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Any codas (♯) that appear will be played only once on the recording at the end of the last recorded chorus.

### PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: RIGHT CHANNEL=Piano & Drums; LEFT CHANNEL=Bass & Drums  
TUNING NOTES: Concert Bb & A (A=440)

### PERSONNEL ON PLAY-A-LONG RECORDING

JAMEY AEBERSOLD - Piano; TYRONE WHEELER - Bass; STEVE DAVIS - Drums



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## NOMENCLATURE

**LEGEND: + or # = raise 1/2 step; - or b = lower 1/2 step; H = Half Step; W = Whole Step**

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	<b>CΔ</b> Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B <sub>b</sub> C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E <sub>b</sub> F G A B <sub>b</sub> C	<b>C-</b> C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cma9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWWHWWH) 4th Mode of Major: C D E F# G A B C	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th Mode of Major: C D <sub>b</sub> E <sub>b</sub> F G <sub>b</sub> A <sub>b</sub> B <sub>b</sub> C	<b>C∅</b> Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th Mode of Melodic Minor: C D E <sub>b</sub> F G <sub>b</sub> A <sub>b</sub> B <sub>b</sub> C	<b>C∅#2</b> C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D E <sub>b</sub> F G <sub>b</sub> A <sub>b</sub> A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th Mode of Melodic Minor: C D E F# G A B <sub>b</sub> C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# B <sub>b</sub> C	<b>C7+4</b> C7aug, C7+5, C7+5
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWWWHW) C D <sub>b</sub> E <sub>b</sub> E F# G A B <sub>b</sub> C	<b>C7b9</b> C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered Scale) (HW <sub>b</sub> WWWW) 7th Mode of Melodic Minor: C D <sub>b</sub> E <sub>b</sub> E F# G# B <sub>b</sub> C	<b>C7+9</b> C7alt, C7b°
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd Mode of Melodic Minor: C D E F# G# A <sub>b</sub> C	<b>CΔ+5</b> CΔ+7
MELODIC MINOR (Ascending Only) (WHWHWWWH) C D E <sub>b</sub> F G A B C	<b>C-Δ</b>
HARMONIC MINOR (WHWHWH-3rd) C D E <sub>b</sub> F G A <sub>b</sub> B C	<b>C-</b>
SUSPENDED 4th (W-3WWHW) or (WWWHWHW) C D F G A B <sub>b</sub> C or C D E F G A B <sub>b</sub> C	
* BLUES SCALE (Use at player's discretion) (-3W <sub>b</sub> H-3W) (1, b3, 4, #4, 5, b7, 1) C E <sub>b</sub> F F# G B <sub>b</sub>	

\* These are the most common chord/scales in Western Music

I believe in a reduced chord/scale notation that and guidance without feeling inhibited or whatever. I have tried to standardize these are instances where I may have use

I feel the improviser needs as little numbers, letters and alterations written page and express what playing a music called jazz abbreviated chord symbols Listen to Volume 2

Remember: 2nd, D, is the such as E



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### CD TRACK 1: TUNING NOTES

Get in tune with Track 1 before progressing on to Track 2 below.



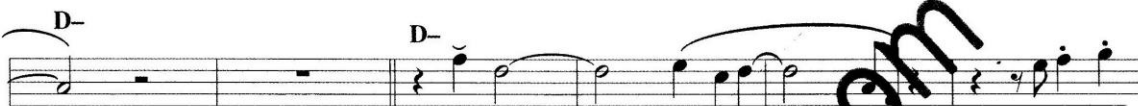
# 2. Impressions

PLAY 5 CHORUSES (♩ = 112)

By John Coltrane

Memorize both scales. Know where the 3rds and 7ths are. *Feel* the 8-bar phrases. Listen to the half-step rise to the bridge. John Coltrane did wonders on this song.

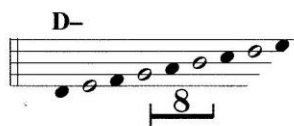
Famous Recording: John Coltrane (MCAD-5887)



### BRIDGE



### SOLOS



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# 5. Summertime



PLAY 8 CHORUSES (♩ = 108)

By DuBose Hayward & George Gershwin

This song really employs only 3 scales. Since it is in a minor key, melodies seem to come easily.  
Work on connecting the A7+9 to the D- smoothly:

Famous Recording: John Coltrane (Atlantic SD-1361/SD-1361-2)

Chord progression for the first four lines:

- Line 1: D- (D7+9)
- Line 2: G- EØ A7+9
- Line 3: D- D- G- C7
- Line 4: FΔ EØ A7+9 A-

## SOLOS

Chord progression for the solo sections:

- Line 1: D-
- Line 2: G- EØ
- Line 3: D-
- Line 4: FΔ



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# 8. Satin Doll



PLAY 6 CHORUSES (♩ = 88)

By Billy Strayhorn, Duke Ellington, Johnny Mercer

Try to use some repetition, especially over the first 6 bars. Look for similarities in chord/scales.  
Play simple, lyrical phrases. The bridge is easy.

Famous Recordings: Duke Ellington (Columbia CD CK-40712); J.J. Johnson (Columbia CD CK-44443)  
Wes Montgomery (Riverside OJC-034/OJCCD-034-2); McCoy Tyner (MCA MCA-42234/MCAD-42000)

B- E7 C#- F#7 F#- B7

F- Bb7 1. AΔ D7 C#- F#7 2. AΔ

### BRIDGE

E- A7 DΔ

B7

C#- F#7

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