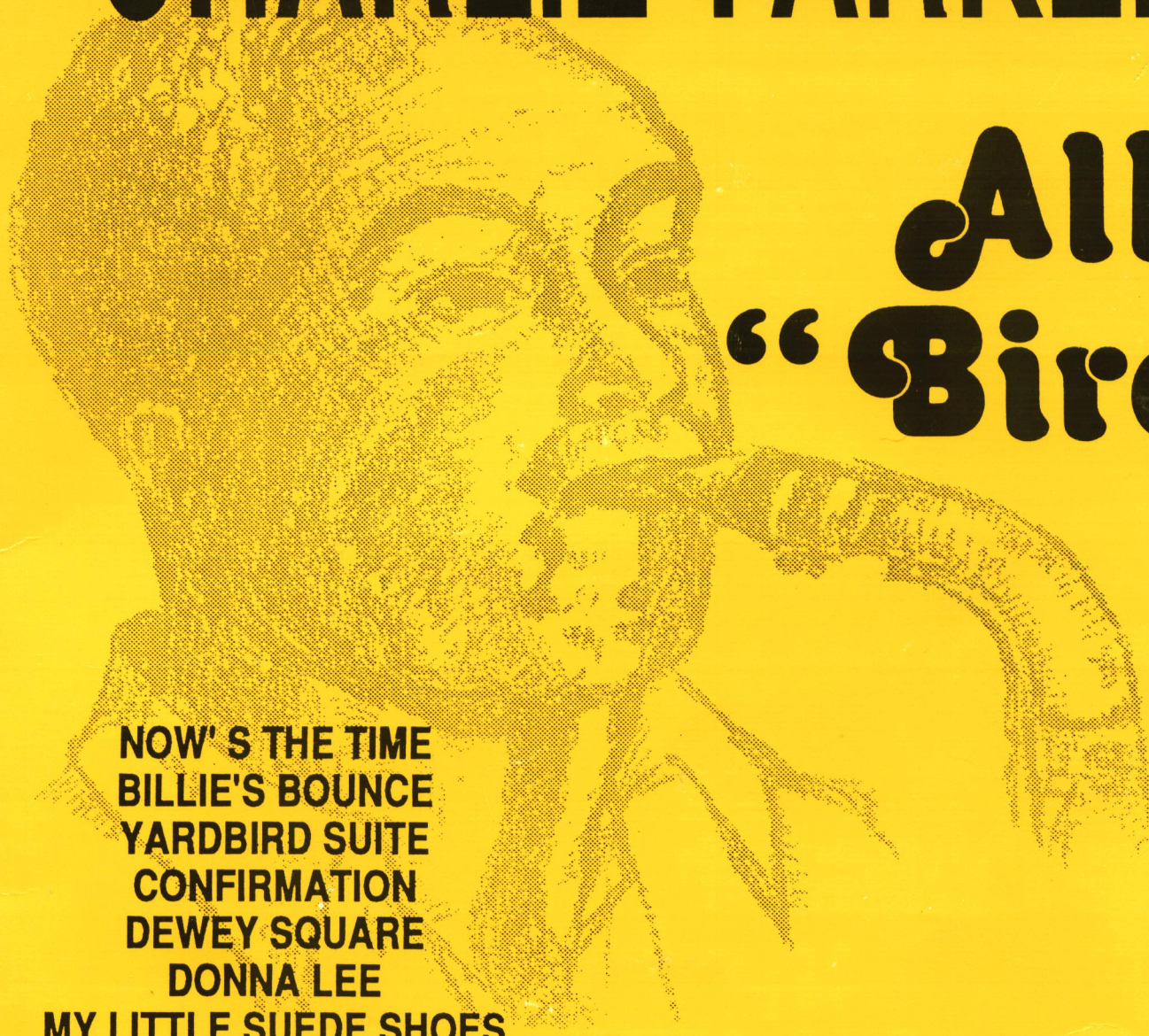


VOLUME 6

CHARLIE PARKER

All
"Bird"



NOW' S THE TIME
BILLIE'S BOUNCE
YARDBIRD SUITE
CONFIRMATION
DEWEY SQUARE
DONNA LEE
MY LITTLE SUEDE SHOES
ORNITHOLOGY
SCRAPPLE FROM THE APPLE
THRIVING FROM A RIFF

PLAY-A-LONG
Book & Recording Set



A New Approach To Jazz Improvisation

by Jamey Aebersold

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SCALE SYLLABUSBack cover



Cover Conté drawing by LANA



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A good case could be made that Charlie Parker was the most influential soloist in the history of jazz. His influence on other soloists in the forties and fifties was so complete that Lennie Tristano (ironically enough, one of the few jazzmen of the era to transcend Parker's influence) once commented, "If Charlie Parker wanted to invoke plagiarism laws, he could sue almost everybody who's made a record in the last ten years." Parker's style was so logical and so musical that it tended to blind lesser players. The student is encouraged to listen to Parker's recordings and study his style. But rather than memorize Parker's licks, listen to the way he approaches a chord change. Notice how he varies a phrase length. Parker saw nothing sacred about two or four bar phrases. Most important and hardest to grasp, notice the part intuition plays in his work. And finally, as Parker himself once said, "First, learn your instrument. Then forget about all that - - - and just play." But first, learn your instrument!

Phil
Bailey

DISCOGRAPHY

Anthropology (similar melody and same chords as Thriving From A Riff)

D. Byas (Jazzum 5035)
J. Cain/R. Kral (Concord CJ 149)
T. Dameron (Milestone 47041)
B. Enriquez (Crescendo 2144)
D. Gillespie (RCA PM 42408*)
Gillespie-Double Six (Philips 1034)
B. Harris (Milestone 47050)
H., S., & T. Jones (Muse 5169)
F. Navarro (Prestige 24112)
A. Pepper (Contemporary 7568)
D. Pike (Muse 5261)
I. Sullivan (Galaxy GXY 5137)

Billie's Bounce

G. Ammons (Enja 3093)
B. Barron (Savoy 1160)
C. Basie (Pablo 2310-750; 2310-852)
G. Benson (Polydor 1-6084)
N. Brignola (Bee Hive 7000)
R. Bryant (Pablo 2310-820)
K. Burrell (Prestige 7448)
D. Byas (Jazzum 5035)
E. Davis (Prestige 7357)
B. Enriquez (Crescendo 2151)
E. Fitzgerald/T. Flanagan (Pablo 2308-206)
R. Garland (Prestige 24090)
D. Gordon (Inner City 2060)
E. Jefferson (Muse 5043)(Prestige 24113; 24095)
J. Lewis/H. Jones (Little David 1079)
S. Manne (Contemporary OJC-172)
C. Parker (Savoy 1107; 1129; 2201*, 5500)
A. Pepper (Galaxy GXY 5143)
Puttin' On the Ritz (Pausa 7161)
J. Raney (Criss Cross 1009)
P. Robertson (Palo Alto 8013)
B. Roche (Prestige OJC-1718)
A. Shepp/N. Pedersen (Steeplechase SCS 1149)
I. Sulieman (Steeplechase SCS 1202)
M. Taylor (Concord CJ 184)
D. Zeitlin (Palo Alto 8044)

Confirmation

J. Albany (Elektra 1-60161)
G. Ammons (Prestige 7534)
A. Blakey (Blue Note 81522)
K. Clarke (Prestige 7605)
B. Cooper (Contemporary OJC-161)
L. Coryell (Muse 5303)
L. Donaldson (Muse 5292)
B. Enriquez (Crescendo 2144; 2168)
T. Flanagan (Enja 4014)(Inner City 3009)
S. Getz/Albert Dailey (Elektra 60370-1)
(original Dizzy Gillespie version on Dial is out of print)
E. Jefferson (Inner City 1033)(Muse 5127)
D. Johnson/D. McKenna (Concord 135)
H. Jones (Muse 5123)
D. Jordan (Prestige 7849)
R. Kamuca (Concord 96)
S. Kuhn (ECM 1-1213)
J. Lewis/H. Jones (Little David 1079)
J. McLean (Prestige 056)(Inner City 6029)
P.J. Jones (Galaxy 5112)
MJQ (Atlantic 2-909)
Tete Montoliu (Steeplechase SCS 1152/3)
C. Parker (Everest 365)(Prestige 24009)(Savoy 1108)(Verve UMV-2029; VE2-2523)
B. Powell (Verve 2-2526)
A. Shepp/N. Pedersen (Steeplechase SCS 1149)
S. Stitt (Atlantic 1418)(Muse 5091)
P. Woods (Savoy 2257)
P. Woods/C. Swansen (SBZ 2019)
Manhattan Transfer (Atlantic 16036)

Dewey Square

D. Byrd (Prestige 24066)
J. Heath (Landmark 1506)
C. Parker (Warner Bros. 2B-3198*)
D. Redman (ECM 1-1225)

Donna Lee

- C. Basie, etc. (Pablo 2620-105)
 A. Braxton (Inner City 2045)
 N. Brignola/P. Adams (Bee Hive 7000)
 R. Cole/P. Woods (Muse 5237)
 B. Enriquez (Crescendo 2161)
 R. Sechete (Muse 5186)
 S. Goldberg (Pausa 7095)
 D. Johnson (Concord CJ 107)
 L. Konitz/W. Marsh (Atlantic 90050)
 B. McFerrin (Elektra 960366-1)
 C. Parker (Savoy 1129; 2201*; 5500)
 J. Pastorius (Epic PE-33949)
 D. Patterson (Prestige 7563; 7772)
 A. Pepper (Contemporary 7568)
 Peterson/Pass/Pedersen (Pablo 2620-112)
 R. Rodney (Muse 5034)
 D. Schnitter (Muse 5108)
 M. Solal (Pausa 7103)
 C. Terry (Milestone 47032)(Orig. Jazz Classics OJC-066)

My Little Suede Shoes

- W. Bishop, Jr. (Muse 5151; 5183)
 K. Drew/N. Pedersen (Steeplechase SCS 1010)
 C. Parker (Everest 295)(Verve VE-2-2512*)
 S. Rollins (Prestige OJC-214)
 S. Stitt (Atlantic SD 1418)

Now's The Time

- A. Blakey (Blue Note 81522)
 R. Davis (Muse 5002)
 L. Donaldson (Muse 5292)
 S. Grappelli (FW-38727)
 M. Jackson (Savoy 2204)
 E. Jefferson (Muse 5127)(Prestige 7619; 24095)
 J.J. Johnson (Prestige 24097)
 H. Jones (Pausa 7051)
 M. Lowe/Transit West (Pausa 7152)
 K. McIntyre (Steeplechase SCS 1065)
 F. Morgan (Contemporary 14013)
 C. Parker (Blue Note 85108)(Savoy 1107; 2201*; 5500)(Verve UMV-2029; VE-2-2523)
 J. Pass (Pablo 2640-102)
 D. Patterson (Prestige 7563)
 N. Pedersen/P. Catherine (Pablo 2310-894)
 O. Peterson/Guests (Pablo 2625-702)
 O. Peterson Big 4 (Pablo 2640-101)
 B. Powell (Verve 2-2526)
 S. Rollins (RCA PL 43268)
 I. Sulieman (Steeplechase SCS 1052)
 Supersax (Pausa 7038)

Ornithology

- A. Braxton (Inner City 2015)(Steeplechase SCS 1015)
 E. Jefferson (Muse 5063)
 C. Parker (Columbia JG 34808)(ESP BIRD-2)(Blue Note BST 85108)(Prestige 24009)(Warner Bros. 2B-3198*)
 Peterson/Pass/Pedersen (Pablo 2620-112)
 B. Powell (Blue Note BST 81503; BST 81504)
 A. Shepp/O. Pedersen (Steeplechase SCS 1149)
 S. Stitt (Atlantic SD 1418)
 L. Young (ESP 3017)

Scrapple from the Apple

- G. Ammons (Prestige 7495)
 R. Cole/P. Woods (Muse 5237)
 B. Emmons/L. Breau (Flying Fish 088)
 B. Enriquez (Crescendo 2168)
 M. Fetting (Concord CJ 273)
 T. Flanagan (Inner City 3029)
 W. Gray (Prestige 051)
 B. Mitchell (Orig. Jazz Classics 138)
 C. Parker (Everest 254)(Orig. Jazz Classics 041)(Warner Bros. 2B-3198*)
 B. Shank, etc. (Concord 126)
 S. Stitt (Atlantic SD 1418)
 P. Woods (Columbia PC-36806)

Thriving On A Riff

- C. Parker (Savoy 1107; 2201*; 5500)

Yardbird Suite

- M. Allison (Prestige 24055)
 G. Ammons/D. Marmarosa (Prestige 24021)
 A. Braxton (Magenta MA-0205)
 B. Enriquez (Crescendo 2179)
 B. Enriquez/R. Cole (Crescendo 2148)
 A. Haig (Prestige 7841)
 H. Hawes (Contemporary OJC-165)
 E. Jefferson (Prestige 7698; 24095)
 H. Jones (Muse 5123)
 H. Mann (Savoy 1102)
 H. McGhee/T. Edwards (STV 4080)
 D. McKenna (Concord 99)
 C. McRae (MCA 2-4111)
 Modern Jazz Quartet (Atlantic SD 1299)
 C. Parker (Warner Bros. 2B-3198*)
 J. Pass/N. Pedersen (Pablo 2310-830)
 A. Shepp/N. Pedersen (Steeplechase SCS 1149)
 S. Shoemake (Discovery 889)
 M. Solal (Soul Note SN 1060)
 Supersax (Pausa 9038)
 S. Watanabe/Great Jazz Trio (Inner City 6061)
 P. Woods, etc. (Savoy 2257)
 K. Winding (WWJ 21001)
 G. Wofsey (AMB 1520)

* probable first recording

NOTES TO THE MUSICIAN

This is the sixth volume in the series of play-a-long book and recording sets titled **A NEW APPROACH TO JAZZ IMPROVISATION**. **ALL 'BIRD'** is a milestone because it is the first set to use songs of a major jazz composer/player. Charlie Parker was called a genius by many and people often forget that he also had to pay his dues: practice scales, chords, rhythms and melodies of the day.

I used to think Charlie Parker was born with an alto saxophone in his mouth and that everything came easy for him. After reading about Bird and listening to recorded interviews, I came to realize he grew and learned with his music just like most musicians. Parker seemed to be able to use his talents to their fullest, whereas many musicians reach a certain comfortable stage and seem to grow old there.

In a recorded interview with Paul Desmond, Bird said at one point in his life he practiced eleven to fifteen hours a day and this went on for three to four years. Just think what each of us could do if we devoted that much time to our instrument! Things could become pretty automatic and the creative right-side of our brain would probably never run out of ideas to play.

The songs in this set represent ten compositions ranging from blues to Latin. The tempos are medium to fast with most falling into the medium category. Because Bird did not always record the melody the same way, I have chosen the melody that comes from the most well known recorded version of the song.

I strongly urge you to memorize the melody to each of these songs. Buy the original recording and listen to the way the master plays the melody and the way he improvises on the chord/scale progressions. Pay particular attention to the use of syncopation of the rhythmic line. Notice how the melodies rise and fall and the importance of his use of repetition. Many of the melodies plainly outline chords or parts of chords. Vertical playing (chordal) became a very significant part in the development of Bebop, and Charlie Parker's songs were no exception. It is safe to say that Bebop licks, patterns, and cliches have influenced all other types of popular music since the 40's. In a way, Bebop was the culmination of all the music that preceded it. Just like John Coltrane was the logical extension of Bebop, Charlie Parker was the logical extension of Swing.

The rhythm section on this recording includes three of the finest jazz musicians found anywhere. All three have backgrounds in playing various types of music and have all gone through the Bebop school of playing.. Young improvisors can find a source of inspiration by just listening to the recording and emulating these three giants. I would like to thank Ron Carter, Kenny Barron and Ben Riley for the exceptional job they did in keeping the tradition of Charlie Parker's music alive.

The record is in stereo with the bass and drums on the left channel and the piano and drums on the right channel. It is a good idea to listen to the left channel by itself and get accustomed to the bass outlining the chords. It would be beneficial for bass players to transcribe all or part of the bass lines in order to see and hear how Ron Carter approaches walking lines on Bebop tunes. These bass lines are also available in a separate book - Ron Carter Bass Lines Transcribed off Vol. 6 recording note for note with chord symbols. Book is available from Jazz Aids...\$4.95 plus shipping.

Piano players should note how Kenny Barron uses a variety of rhythms in his comping and how he stays basically near the center of the keyboard. His job is to supply the harmonic color while adding rhythmic interest.

Bebop music is made up of many harmonic cadences called II,V7,I (a minor chord moving to a dominant 7th chord which moves to a major chord). Since this harmonic sequence is part and parcel of Bebop it may help the improviser to acquaint himself with Volume 3, The II-V7-I Progression, which contains many of the patterns, licks and cliches that were used during the Bebop era.

I have written scales below the chord symbols where I feel the player may not know what scale should be played. I have often written scales enharmonically so they are easier to read. \emptyset ($C\emptyset$) means a half-diminished chord/scale. $V7+9$ ($C7+9$) means diminished-whole-tone chord/scale. $V7b9$ ($C7b9$) means diminished chord/scale. $V7+$ ($C7+$) means whole-tone chord/scale. Often a diminished scale can be used when a $V7+9$ ($C7+9$) appears. You may also use a diminished-whole-tone scale when a $V7b9$ ($C7b9$) appears. These two scales (diminished and the diminished-whole-tone) are interchangeable sounds and can be played at the players discretion. Bird likes to use the diminished sound with emphasis on the flatted ninth ($b9$) of the dominant 7th chord/scale. Another scale that Bebop players love to use is the lydian scale (major scale with a raised 4th) and the lydian dominant (dominant 7th scale with a raised 4th). For further information on scale substitution please check the Scale Syllabus in this book on page 41 and Vol.26 The Scale Syllabus.

There are several books of transcribed Charlie Parker solos. One I highly recommend is called THE OMNIBOOK. It is available for C treble, C bass, Bb and Eb instruments. This book is also available from the Jazz Aids catalog.

Jamey Aebersold

CONCERT KEY CHORD PROGRESSIONS

SIDE 1, TRACK 1

Now's The Time

by CHARLIE PARKER

Musical notation for the first system of 'Now's The Time'. It consists of three staves of music in 4/4 time. The first staff is the melody, the second is a bass line, and the third is a bass line with a '(1ST X ONLY)' marking at the end.

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SOLOS

Two staves of chord progressions for solos. The first staff shows chords: F7, Bb7, B°7, F7, F7, Bb7, Bb7. The second staff shows chords: F7, A- D7, G- (G7), C7, A- D7, G- (G7), C7.

SIDE 1, TRACK 1

Billie's Bounce

by CHARLIE PARKER

(Also known as BILL'S BOUNCE. Dedicated to Billy Shaw)

Musical notation for the first system of 'Billie's Bounce'. It consists of three staves of music in 4/4 time. The first staff is the melody, the second is a bass line, and the third is a bass line with a '(1ST X ONLY)' marking at the end.

JA-1216

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Yardbird Suite

by CHARLIE PARKER

1. 2.

BRIDGE

SOLOS

CΔ F- Bb7 C7 (Bb7) A7 D7 G7 1. E- A7

2. **BRIDGE**

D- G7 CΔ CA B7+9 E- F#φ B7+9

E- A7 D- Eφ A7+9 D7 D- G7 CA

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



Confirmation

by CHARLIE PARKER

The main musical score consists of six staves of music. The first staff includes fingerings: 1, 2, 3, 2 above the notes. There are also circled numbers 2 and 3 below the first few notes. The music is in 4/4 time and features complex bebop-style lines with many eighth and sixteenth notes, including triplets and slurs.

SOLOS

FA Eφ A7+9 D-G7 C-F7 Bb7 A-D7 G7 G-C7

The first line of guitar solo notation shows a sequence of chords: FA, Eφ, A7+9, D-G7, C-F7, Bb7, A-D7, G7, G-C7. The notes are represented by circles on a five-line staff.

FA Eφ A7+9 D-G7 C-F7 Bb7 A-D7 G-C7 FA

The second line of guitar solo notation continues the chord sequence: FA, Eφ, A7+9, D-G7, C-F7, Bb7, A-D7, G-C7, FA.

(BRIDGE)

C- F7 BbΔ BbΔ Eb- Ab7 DbΔ G-C7 FA

The bridge section is marked with a box and contains the following chords: C-, F7, BbΔ, BbΔ, Eb-, Ab7, DbΔ, G-C7, FA.

Eφ A7+9 D-G7 C-F7 Bb7 A-D7 G-C7 FA

The final line of guitar solo notation contains the chords: Eφ, A7+9, D-G7, C-F7, Bb7, A-D7, G-C7, FA.



Dewey Square

by CHARLIE PARKER



Donna Lee

by CHARLIE PARKER

SOLOS

AbΔ (Gb7) F7 Bb7 Bb7 Bb- Eb7 AbΔ Eb- Ab7 DbΔ Gb7

AbΔ F7b9 Bb7 Bb7 Bb- Eb7 AbΔ (Gb7) F7 Bb7

Bb7 C7+9 Gφ C7+9 F- C7+9 F-

C7+9 F- Bb7 C- F7 Bb- Eb7 AbΔ (F7b9) Bb- Eb7



My Little Suede Shoes by CHARLIE PARKER

(BRIDGE)

SOLDS

F- Bb7 G- C7 F- Bb7 EbA C7 F- Bb7 G- C7+9

(BRIDGE)

F- Bb7 1. EbA C7 2. EbA Eb7 AbA Ab- G- C7b9

F- Bb7 EbA Eb7 Ab Ab- G- C7b9 F- Bb7 G- C7

F- Bb7 EbA C7 F- Bb7 EbA C7 F- Ab- G- C7+9

PLAY CODA ONLY ON LAST CHORDS

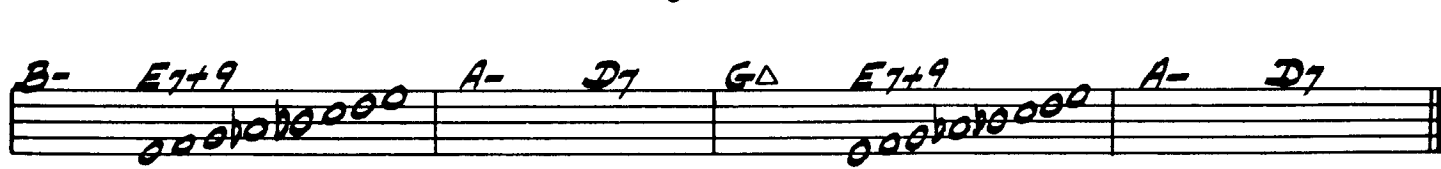
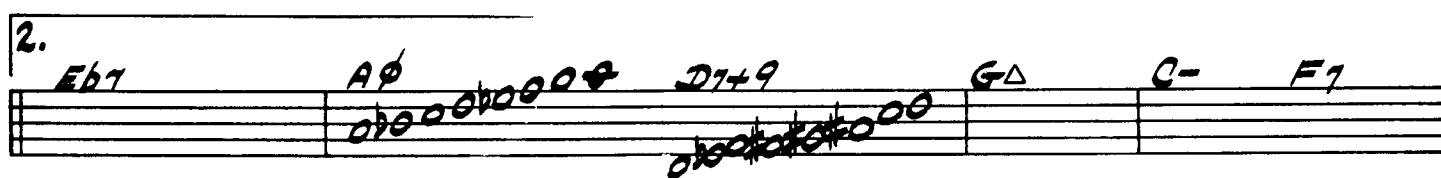
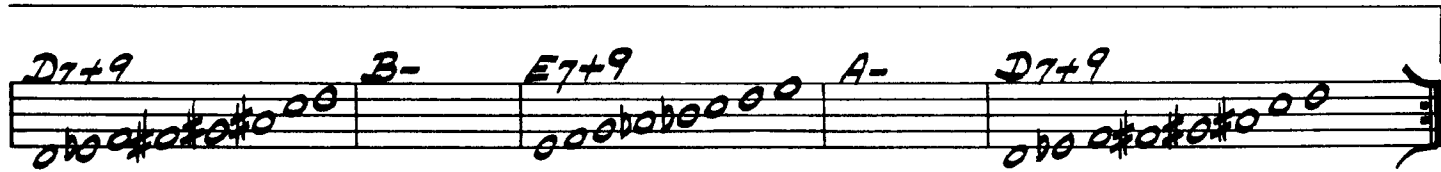
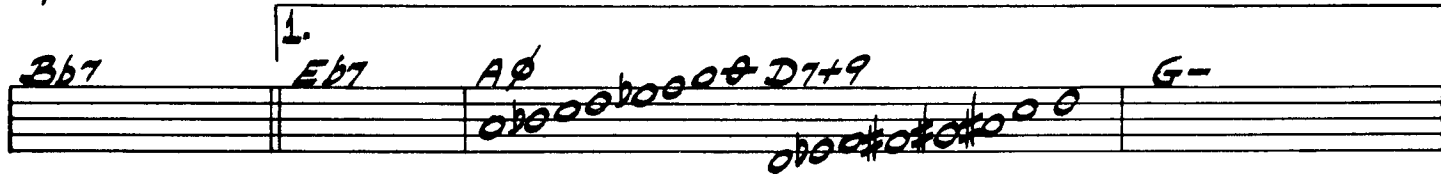
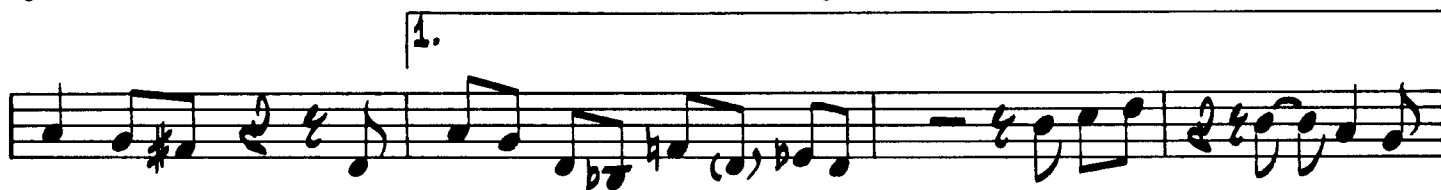
F- Bb7 EbA

EbA C7+9 F- Bb7 EbA C7+9 F- Bb7 EbA



Ornithology

by CHARLIE PARKER



Concert Progression
SIDE 2, TRACK 4

Scrapple From The Apple

by CHARLIE PARKER

(BRIDGE)

E- A7 D7 (A-) D7 G7 (D-) G7 C7 (G-)

C7

SOLOS

G- C7 G- C7b9 FA BbA B°7

1. FA G- A- D7 2. FA C7 FA (BRIDGE) E- A7 D7 (A-)

D7 G7 (D-) G7 C7 (G-) C7 G- C7 G-

C7b9 FA F7 Bb B°7 FA A- D7 (FA)



Thriving From A Riff

by CHARLIE PARKER

1.

2.

3.

(BRIDGE)

D.C. TO 3RD ENDING

SOLOS

Bb7 G7b9 C- F7 D- G7b9 C- F7

Bb7 Eb7 Eo7

1. D- G7b9 C- F7

2. (BRIDGE)

Bb7 Bb7 D7 D7 G7 G7 C7 C7

F7 F7 Bb7 G7b9 C- F7 D- G7b9

C- F7 Bb7 Eb7 Eo7 Bb7 Bb7



INTRODUCTION TO SCALE SYLLABUS

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

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

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

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

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

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

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

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

SCALE SYLLABUS

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

CHORD/SCALE SYMBOL	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	W W W W W H	C D E F G A B C	C E G B D
C-	Minor (Dorian)	W W W W W H W	C D E F G A Bb C	C E G Bb D
CØ	Half Diminished (Locrian)	W W W W W H W W	C D E F G Ab Bb C	C E Gb Bb D
CØ7	Diminished (8 tone scale)	W W W W W H W H	C D E F G Ab A B C	C E Gb A Bb

1 MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA	Major (don't emphasize the 4th)	W W W W W H W H	C D E F G A B C	C E G B D
CA+4	Lydian (major scale with +4)	W W W W H H W H	C D E F# G A B C	C E G B D
CA	Bebop Scale	W W W H H W H H	C D E F G A B C	C E G B D
CAb6	Harmonic Major	W W W H W H -3 H	C D E F G A B C	C E G B D
CA+5, +4	Lydian Augmented	W W W W H W H H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D E F# G A B C	C E G B D
C	6th Mode of Harmonic Minor	W W W W W H W H	C D E F# G A Bb C	C E G B D
C	Diminished (begin with H step)	H W H W W H W H	C D E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C D E F G G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D

2 DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W W W W H W	C D E F G A Bb C	C E G Bb D
C7b9	Bebop Scale	H -3 H W W H H H	C D E F G A Bb B C	C E G Bb D
C7+4	Spanish or Jewish scale	W W W H W H W H	C D E F G Ab Bb C	C E G Bb D
C7b6	Lydian Dominant	W W W H W H W H	C D E F G Ab B C	C E G Bb D
C7+ (has #4 & #5)	Hindu Tone (6 tone scale)	W W W W W H W H	C D E F# G# B C	C E G# B D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W W H W H	C D E F# G# Bb C	C E G# Bb D
C7+9 (also has #9, #4, #5)	Blues Scale	-3 W H H -3 W	C D E F# G Bb C	C E G# Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D

3 MINOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor (Dorian)	W W W W W H W	C D E F G A Bb C	C E G Bb D
C- or C-7	Bebop Scale	W W -3 W -3	Bb C D F G Bb C	C F G Bb D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W W W W W H H	C D E F G A B C	C E G B D
C- or C-7	Bebop Minor	W W W H W H W H	C D E F G Ab B C	C E G Bb D
C- or C-7	Blues Scale	-3 W H H -3 W	C D E F G Bb C	C E G Bb D
C-Δ (b6 & maj. 7th)	Pentatonic (Minor Pentatonic)	W W W W -3 W	C D E F G Bb C	C E G Bb D
C- or C-7	Harmonic Minor	W W W H W H -3 H	C D E F G Ab B C	C E G Bb D
C- or C-7	Diminished (begin with W step)	W W W W W H W H	C D E F# G# Ab B C	C E G Bb D
C- or C-b9/b6	Phrygian	H W W W W W W	C D E F G Ab Bb C	C E G Bb D
C- or C-b6	Pure or Natural Minor, Aeolian	W W W W W W W	C D E F G Ab Bb C	C E G Bb D

4 HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished (Locrian)	H W H W W W W	C D E F G Ab Bb C	C E Gb Bb D
CØ#2	Half Diminished #2 (Locrian #2)	H W W H H W W W	C D E F G Ab Bb C	C E Gb Bb D
CØ (with or without #2)	Bebop Scale	H W W H H W W W	C D E F G Ab Bb C	C E Gb Bb D

5 DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Diminished (8 tone scale)	W W H W H W H	C D E F G Ab A B C	C E Gb A Bb

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7, & root (C, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super-Loctrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.