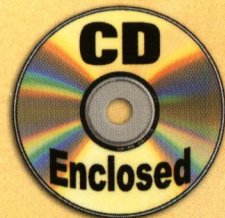


VOLUME 96



# LATIN QUARTER

WITH  
**DAVE SAMUELS**

AND THE MUSIC OF THE  
**CARIBBEAN JAZZ PROJECT**

## LATIN JAZZ FUSION

**ONE STEP AHEAD**  
**PACO & DAVE**  
**IVORY COAST**  
**ONE FOR TOM**  
**RAIN FOREST**

**LATIN QUARTER**  
**JAMBOREE**  
**SADIE'S DANCE**  
**TURNABOUT**  
**ARTHUR'S DANCE**





**Play-a-long Book and CD Set**  
For ALL Instrumentalists

*Jamey Aebersold Jazz*

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NOTE: Any codas (Φ) 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, Vibes, Guitar, Drums; LEFT CHANNEL = Bass, Drums  
Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

On Tracks 1, 2, 4, 6, 8:

DAVE SAMUELS, vibes; STEVE KHAN, guitar (guiro on 6, 8, 11); RUBEN RODRIGUEZ, bass;  
RICHIE FLORES, congas & percussion; ROBBIE AMEEN, timbales/drums.

On Tracks 3, 5, 7, 9, 10:

DARIO ESKENAZI, piano; OSCAR STAGNARO, bass; MARK WALKER, drums.

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# 1. Jamboree



(♩ = 132)

Dave Samuels

♩

F-7      B♭/E♭<sub>3</sub>      DØ

G7♭9    G♭7      F-7    B♭/E♭<sub>3</sub>      DØ      C-7

C-7    B7+4      B♭-7      E♭7♭9

A♭-7      E7+4      E♭-7      E♭-7/D♭

CØ    B7      B♭-7    A♭-7      TO CODA ⊕    GØ    C7+9

1. C7+9      2. C7+9      FΔ<sup>♯</sup><sub>9</sub>      E♭7

B♭/D    B♭-7/D♭      FΔ<sup>♯</sup><sub>9</sub>      E♭7



# 1. Jamboree - Cont.



B $\flat$ /D    B $\flat$ -7/D $\flat$     F $\Delta$   $\frac{9}{9}$ /C    F-7/B $\flat$

F/A    A $\flat$ 7    G-7    A-7

B $\flat$ -7    A7 $\flat$ 9    D7+9    G7 $\flat$ 9    C7+9    F-7

Double Time Feel 7th & 8th times

F-7    B $\flat$ 7    A7 $\flat$ 9    D7+4    G7 $\flat$ 9    B $\flat$ /C

B $\flat$ /C    B7+4    1-7.    A $\flat$ 7    G7 $\flat$ 9    C7+9    F-7

8.    B7+4    A $\flat$ 7    G-7    A-7    B $\flat$ -7    G7 $\flat$ 9    C7+9    D.S. al Coda

**⊕ CODA**

C7+9    F-7    B $\flat$ /E $\flat$  <sub>3</sub>    D $\emptyset$     G7    G $\flat$ 7    unison    F-7

Fine



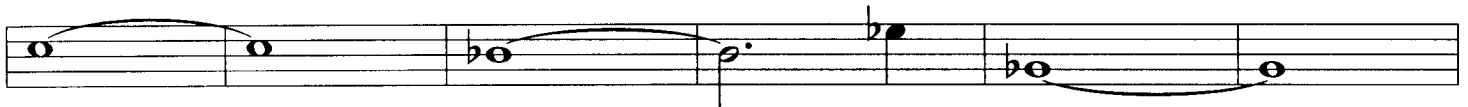
# 2. One Step Ahead



(♩ = 106)

Dave Samuels

Bb-7(b6)



Gb-Δ/Db

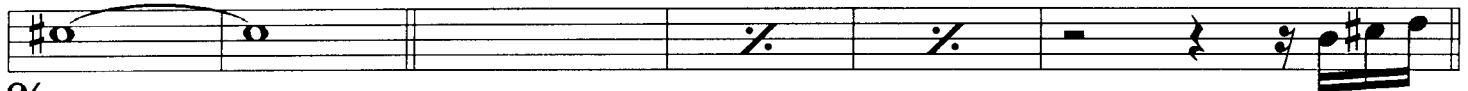
F#-7/B



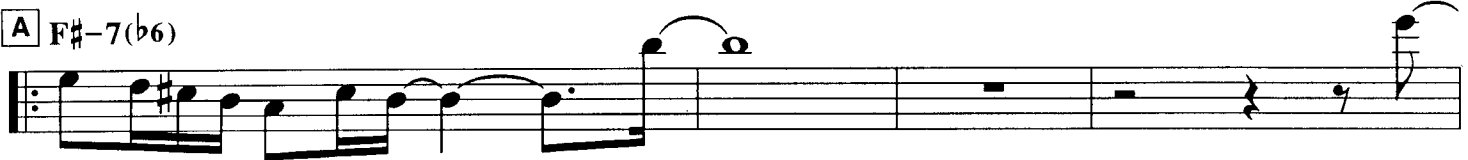
Double Time Feel

C#7+9/E#

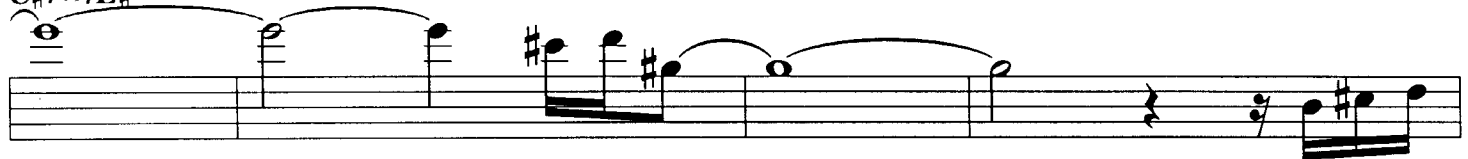
F#-7(b6)



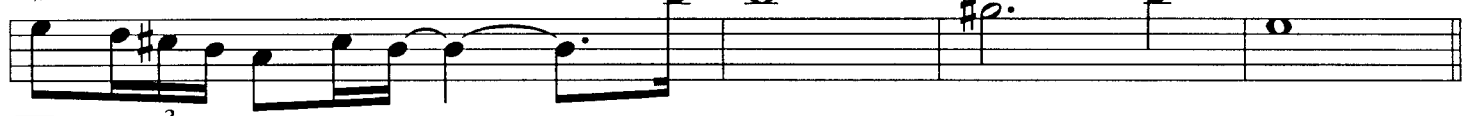
A F#-7(b6)



C#7+9/E# 3



F#-7(b6)



B

FΔ+5/A

GΔ+4

C#7+5/E#

DΔ+4



TO CODA

1. C#7<sup>b9</sup>/<sub>+5</sub>

2. C#7<sup>b9</sup>/<sub>+5</sub>

A7+5





## 2. One Step Ahead – Cont.

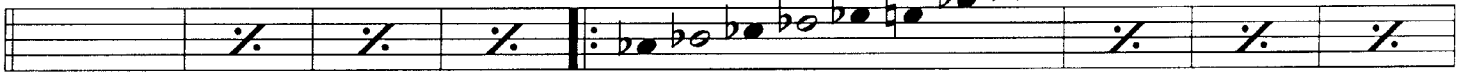


**C**

**BEGIN SOLO**

Ab-7(b6)

Ab-7(b6)



Eb7b9/G

**Play 4 Times** Ab-7(b6)



Eb/B

B/A

Eb7b9/G

EΔ+4

Eb7b9/G

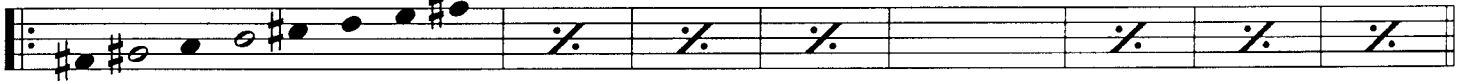
G7+4



**BEGIN SOLO**

F#-7(b6)

F#-7(b6)



DΔ

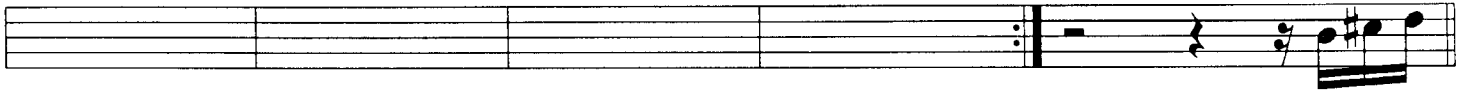
C#7b9

B-7

1-3.
G7+4

4.
G7+4

**D.S. al Coda**



**⊕ CODA**

F#-7(b6)



C#7+5/E#

F#-7(b6)

F#(add 2, no 3rd)





# 3. Latin Quarter



(♩ = 184)

Dave Samuels

## INTRO

C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

**A** C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

C C/E F Eb<sup>o</sup>7 C/E A7

1. D7 G7 2. D7 C7

**B** F F/A B<sup>b</sup> B<sup>o</sup>7 F/C D7 G7 G-7/C

F F/A B<sup>b</sup> B<sup>o</sup>7 F/C D7 G7 C7+5 F

F F/A B<sup>b</sup> B<sup>o</sup>7 F/C D7 G7 G-7/C

F F/A B<sup>b</sup> B<sup>o</sup>7 F/C C<sup>#o</sup>7 D-7 G<sup>#o</sup>7

A-7 D7+<sup>9</sup>/<sub>5</sub> G-7 C7+<sup>9</sup>/<sub>5</sub> Eb7+<sup>9</sup>/<sub>5</sub> D7+<sup>9</sup>/<sub>5</sub> Db7+<sup>9</sup>/<sub>5</sub> G7 C7



### 3. Latin Quarter – Cont.



C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

1. C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

2. C C/E F F#<sup>o</sup>7 C/G G#<sup>o</sup>7 A-7 Eb<sup>o</sup>7

E-7 A7<sup>b</sup>9 D7+9 G7+9 Db $\Delta$ +4

**C**  $\frac{3}{4}$  G-7/C CA C-7 F $\Delta$ /C Eb $\Delta$ /C G-7/C CA

Ab $\Delta$ /C Eb $\Delta$ /C Csus4 G-7/C CA C-7

F $\Delta$ /C Eb $\Delta$ /C G-7/C CA Ab $\Delta$ /C Eb $\Delta$ /C Csus4

**D** F-7/B<sup>b</sup> D-7/G F-7 E7+4

Eb7+9 D7+9 Db7+9 C7<sup>+9</sup><sub>3</sub>

F7+4 E7+4 TO CODA  $\oplus$  A7<sup>b</sup>9 Ab7 G7 C7





# 3. Latin Quarter – Cont.



**E** C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

1. C C/E F Eb<sup>o</sup>7 C/E A7 D7 G7

2. C C/E F F#<sup>o</sup>7 C/G G#<sup>o</sup>7 A-7 Eb<sup>o</sup>7

E-7 A7b9 D7 G7 C7 Drums 4

C/E F Ab7 G7 C7

**SOLO 1** C C/E F Eb<sup>o</sup>7 C/E A7 1-3. D7 G7 C 4. D7 C7 F

F F/A Bb B<sup>o</sup>7 F/C D7 1-3. G7 C7 F 4. G7 Db7 C

C C/E F F#<sup>o</sup>7 C/G 1-3. C/G A7 D7 G7 C 4. C/G E7/G# A-7

A-7 Eb<sup>o</sup>7 E-7 A7 D7 G7 Db<sup>Δ</sup> Db<sup>Δ</sup> Db<sup>Δ</sup> Db<sup>Δ</sup> G7 C7



### 3. Latin Quarter – Cont.



SOLO 2

C A-7 D-7 G7 C C/E

F F#°7 C/G C/G A7 1-2. D7 G7 C 3. D7 C7 F

F F/A Bb F/A 1-3. G-7/C 4. G7 C

A-7 D-7 G7 C C/E F F#°7 C/G E7/G# A-7

A-7 Eb°7 E-7 A7 D7 G7 DbΔ DbΔ D.S. al Coda (Go To [C]) DbΔ

⊕ CODA

A7 Ab7 A7 D D D/F# G F°7

D/F# B7 E7 A7 1. D D/F# G F°7

D/F# B7 E7 A7 2. D D/F# G G#°7

D/A A#°7 B-7 F°7 F#-7 B7b9 E7+9 A7+9 D%



# 4. Rain Forest



(♩ = 176)

Dave Samuels

Drum Intro

G-7 C-6 D7b9 G-7 C-6 D7b9 G-7

Repeats good on D.S.

C-6 D7b9 G-7 C-7 D7b9 **A** G-7 C-6 D7b9

G-7 **1, 3.** C-6 D7b9 G-7 C-6 D7b9 G-7 C-7 D7b9

**2, 4.** C-6 D7b9 G-7 C-6 D7b9 G-7 G-7 **(2nd time only)**

**B** D7b9 EbΔ

D7b9 C-7 C-7/Bb

**C** A-7 Ab7+4

G-7 Gb7+4/5

F-7 EΔ+4



# 4. Rain Forest – Cont.



D<sup>b</sup>-7 B<sup>b</sup>7+4

A-7 F $\Delta$ +4

D/F $\sharp$  A<sup>b</sup>7+4

**D** Fine

G-7 C-6 D7<sup>b</sup>9 G-7 C-6 D7<sup>b</sup>9

**E** SOLO 1 & 2

G-7 C-6 D7<sup>b</sup>9 G-7 C-7 G<sup>-</sup>(add2) G-7 C-6 D7<sup>b</sup>9

1-8.

G-7 C-7 D7<sup>b</sup>9 D7<sup>b</sup>9 E<sup>b</sup> $\Delta$  D7<sup>b</sup>9

C-7 C-7/B<sup>b</sup> A-7 A<sup>b</sup>7+4 G-7

G<sup>b</sup>7+4 F-7 E $\Delta$ +4 C $\sharp$ -7

B<sup>b</sup>7+4 A-7 F $\Delta$ +4 D/F $\sharp$

Ab7+4 **2nd time D.S. al Fine** G-7 C-6 D7<sup>b</sup>9

**BREAK**

G-7 C-6 D7<sup>b</sup>9 G-7 C-7 D7<sup>b</sup>9 G-7 C-7 G<sup>-</sup>(add2)

(Back To **E**)



# 5. Sadie's Dance



(♩ = 96)

Dave Samuels

**A**

Bomba  $E\flat\Delta+4$   $C-6$   $F\sharp-7/B$

$A\flat 7\flat 9$   $F\sharp-7$

$F\Delta+4$   $A\flat-7/D\flat$

$B\flat 7+5$   $C-7$

$A-7$   $B-7$   $A\flat 7+4$

**B**  $G-7$   $G-7(\flat 6)$   $D7\flat 9/F\sharp$   $D-7/F$   $E\flat(\text{add } 2)$

$F(\text{add } 2)$   $G-7$   $D7\flat 9$   $G-7$   $G-7(\flat 6)$

$D7\flat 9/F\sharp$   $D-7/F$   $E\flat(\text{add } 2)$   $F(\text{add } 2)$   $G-7$

$G7\flat 9$   $C-7$   $A\emptyset$   $D7\flat 9$   $G-7$   $G-7/F$

$E\emptyset$   $A7\flat 9$   $D-7$   $G-7$   $C-7$   $F7$   $D-7$   $E7+4$   $B\flat/E\flat$   $A\flat 7+4$  **TO CODA**  $\oplus$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two main sections, A and B. Section A is marked 'Bomba' and contains 16 measures of music. Section B contains 16 measures of music, ending with a 'TO CODA' symbol. The score includes various chord voicings such as triads, dyads, and complex chords with extensions and alterations. Fingerings are indicated with numbers 1-5. The tempo is marked as quarter note = 96.



# 5. Sadie's Dance – Cont.



G-7    Bb7+5    A7<sup>♯9</sup><sub>5</sub>    D7<sup>b9</sup>    G-7    1. D7<sup>b5</sup>    2. D7<sup>b9</sup>

EbΔ+4    C-6    F<sup>♯</sup>-7/B

Ab7<sup>b9</sup>    F<sup>♯</sup>-7    FΔ+4

Ab-7/D<sup>b</sup>    Bb7+5    C-7

A-7    B-7    Ab7+4

**C** SOLOS 3 Times at Letter **C**

G-7    C-7    D7    G-7    EbΔ    F(add2)    G-7    1. D7<sup>b9</sup>    2. G7<sup>b9</sup>

C-7    D7<sup>b9</sup>    G-7    A7    D-7    G-7    C-7    F7

A $\emptyset$  D7<sup>b9</sup>

D-7    E7+4    EbΔ    Ab7+4    G-7    Bb7+5    A7<sup>b9</sup>    D7<sup>b9</sup>

**Montuno Feel**

G-7    E7<sup>b9</sup>    A-7    D7<sup>b9</sup>    G-7    E7<sup>b9</sup>    A-7    D7<sup>b9</sup>

D.C. al Coda after 3 Times

**CODA**

G-7    Bb7+5    A7<sup>♯9</sup><sub>5</sub>    D7<sup>b9</sup>    G-7    Bb7+5    A7<sup>♯9</sup><sub>5</sub>    D7<sup>b9</sup>

G-7    Bb7+5    A7<sup>♯9</sup><sub>5</sub>    D7<sup>b9</sup>    G-7 *decresc.*



# 6. Ivory Coast



(♩ = 132)

Dave Samuels

## INTRO

Chord progression:  $G\flat^{\flat 9}$  [A]  $G\flat^{\flat 9}$   $B\Delta$   $G\flat/B\flat$

Chord progression:  $A\flat-7/D\flat$   $G\flat$   $G\flat^{\flat 9}$   $B\Delta$   $G\flat/B\flat$

1.  $A\flat-7/D\flat$   $G\flat^{\flat 9}$

2.  $G\flat^{\flat 9}$   $A\flat-7/D\flat$   $D/E$   $E/F\sharp$

Section B:  $D\flat\Delta/F$   $G\flat\Delta+4$   $D\flat\Delta/A\flat$   $F-7/B\flat$   $A\flat 7\flat 9$

$D\flat\Delta/F$   $G\flat\Delta+4$   $D\flat\Delta/A\flat$   $F-7/B\flat$   $A\flat 7\flat 9$

$D\flat\Delta/A\flat$   $F\sharp-7$   $E\flat-7$   $D\Delta+4$

$A\flat-7/D\flat$   $A/B$   $D\flat\Delta$   $E/D$   $D/E$  **TO CODA**  $\text{C}$



# 6. Ivory Coast – Cont.



F#-7/B A/B E/B

E/A D/A D/G C/G D/F# B-7/E

**SOLO 1**  
Db7

1-7. Eb-7	8. Eb-7
--------------	------------

**BREAK**

Eb-7

F#-7

1-5.	6. D.S. al Coda D/E E/F#
------	-----------------------------

## ⊕ CODA

Gb6/9 BA Gb/Bb Ab-7/Db Gb6/9

Gb6/9 BA Gb/Bb Ab-7/Db Gb6/9

Gb6/9

Gb6/9 GbΔ+4

Vamp and fade out . . .





# 7. Paco & Dave



(♩ = 126)

Dave Samuels and Paquito D'Rivera

**INTRO**

D7 **A** D7

D7 D7

D7

1. D 2. D **B** F F(+5) F6

B $\flat$  C D B $\flat$  $\Delta$  G-7 E $\flat$  $\Delta$  B $\flat$ /D B $\flat$ -7/D $\flat$  A-7 A $\flat$ 7

G-7 E $\flat$ 7+11 D-7 B7+11 B $\flat$ 7+11 A7+5

**A3** D7 D7

D7 B $\flat$  C D

The musical score is written in 4/4 time with a tempo of 126 beats per minute. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one flat (Bb). The score includes various chords such as D7, A, Bb, C, D, Eb, F, G-7, and A7+5. There are two first endings and one second ending. The piece concludes with a final chord of D7.



# 7. Paco & Dave - Cont.



D7 SOLO on D7 D7 31 C B7 E-7 C#7 C7 B7+9 E-7 C#7

C7 B7 Bb7 A-7 A-7/G F#0 B7+9 E-7 C#7 C7

1-5.  
B7+9

6. B7 F F(+5) F6 BbA G-7 EbA Bb/D Bb-7/Db

A-7 Ab7 G-7 Eb7+11 D-7 B7+11

Bb7+11 A7+5 D7

D7

D7

Stop Time Feel SOLO on D7 Montuno Feel D7

D7 Bb C D

1-3.  
D7

4.  
D7

Fine



# 8. Arthur's Dance



(♩ = 128)

Dave Samuels

Play 6 Times, Then Play Coda

G-7                      D7/A                      G-7/B $\flat$                       G7/B

C-7                      G7/D                      C-7/E $\flat$                       C7/E

F-7                      F $\sharp$ 07                      G-7                      A $\flat$  $\Delta$

A $\emptyset$                       D7 $\flat$ 9                      G-7                      C7 $\flat$ 9                      F-7                      B $\flat$ 7+5

A $\emptyset$                       D7+9                      G $\emptyset$                       C7 $\flat$ 9

F $\sharp$ -7                      B7                      F-7                      B $\flat$ 7                      D/E $\flat$                       E $\flat$  $\Delta$                       D7

TO CODA  $\oplus$

$\oplus$  CODA

Play 8 Times

C-7    B $\flat$     E $\flat$     D

G-7    F    E $\flat$     D7

unison



# 9. One For Tom



(♩ = 120)

Dave Samuels and  
Paquito D'Rivera

INTRO D-7 Eb7 CΔ/E FΔ 3 3

BØ Bb7+4 B7+5 Bb7

♩ A

A-7 BØ

F7+4 E7+9 A-7 G-7

EØ A7b9 D-7 D-7/C

BØ E7+9 FΔ D-7 B7 Bb7

A-7 A-7/G F7+4

BØ E7+9 A-7 F#7+4

FΔ E7+9 D-7 D-7/C

Please turn page

# 9. One For Tom – Cont.



B $\emptyset$  E7+9 A-7 D7 $\flat$ 9 G-7 C7 $\flat$ 9

**B**

F $\Delta$  D-7 G-7 E $\flat$ 7

D-7 G-7 E $\emptyset$  A7+9

D-7 D-7/C B $\emptyset$  B $\flat$ 7 A-7 D7 $\flat$ 9

G-7 F-7 F $\sharp$  $\emptyset$  B7+9 F7+4 E7+9

**C**

A-7 A-7/G F7+4

B $\emptyset$  E7+9  $\emptyset$  A-7

D-7 E $\flat$ 7 $\emptyset$  C $\Delta$ /E F $\Delta$

B $\emptyset$  B $\flat$ 7+4 E7+9 A-7 F7+4 E7+9



# 9. One For Tom - Cont.



SOLOS (play 3 times, then D.S. al Coda)

A-7                      BØ                      F7+4                      E7+9                      A-7                      G-7

EØ                      A7+9                      D-7                      D-7/C                      BØ                      E7+9                      FΔ D-7                      B7+5 Bb7

A-7                      A-7/G                      F7+4                      BØ                      E7+9                      A-7                      F#7b9

FΔ                      E7+9                      D-7                      D-7/C                      BØ                      E7+9                      A-7 D7                      G-7 C7

FΔ                      D-7                      G-7                      Eb7                      D-7                      G-7                      EØ                      A7+9

D-7                      BØ Bb7                      A-7                      D7                      G-7                      F-7                      F#Ø B7+9                      F7+4                      E7+9

A-7                      A-7/G                      F7+4                      BØ                      E7+9                      EØ                      A7+9

D-7                      EbØ7                      CΔ/E                      FΔ                      BØ                      F7+4 E7+9                      A-7                      F7 E7+9

3rd time D.S. al Coda

## ⊕ CODA

EØ                      A7+9                      D-7                      EbØ7

CΔ/E                      FΔ                      BØ

Bb7+4                      Play 7 Times                      Bb7+4                      F7+4                      E7+9                      A-7                      A-7                      D7+4



# 10. Turnabout



(♩ = 216)

Dave Samuels

8th Note Feel

**A** FΔ

FΔ E♭Δ/F

FΔ B♭Δ9(no3rd)  
F

FΔ E♭Δ/F

FΔ B♭Δ9(no3rd)  
F

B♭-7

C-7

**B** ⌘

A7+9

B♭Δ+4

E7+5

A-7

A-7

F#7+4

B-7

B-7/A

A♭-7

D♭7sus(b9)

D-7/G

E-7

G-7/C



# 10. Turnabout – Cont.



C7b9/Bb

F-7

DbΔ+4

F#-7

Eb-7/Ab

TO CODA

SOLO 2 Times

C-7/F

BbΔ+4

E7+9

A-7

F#7+9

B-7

B-7/A

Ab-7

Db7sus(b9)

D-7/G

E-7

G-7/C

C7b9/Bb

F-7

DbΔ+4

F#-7

Eb-7/Ab

EbΔ+4/F

D.S. al Coda

CODA

EbΔ+4/F

Vamp and fade out . . .



# NOMENCLATURE

**+ 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).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	<b>C Δ</b> Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C-</b> C7 Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWW HWWWH) 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 Db Eb F Gb Ab Bb C	<b>C∅</b> Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	<b>C∅#2</b> C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWW HWWWH) 4th mode of Melodic Minor C D E F# G A Bb C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWW WWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db D# E F# G A Bb C	<b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWWW) 7th mode of Melodic Minor C Db D# E F# G# Bb C	<b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWW HWWH) 3rd mode of Melodic minor C D E F# G# A B C	<b>CΔ+5</b> CΔ+5 <sup>+5</sup>
MELODIC MINOR (ascending only) (WHWWWWWH) C D Eb F G A B C	<b>C-Δ</b> Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	<b>C-Δ</b> CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWWH) C D F G A Bb C C D E F G A Bb C	<b>G- C</b> G-7, C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

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

**I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.**

**When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.**

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).