

VOLUME 18

HORACE SILVER

- ROOM 608 • NICA'S DREAM • QUICKSILVER •
- MAYREH • STROLLIN' • ECAROH • BARBARA •
- SUMMER IN CENTRAL PARK •

For All Instruments

**PLAY-A-LONG
Book & Recording Set**



by Jamey Aebersold

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INTRODUCTION

In Horace Silver's compositions we can see how the composer can affect the improviser, and vice-versa. Chords that appear in Silver's more adventurous compositions had been used for a number of years as substitutes for more ordinary chords (e.g., an augmented ninth for a dominant seventh), but in Silver's tunes they become essential, rather than casual choices. Also, the way the chords move in his tunes makes the soloist play over them quite a bit differently. The waltzes on this record, *Barbara* and *Summer In Central Park*, illustrate the point. *Barbara's* harmony seems to tease you, as instead of resolving the plus 11 chord Silver simply goes to another plus 11 chord; when he finally does give you a V-I cadence, the relief is immense. *Summer In Central Park* is sneakier, because Silver uses rather conventional harmony for the first four bars before making a chromatic alteration for a couple. The fourteen bars of D tonality (alternating major-minor) in the middle provides stark contrast to the beginning and concluding portions of the tune. Similar delights can be found in *Ecaroh* and *Strollin'*, where there are a number of brief digressions into unexpected key centers. *Nica's Dream* is an experiment with alternating latin-swing rhythms, harmonic minor scales, and a pedal point that is effectively used in the bridge. *Room 608*, *Mayreh* and *Quicksilver* are among Silver's earliest compositions, based on the chord progressions of familiar standards; but if the chords to these are relatively simple, the tempos and melodies are not.

This book/recording set is simply not for the beginning improviser, nor is it for the faint of heart. He who can improvise fluently on every one of these tunes should be able to handle himself in any jam session context. He who can not only feel comfortable with these tunes but can also make good music with them, should probably call Mr. Silver for an audition.

Phil Bailey - 1979

HORACE SILVER DISCOGRAPHY

<u>SONG TITLE</u>	<u>ALBUM TITLE</u>	<u>ORIGINAL ALBUM NUMBER</u>
<u>STROLLIN'</u>	HORACE-SCOPE HORACE SILVER RE-ISSUE SERIES	BLUE NOTE BST 84042 BLUE NOTE LA 402
<u>SUMMER IN CENTRAL PARK</u>	IN PURSUIT OF THE 27TH MAN	BLUE NOTE LA 054-F
<u>ROOM 608</u>	H.SILVER & THE JAZZ MESSENGERS	BLUE NOTE 81518
<u>NICA'S DREAM</u>	HORACE-SCOPE HORACE SILVER RE-ISSUE SERIES ART BLAKEY & THE ORIG. JAZZ MESS.	BLUE NOTE BST 84042 BLUE NOTE LA 402
<u>ECAROH</u>	TRIO & SPOTLIGHT DRUMS ART BLAKEY & THE ORIG. JAZZ MESS.	BLUE NOTE 81520 COL 32160246(ODYSSEY)
<u>MAYREH</u>	A NIGHT AT BIRDLAND	BLUE NOTE 81512(VOL.1)
<u>BARBARA</u>	SILVER & BRASS	BLUE NOTE LA 406-G
<u>QUICKSILVER</u>	A NIGHT AT BIRDLAND	BLUE NOTE 81512 & 81522 81522 is alternate master

OTHER HORACE SILVER ALBUMS

DOIN' THE THING AT VILLAGE GATE	B.N. BST 84076
FINGER POPPIN'	B.N. BST 84008
HORACE-SCOPE	B.N. BST 84042
PHASE THREE "ALL"	B.N. BST 84420
SERENADE TO A SOUL SISTER	B.N. BST 84277
SILVER 'n BRASS	B.N. BST LA 406-G
STYLINGS OF SILVER	B.N. BST 81562
TOKYO BLUES	B.N. BST 84110
TOTAL RESPONSE	B.N. BST 84368
YOU GOTTA TAKE A LITTLE LOVE	B.N. BST 84309
6 PIECES OF SILVER	B.N. BST 81539
SILVER AND VOICES	B.N. LA 708-G
SILVER AND PERCUSSION	B.N. LA 853-H
THE TRIO SIDES	B.N. LA 474-H2
SILVER'S BLUE	EPIC 16005
SILVER 'n WOOD	B.N. LA 581-G
FURTHER EXPLORATIONS	B.N. BST 81589



Strollin'

By Horace Silver

♩ = 144

Chord progression: DbΔ, E-, A7, Eb-, Ab7, DbΔ, Ab-, Db7, G-, C7, F-, Bb-, Eb-, Ab7, DbΔ, Bb-, Eb7+4, D7b9, F-, Bb-, Eb7+4, F#-, B7, F-, Bb7, Eb-, Ab7, DbΔ, F-, Eb-, Ab7

The musical score consists of six staves of music. The first staff is the melody line, starting with a key signature of two flats and a 4/4 time signature. The second staff is a harmonic accompaniment line. The third and fourth staves are bass lines, with the third staff starting with a first ending bracket and the fourth staff starting with a second ending bracket. The fifth and sixth staves continue the bass line. The score includes various chord symbols and a double bar line with repeat signs.

LAST TIME ONLY

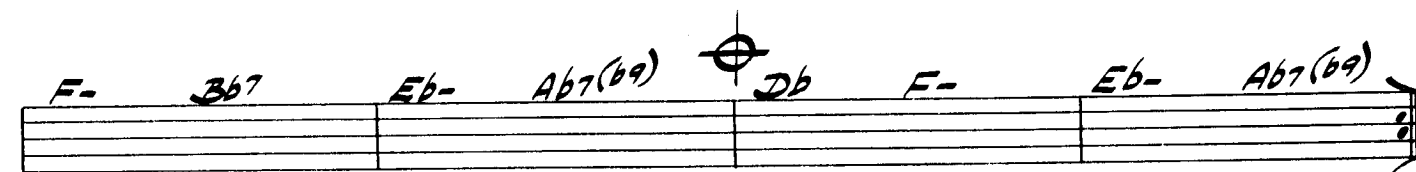
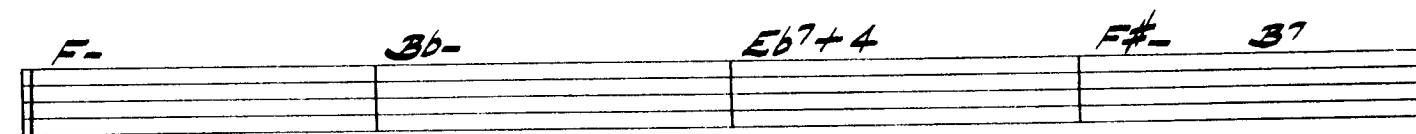
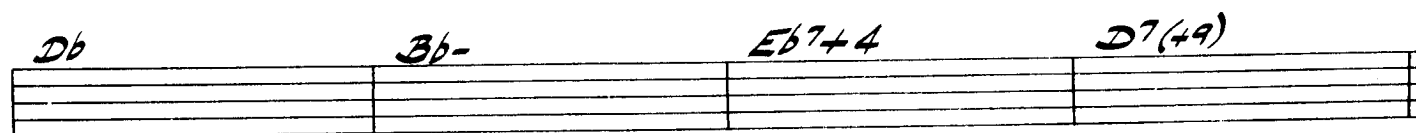
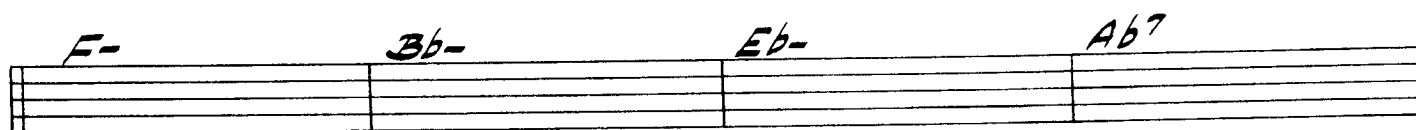
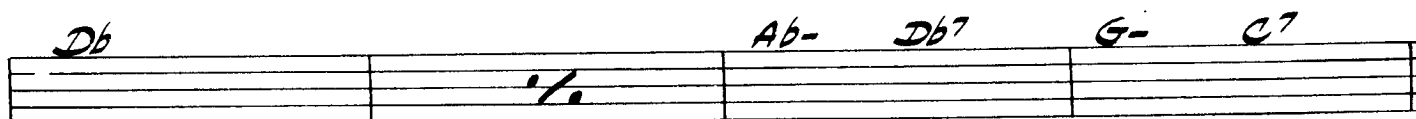
Chord progression: DbΔ, Gb7+4, F-, Bb7+9, Eb-, Ab7+9, DbΔ+4

This section is a single staff of music, marked with a double bar line and a repeat sign. It contains a melodic line with various chord symbols above it.



Strollin'

SOLOS





Summer In Central Park

By Horace Silver

♩ = 136

Musical score for "Summer In Central Park" by Horace Silver. The score is written in treble clef with a 3/4 time signature and a tempo of 136 beats per minute. The key signature has one flat (Bb). The score consists of ten staves of music with various chord markings above the notes.

Chord markings include: FΔ, A7+9, D-, G7, DbΔ, GbΔ, G-, A7b9, DΔ, D-, DΔ, D-, DΔ, G-, C7b9, FΔ, A7+9, D-, G7, DbΔ, GbΔ, AΔ, DΔ, DbΔ, G-, C7b9, AbΔ, GbΔ, FΔ, G-, C7b9.

Summer In Central Park



SOLOS

F A7+9 D- G7

DbΔ Gb G- A7b9

DΔ D- % DΔ

DΔ D- % DΔ %

D- DΔ G-

C7(b9) F A7+9 D- G7

DbΔ GbΔ AΔ DΔ

DbΔ G- C7(b9)

AbΔ GbΔ FΔ G- C7(b9)



LAST TIME ONLY



G- C7b9 AbΔ GbΔ FΔ



Room 608

By Horace Silver

♩ = 274

(INTRO) C- D- C-

Pedal F

F7+4 D- G7b9 C- F7+9 F7 BbΔ

F7+9 BbΔ G7 C- F7

(TUNE)

D- G7 C- F7 F- Bb7 Eb E⁰

1. D- G7 C- F7 2. Bb Bb

F∅ Bb7+9 EbΔ

Ab∅ Db7+9 Gb7 F7+9

BbΔ G7 C- F7 D- G7 C- F7



Room 608

F- Bb7 Eb E^o D- G7 C- F7 BbΔ

SOLOS

Bb G7 C- F7 D- G7 C- F7 F- Bb7

1. Eb E^o7 D- G7 C- F7 2. Bb Bb

Fφ Bb7(+9) Eb Eb Abφ

Db7(+9) Gb7 F7(+9) Bb G7

C- F7 D- G7 C- F7 F- Bb7 Eb E^o7

Bb ⊕ Bb

⊕ C- F7 Bb7+4



Nica's Dream

By Horace Silver

INTRO $\text{♩} = 2/10$

7 $\text{Bb}-\Delta$ $\text{Ab}-\Delta$ $\text{Bb}-\Delta$

$\text{Ab}-$ Db7 $\text{Ab}-$ Db7 Gb (Db7)

C7+9 F7b9 F7+9 $\text{Bb}-\Delta$ 1. 2.

$\text{Eb}-$ Ab Ab7 $\text{Db}\Delta$ Bb7b9 Eb7 $\text{Eb}-$ Ab7

$\text{Db}\Delta$ $\text{E}-$ A7 $\text{Eb}-$ Ab Ab7 $\text{Db}\Delta$ Bb7b9

Eb7 $\text{Eb}-$ Ab7 $\text{Db}\Delta$ F7+9

$\text{Bb}-\Delta$ $\text{Ab}-\Delta$

$\text{Bb}-\Delta$ $\text{Ab}-$ Db7

$\text{Ab}-$ Db7 Gb (Db7) C7+9

Nica's Dream



F7b9

F7+9

Bb-Δ

SOLOS

BRIDGE

PLAY CODA AFTER LAST CHORUS ONLY

REPEAT AND FADE OUT



Ecaroh

By Horace Silver

♩ = 164

(LATIN) +5 Bb7+9 Eb7+9

(SWING) AΔ D7+4

DbΔ D- G7+9 CΔ C- F7+9 F#7+9 G7+9

E7+9 F7+9 D7+9 Eb7+9 C7+9 Db7+9 Bb7+9 Bb7+9 B7+9 Ab7+9 A7+9

F#7+9 G7+9 E7+9 F7+9 1. D7+9 2. D7+9 D7 DbΔ

Gb7+4 DbΔ G7+4 GbΔ G- C7

F#- B7 EΔ Eb- Ab7 DbΔ Gb7+4 DbΔ

G7+4 GbΔ F∅ Bb7+9 Eb∅ Ab7+9 DbΔ 3

Ab- Db7b9 GbΔ Ab7+4 Bb7+4 Eb- B- 3

Ecaroh



E7b9

AΔ

Ab7b9

DbΔ

Gb7+4

Musical staff with notes and chords: E7b9, AΔ, Ab7b9, DbΔ, Gb7+4.

DbΔ

G7+4

GbΔ

F∅

Bb7+9

Musical staff with notes and chords: DbΔ, G7+4, GbΔ, F∅, Bb7+9.

Eb∅

Ab7+9

DbΔ

Eb-

Ab7

DbΔ

Musical staff with notes and chords: Eb∅, Ab7+9, DbΔ, Eb-, Ab7, DbΔ.

(USE FOR CODA)

TO SOLOS

SOLOS

Db Gb7+4 Db G7+4 Gb G- C7 F#- B7

E Eb- Ab7 Db Gb7+4 Db G7+4 Gb F∅ Bb7(+9)

Eb∅ Ab7(+9) Db Ab- Db7(+9) Gb Ab7 Bb7+4 Eb-

B- E7(b9) A Ab7(b9) Db Gb7+4 Db

G7+4 Gb F∅ Bb7(+9) Eb∅ Ab7(+9) Db Eb- Ab7

(LATIN) Db- Ab7+9 Db-

Musical staff with notes and chords: (LATIN) Db-, Ab7+9, Db-.



Mayreh

By Horace Silver

$\text{♩} = 268$

A- D7 G- C7 A- D7 G- C7
 A- D7 G- C7 A \emptyset D7+9
 B \emptyset E7 A- D7 G- C7 1. F Δ
 E \emptyset A7 D G7+4 C7+4
 2. F Δ G7+4 C7+4
 A- D7 G- C7 F Δ **BREAK**

PLAY CODA LAST TIME ONLY

B \emptyset Bb- A- Ab7 Gb Δ F Δ



Mayreh

SOLOS

A- A^b7 (D7) G- C7 A- A^b7 (D7) G- C7

A- A^b7 (D7) G- C7 A∅ D7(+9)

B∅ E7(+9) A- D7(+9) G- C7 F

1. E∅ A7(+9) D- G7+4 C7+4

2. G7+4 C7+4 F (A- D7) F (G- C7)

PLAY CODA LAST TIME ONLY

B∅ B^b- A- A^b7 G^b (BREAK) F



Barbara

By Horace Silver

♩ = 164

Bb7b9

Ab7b9

Bb7b9

Bb-
Eb

Ab-

Ab-

Db7

GbΔ

1. F-

Bb7

G-

C7b9

F-

Bb7b9

F-

F-

Bb7

G-

C7b9

F#-

B7

F-

Bb7

EbΔ

DbΔ

BΔ

DbΔ

EbΔ

DbΔ

BΔ

DbΔ



Barbara

SOLOS

Bb7(b9) DIM. SCALE *Ab7(b9) DIM. SCALE*

Bb7(b9) *Bb7/Eb*

Ab- *Ab- Db7(b9) Gb* *F-* *Bb7*

G- *C7(b9) F- Bb7 Bb7(b9)* *Ab7(b9)*

Bb7(b9) *Bb7/Eb* *Ab-* *Ab- Db7(b9)*

Gb *F-* *F- Bb7*

G- *C7(b9) F#- B7 F- Bb7*

Eb Db B Db Eb Db B Db

REPEAT LAST 2 BARS & FADE FOR ENDING



Quicksilver

By Horace Silver

♩ = 308

AbΔ Gø

C7+9

F- Bb7

Eb7+9

AbΔ AbΔ F7 Bb- Eb7

1. AbΔ Bb- Eb7 2. AbΔ

Gø C7+9 BRIDGE F- (IMPROVISE) C7(b9)

F- Gø C7 Ab- Db7 Gø C7 F-

C7(b9) F- Bb7 Bb-

Eb7 AbΔ Gø C7+9

F- F7(b9)

3

Quicksilver



Musical notation for the first two staves. The first staff has a melodic line with a slur over the first four measures, labeled with *Bb-* above. The second staff continues the melody with a slur over the first four measures, labeled with *AbΔ* above. The second staff also has a slur over the last four measures, labeled with *Bb-* above. The third staff has a slur over the first four measures, labeled with *Bb-* above, and a slur over the last four measures, labeled with *Eb7* above.

SOLOS

Chord progression line 1: *Ab*, *Gφ*, *C7+9*, *F-*, *Bb7*

Chord progression line 2: *Eb7+9*, *Ab*, *Ab*, *F7*, *Bb-*, *Eb7*, *Ab*

Chord progression line 3: *Ab*, *Bb-*, *Eb7*, *Gφ*, *C7+9*, *F-*

Chord progression line 4: *C7+9*, *F-*, *Gφ*, *C7*, *Ab-*, *Db7*, *Gφ*, *C7*, *F-*

Chord progression line 5: *C7+9*, *F-*, *Bb7*, *Bb-*, *Eb7*, *Ab*

Chord progression line 6: *Gφ*, *C7+9*, *F-*, *F7*, *F7+9*, *Bb-*

Chord progression line 7: *Bb-*, *Eb7*, *Ab*, *Bb-*, *Eb7*, *Ab*, *Bb-*, *Eb7*

Chord progression line 8: *Ab*

ABRUPT ENDING