

# PARKER FORMULAE

Chord arpeggio outline beginning on the root or the major seventh & usually as a triplet (most frequent, ca. once every 8 bars).



Use of the inverted mordent with various rhythms, but usually triplets and eighth with two sixteenths (ranks 2nd in his use)



Use of flat-ninth (i.e., scale motion down to the 3rd of the V chord with outline to the b9 or skip to the b9 with resolution to the next chord). Parker's use of this is rank 3rd.



Use of harmonic minor scale



Pervasive use of the bebop scale as well as other systematically placed chromatic notes



Tri-tone subs. (e.g., bar 8 of the blues) and cycles (Blues for Alice).



Pattern emphasis with the third moving to the seventh during the first four bars, or fifth bar, of the blues.



Improvisations are considered "goal" oriented (i.e., resolving tendencies of notes).



Use of quotes (e.g., familiar tunes, opera, his own tunes) were often used during live performances and rarely used in studio recordings. Examples include Grainger's Country Gardens and Bizet's Habanera from Carmen, among others.

The b5th was used sparingly, but was obvious when he did use it.

