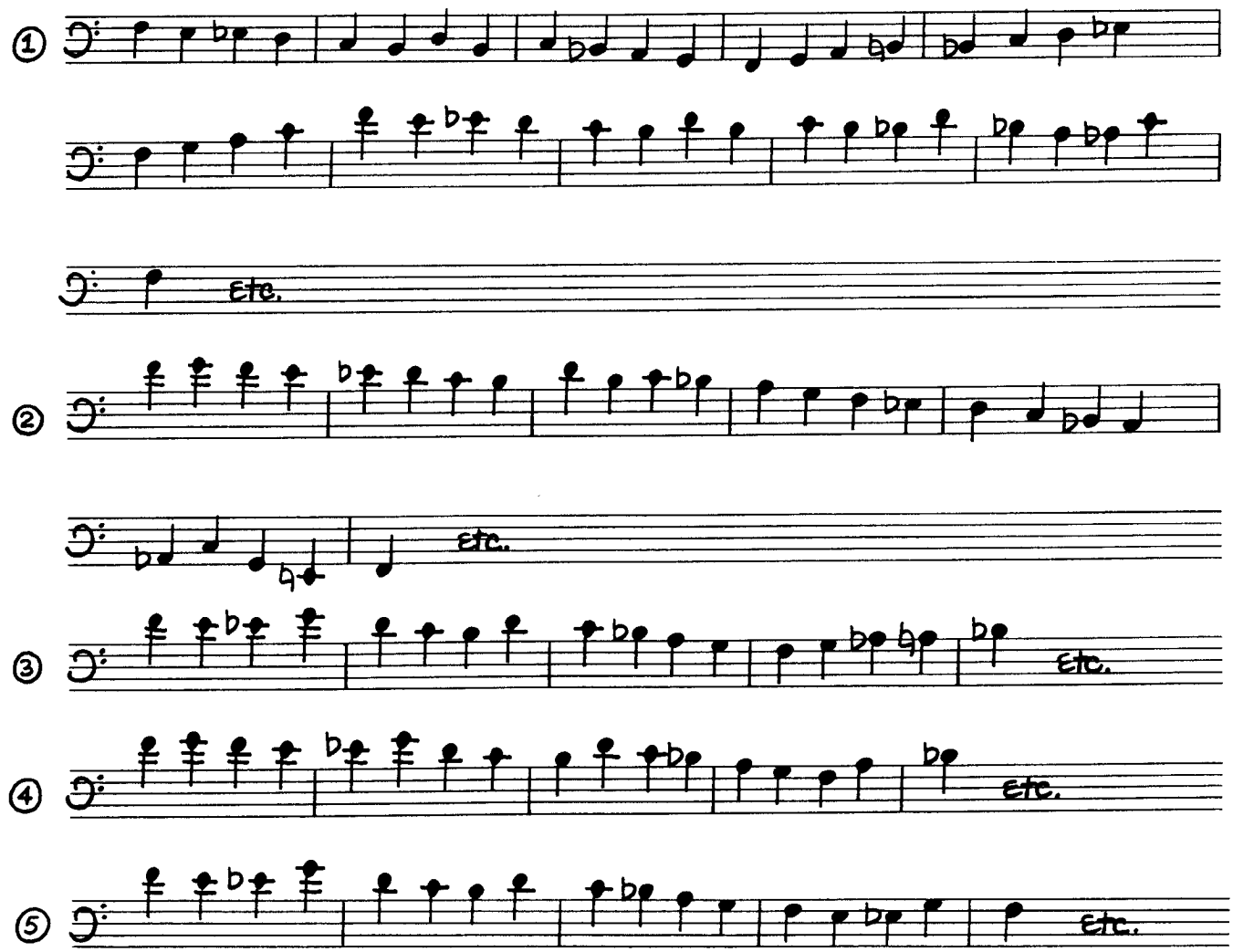


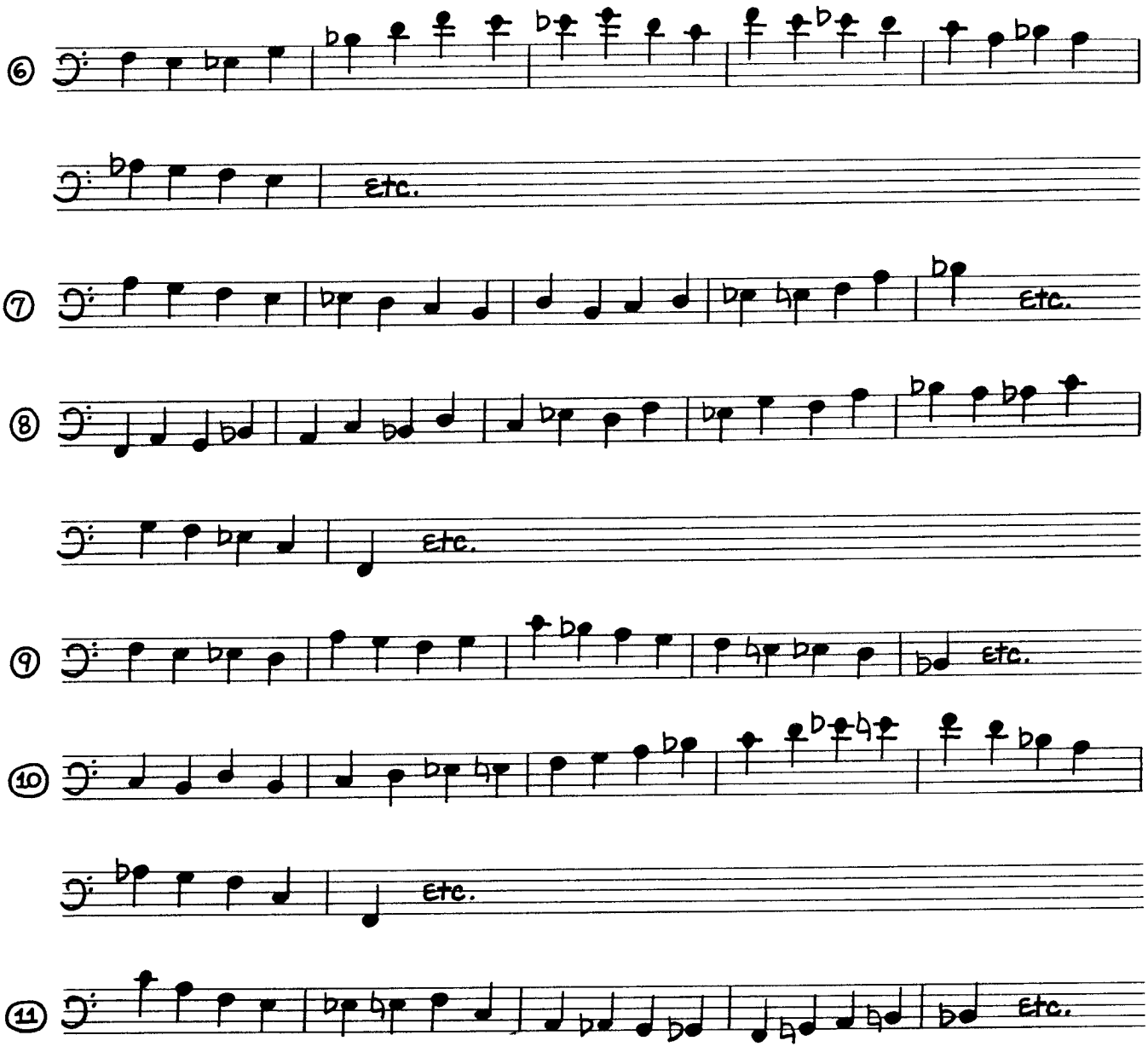
Lines starting on the 7th of the chord.



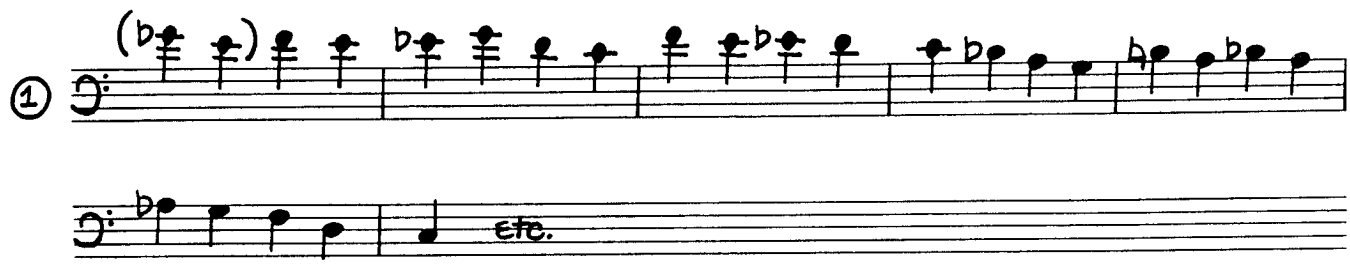


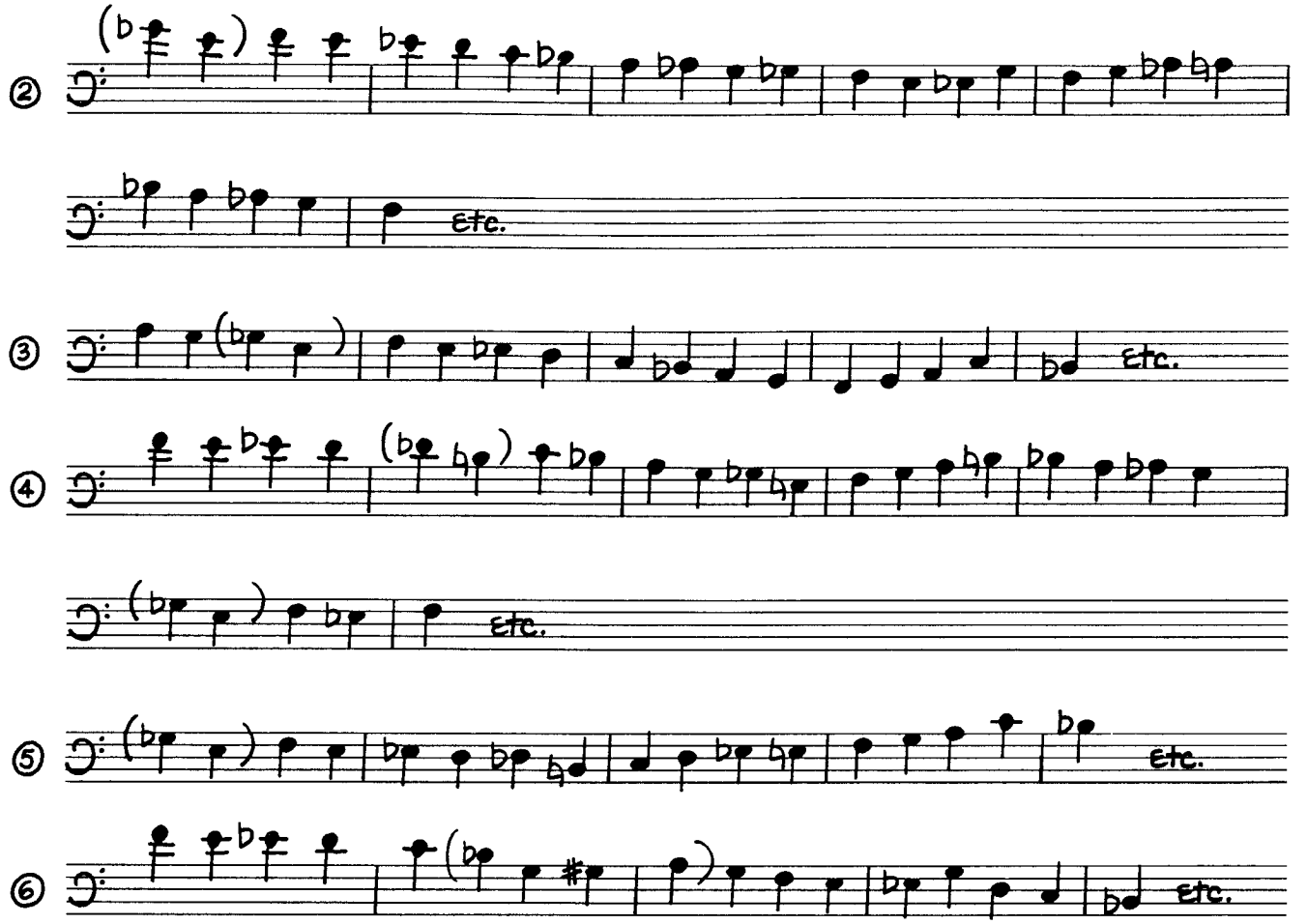
Lines using the technique of deflection (which refers to the practice of moving from the 5th to a half step below and then up to the 6th).



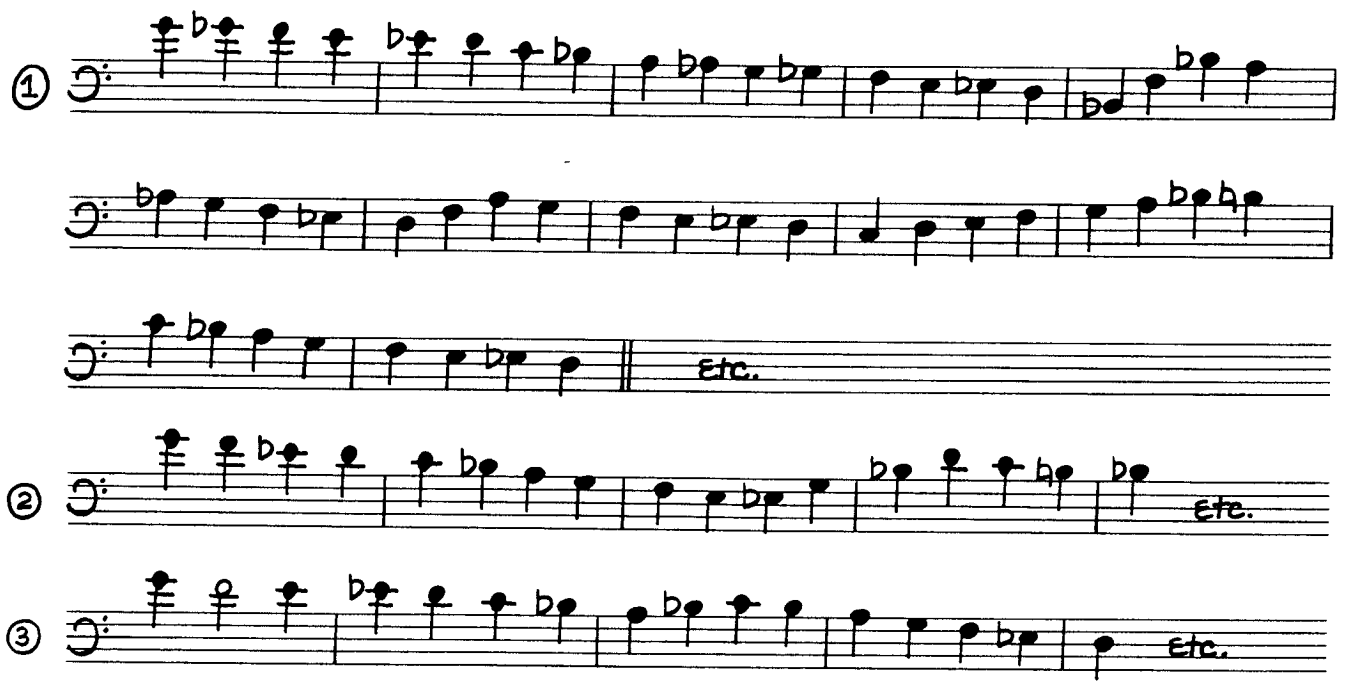


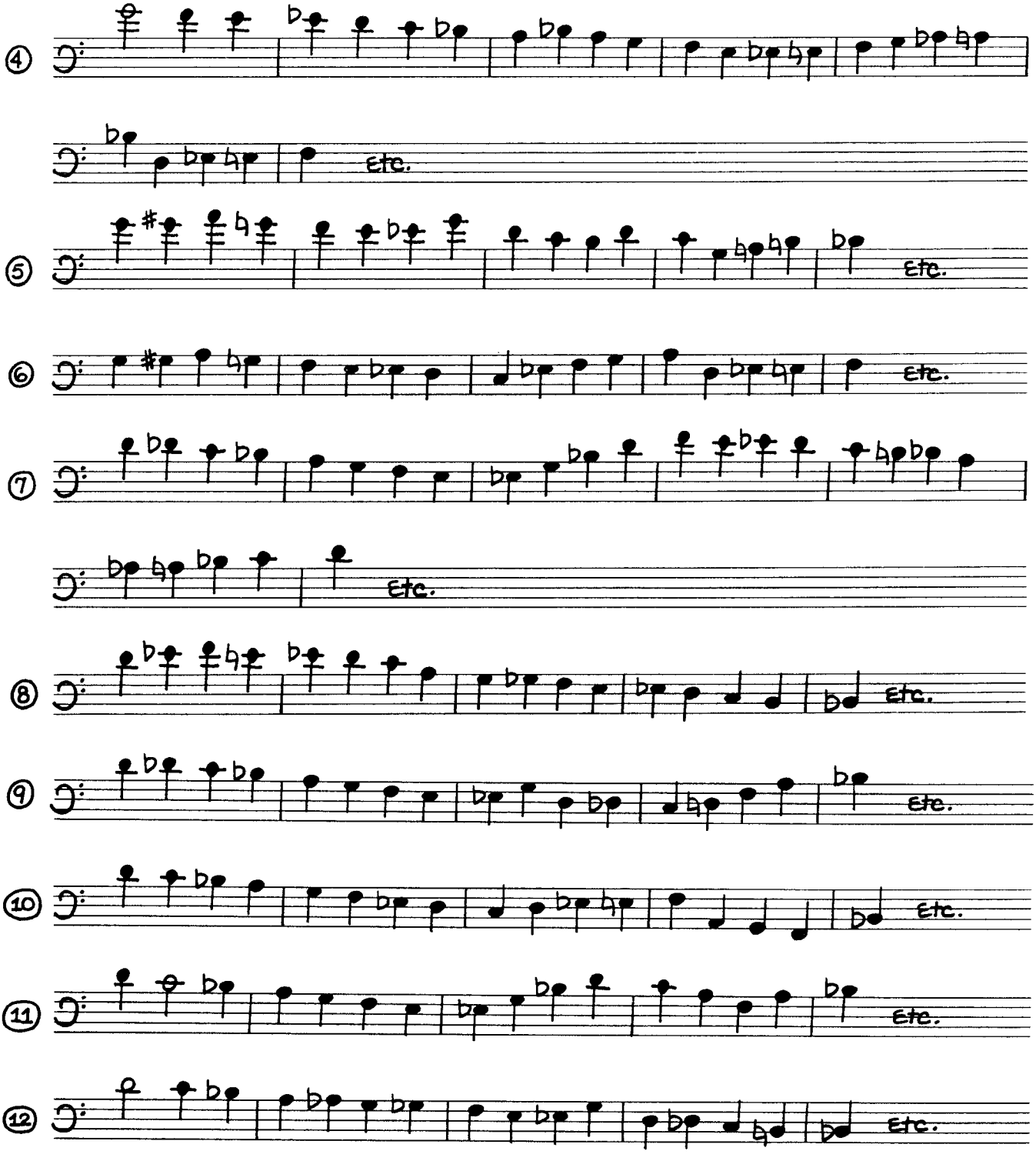
Lines using the technique of enclosure (which refers to the practice of delaying the arrival of the root or the 5th of the chord by inserting the notes one half step above and one half step below the tone in question).



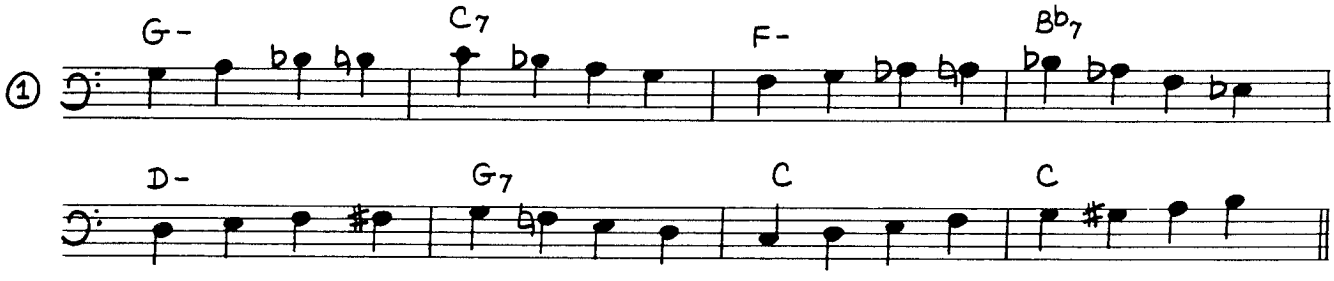


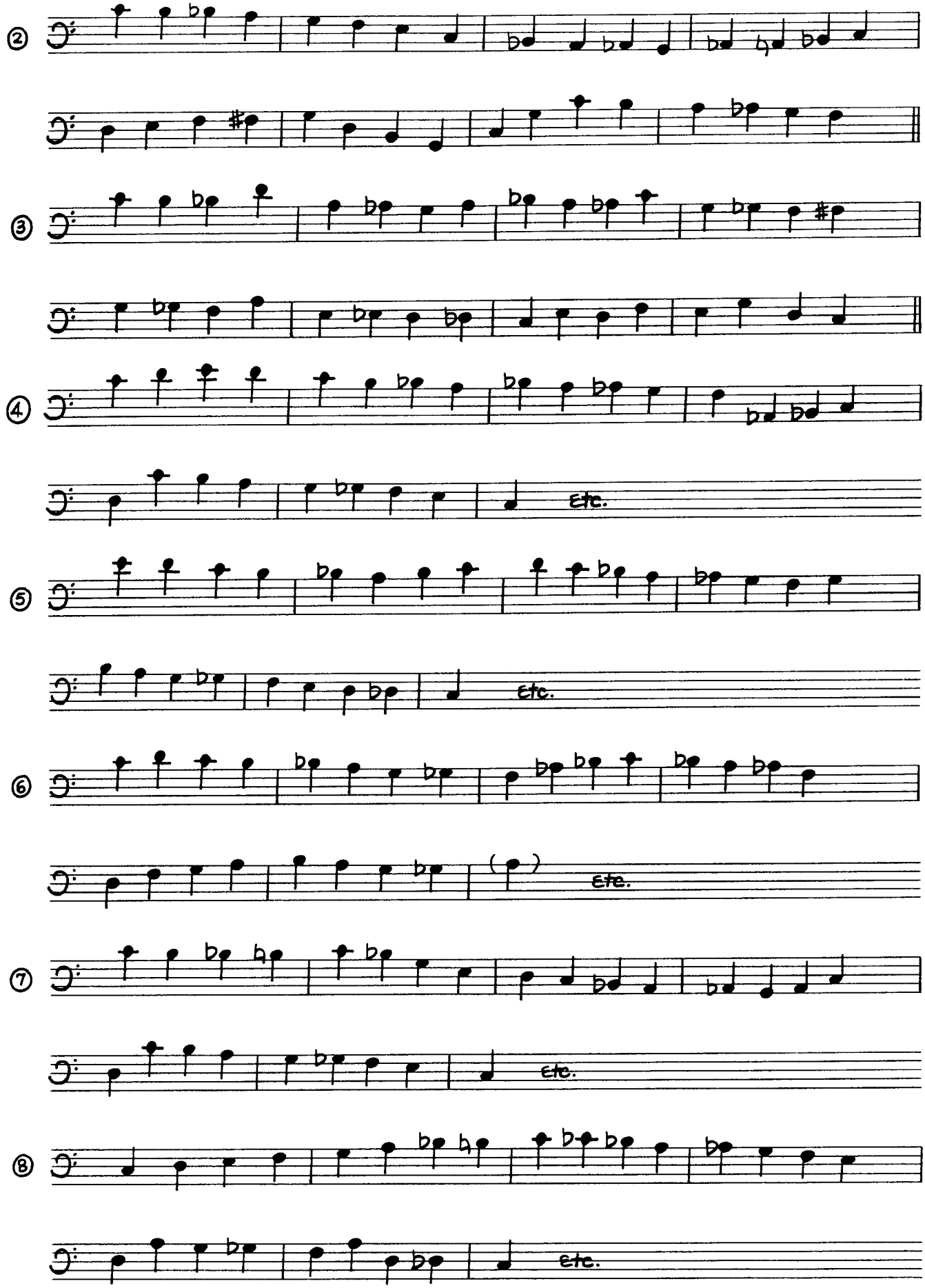
Lines starting on non-chord tones.





The following lines have been constructed on a set of changes familiar to most jazz players.

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etc.
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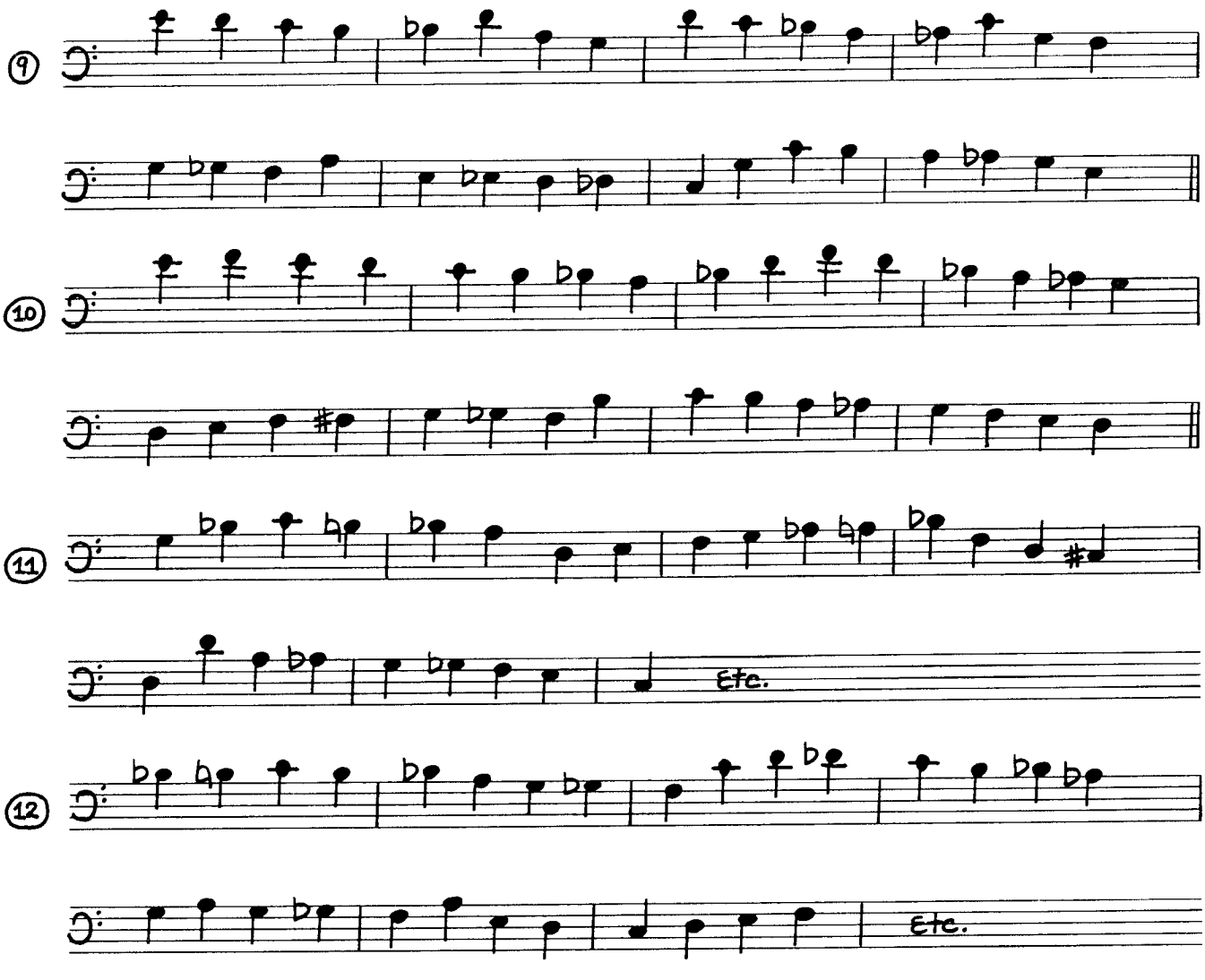
etc.


9
10
11
etc.
12
etc.

Appendix

(A LIST OF ESSENTIAL BEBOP TUNES FOR MEMORIZATION)

1. AFTERNOON IN PARIS ..... John Lewis
2. ANTHROPOLOGY ..... Dizzy Gillespie
3. BACK HOME BLUES ..... Charlie Parker
4. BARBADOS ..... Charlie Parker
5. BEBOP ..... Dizzy Gillespie
6. BEBOP REVISITED ..... David Baker
7. BILLIE'S BOUNCE ..... Charlie Parker
8. BIRDLIKE ..... Freddie Hubbard
9. BLOOMDIDO ..... Charlie parker
10. BOUNCIN' WITH BUD ..... Bud Powell
11. BROWNIE SPEAKS ..... Clifford Brown
12. CALCUTTA CUTIE ..... Horace Silver
13. CHERYL ..... Charlie Parker
14. CHI-CHI ..... Charlie Parker
15. CONFIRMATION ..... Charlie Parker
16. COOKIN' AT THE CONTINENTAL ..... Horace Silver
17. DANCE OF THE INFIDELS ..... Bud Powell
18. DEWEY SQUARE ..... Charlie Parker
19. DEXTERITY ..... Charlie Parker
20. DONNA ..... Jackie McLean
21. DONNA LEE ..... Charlie Parker
22. DON'T ARGUE ..... Kai Winding
23. ETERNAL TRIANGLE ..... Sonny Stitt
24. FOUR BROTHERS ..... Jimmy Giuffre
25. GOOD BAIT ..... Tadd Dameron
26. GROOVIN' HIGH ..... Dizzy Gillespie
27. HALF NELSON ..... Miles Davis
28. HOT HOUSE ..... Tadd Dameron
29. JORDU ..... Duke Jordan
30. JOY SPRING ..... Clifford Brown
31. LITTLE WILLIE LEAPS ..... Charlie Parker
32. MAYREH ..... Horace Silver
33. MILESTONES (old) ..... Miles Davis
34. MOHAWK ..... Charlie Parker
35. MOOSE THE MOOCH ..... Charlie Parker
36. A NIGHT IN TUNISIA ..... Dizzy Gillespie
37. OPUS V ..... J. J. Johnson
38. ORNITHOLOGY ..... Benny Harris
39. PASSPORT ..... Charlie Parker
40. RELAXIN' AT CAMARILLO ..... Charlie Parker
41. QUICKSILVER ..... Horace Silver
42. ROOM 608 ..... Horace Silver
43. SALT PEANUTS (entire tune) ..... Dizzy Gillespie
44. SCRAPPLE FROM THE APPLE ..... Charlie Parker
45. THE SERPENT'S TOOTH ..... Miles Davis
46. SHAW NUFF ..... Dizzy Gillespie & Charlie Parker
47. SIPPIN' AT BELLS ..... Miles Davis
48. SPLIT KICK ..... Horace Silver
49. STEEPLECHASE ..... Charlie Parker
50. THAT'S EARL, BROTHER ..... Gil Fuller
51. THINGS TO COME ..... Dizzy Gillespie
52. WAIL ..... Bud Powell
53. WHERE YOU AT ? ..... Horace Silver
54. WOODY' N' YOU ..... Dizzy Gillespie
55. YARDBIRD SUITE ..... Charlie Parker