

# BILLIE'S BOUNCE (BILL'S BOUNCE)

By Charlie Parker

The haphazard approach twenty-six-year-old Charlie Parker took to his first recording session as a bandleader reveals that he had no idea the recordings made that day would come to be regarded as some of the most important in the history of jazz.

"Billie's Bounce (Bill's Bounce)" is a blues head in D that demonstrates the ability he had to compose complex bebop melodies using the standard twelve-bar form.

In measure 5 Parker used an F $\sharp$  note, the major 7th in the key of G, to precede the G note. The major 7th tone stands out in contrast to the  $\flat$ 7th (F) that exists within the chord (G7); it can be thought of as a leading tone. An F $\sharp$ m7 is outlined in the first half of measure 8. Starting on beat three, the D $\sharp$  and C notes are the major 3rd and flatted 9th of B7. B7 is the VI7 chord that is commonly played at this point in the progression, but here it is changed to Fm7.

Parker's solo starts with an often-copied melodic figure. Notice how, as in the theme, he uses the minor 3rd on the "and" of beat 2 to precede the major 3rd on the strong third beat.

Starting at the end of measure 16, Parker scoops up to a D note (the 5th of G7) and then executes a fall that ends on a G note. On beat 3 of measure 18 he begins a chromatic ascent from an F note (the  $\flat$ 7th of G7) to an A note (the 5th of the D chord).

The second solo chorus (measure 25) opens with two measures of funky blues-scale improvisation emphasizing the  $\flat$ 5th. Measures 33 and 34 contain a fantastic sixteenth-note rendering of the ii-V changes that has found its way into countless musicians' vocabularies.

An ascending D major arpeggio in the last measure of the second solo chorus (meas. 36) leads into a descending D Mixolydian scale in first measure of the third solo chorus. Parker's improvisation in measure 38 has a possible interpretation as a superimposed Em9 to A7 $\flat$ 9 (ii-V).

## Head (Alto sax & trumpet in unison)

$\text{♩} = 165$  (♩ $\cdot$  ♩ $\cdot$  ♩ $\cdot$ )

1

Full Band

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of five staves of music. The first staff (measures 1-4) is the head of the piece, starting with a D chord. The second staff (measures 5-8) continues the melody with chords D7, G7, and D. The third staff (measures 9-12) features a melodic line with chords F $\sharp$ m7, Fm7, Em7, A7, and D. The fourth staff (measures 13-16) is labeled 'Alto Solo' and includes a double bar line with a repeat sign. The fifth staff (measures 17-20) continues the solo with chords D7, G7, D, and F $\sharp$ m7 Fm7. A note in measure 17 is marked with an asterisk and the instruction '\*Played as pickup for repeat of head and solo.'.

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21 Em7 A7 D D

26 G7 D D7 G7

30 D F#m7 Fm7 Em7

34 A7 D A7

37 D G7 D

40 D7 G7 D

44 F#m7 Fm7 Em7 A7

47 D D G7

51 D D7 G7

55 D F#m7 Fm7 Em7

58 A7 D

# PARKER'S MOOD

By Charlie Parker

"Parker's Mood," recorded on September 18, 1948 for Savoy, is unique among Charlie Parker's recordings. Approximately half of Parker's original compositions were based on blues changes, but this is the only slow blues that he ever recorded in the studio as a bandleader.

"Parker's Mood" is a quartet recording with Max Roach on drums, Curly Russell on bass, and John Lewis on piano. This transcription is of the originally released master (take 5). Two other takes that were recorded at the session (take 2 and take 4—incorrectly labeled take 1 and take 2 on some reissues) also contain complete choruses of Parker's slow blues improvisation. Comparison of the three takes provides a fascinating glimpse into Parker's creation and development of musical ideas.

Parker was clearly one of the most masterful jazz artists ever at playing slow blues, so his infrequent use of the form make his other recordings in this style worth noting. In 1945, Parker played on two takes of Red Norvo's "Slam, Slam Blues," there is one live version of "Parker's Mood" from August, 1950, and he played on the 1952 Norman Granz Jam Session recording of Johnny Hodges' "Funky Blues."

8
Full Band

**Intro**  
♩ = 103  
Even eighths

1 Em Am

**Alto Solo**  
♩ = 80 (♩♩♩♩)

7 G C7 G

10 G7 Dm7 G7 C7

12

14 Bm7 E7b9 Am7

16 D7 G Am7 D7b9

18 G D7 G C7

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