

# **Bird-ology Studies to Improve Time, Phrase Lengths, and Intensity Levels**

**By  
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With this lesson, we will start to get into my “Bird-ology Phrasing Studies” to improve time, phrase lengths, and intensity levels.

For starters, on these “Bird-ology Phrasing Studies”... I have begun with the first four bars of Bird’s third chorus on “Donna Lee”. Try to get EVERY key as smooth and connected as the first key. Once you get into this, try to pick some Parker four bar phrases and do what I did here, BUT... *by ear*. More studies like this are coming in future lessons.

NEXT... is a II-V7b9 study using *Dorian Mode* to full diminished scale. Take each section and memorize it. Your goal, tempo-wise, is qt note = 220 or faster.

Good luck and work hard,

~ Tim Price

# DONNA LEE

1st 4 Bars, BIRD'S 320 CHORUS

TIM PRICE

G- C7<sub>s</sub> F<sub>s</sub> D7 G7 G7

D- G7<sub>s</sub> C<sub>s</sub> A7 D7 D7

A- D7<sub>s</sub> G<sub>s</sub> E7 A7 A7

E- A7<sub>s</sub> D<sub>s</sub> B7 E7 E7

B- E7<sub>s</sub> A<sub>s</sub> F#7 B7 B7

F#- B7<sub>s</sub> E<sub>s</sub> C#7 F#7 F#7

DONNA LEE--P.2

31 C# - F#7 s B s Ab7 C#7 C#7

Musical staff 1: Treble clef, 7/4 time signature. Chords: C#7, F#7, B, Ab7, C#7, C#7. Includes slurs and accents.

36 Ab - C#7 F# s Eb7 Ab7 Ab7

Musical staff 2: Treble clef, 7/4 time signature. Chords: Ab, C#7, F#, Eb7, Ab7, Ab7. Includes slurs and accents.

41 Eb - Ab7 C# s Bb7 Eb7 Eb7

Musical staff 3: Treble clef, 7/4 time signature. Chords: Eb, Ab7, C#, Bb7, Eb7, Eb7. Includes slurs and accents.

46 Bb - Eb7 s Ab s F7 Bb7 Bb7

Musical staff 4: Treble clef, 7/4 time signature. Chords: Bb, Eb7, Ab, F7, Bb7, Bb7. Includes slurs and accents.

51 F - Bb7 Eb s C7 F7 F7

Musical staff 5: Treble clef, 7/4 time signature. Chords: F, Bb7, Eb, C7, F7, F7. Includes slurs and accents.

56 C - F7 s Bb s G7 C7 C7

Musical staff 6: Treble clef, 7/4 time signature. Chords: C, F7, Bb, G7, C7, C7. Includes slurs and accents.

# II- to V7b9

(Dorian Mode to Full Diminished Scale)

TIM PRICE

**A** C<sub>M</sub> F7<sub>b9</sub> D<sub>M</sub> G7<sub>b9</sub>

Measures 1-4: C<sub>M</sub> F7<sub>b9</sub> D<sub>M</sub> G7<sub>b9</sub>

E<sub>M</sub> A7<sub>b9</sub> F#<sub>M</sub> B7<sub>b9</sub>

Measures 5-8: E<sub>M</sub> A7<sub>b9</sub> F#<sub>M</sub> B7<sub>b9</sub>

A<sub>b</sub><sub>M</sub> D<sub>b</sub>7<sub>b9</sub> B<sub>b</sub><sub>M</sub> E<sub>b</sub>7<sub>b9</sub>

Measures 9-12: A<sub>b</sub><sub>M</sub> D<sub>b</sub>7<sub>b9</sub> B<sub>b</sub><sub>M</sub> E<sub>b</sub>7<sub>b9</sub>

**B** C#<sub>M</sub> F#7<sub>b9</sub> E<sub>b</sub><sub>M</sub> A<sub>b</sub>7<sub>b9</sub>

Measures 13-16: C#<sub>M</sub> F#7<sub>b9</sub> E<sub>b</sub><sub>M</sub> A<sub>b</sub>7<sub>b9</sub>

F<sub>M</sub> B<sub>b</sub>7<sub>b9</sub> G<sub>M</sub> C7<sub>b9</sub>

Measures 17-20: F<sub>M</sub> B<sub>b</sub>7<sub>b9</sub> G<sub>M</sub> C7<sub>b9</sub>

A<sub>M</sub> D7<sub>b9</sub> B<sub>M</sub> E7<sub>b9</sub>

Measures 21-24: A<sub>M</sub> D7<sub>b9</sub> B<sub>M</sub> E7<sub>b9</sub>

25  $\text{C}_M$   $F7b9$   $D_M$   $G7b9$

29  $E_M$   $A7b9$   $F\#_M$   $B7b9$

33  $Ab_M$   $D7b9$   $Bb_M$   $E7b9$

37  $C\#_M$   $F\#7b9$   $Eb_M$   $Ab7b9$

41  $F_M$   $Bb7b9$   $G_M$   $C7b9$

45  $A_M$   $D7b9$   $B_M$   $E7b9$