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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 = Keyboard, Acoustic Drums

LEFT CHANNEL = Synth Basses, Acoustic Drums

Tuning Notes: Concert Bb & A (A=440)

### PERSONNEL ON PLAY-A-LONG RECORDING:

DAN HAERLE - Keyboards & Synth Basses; MIKE MYERS - Acoustic Drums & Percussion



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## Notes On The Music

### 1. The Cat from Caracas

This was written for a friend from Venezuela who plays a 32-string harp. The instrument has no pedals and is limited to playing in a D Major scale and only chords found in that key. In this collection, the tune has been transposed to Eb concert. It is possible to improvise using only the major scale of the key. However, Aeolian or Dorian scales that are not in the key signature could be used on the III or VI chords.

### 2. Samba de Luvsmé

Samba de Luvsmé is a fast samba that is composed entirely of suspended chords created by placing minor 7th chords over bass notes. Since these chords are a combination of the II and V chords, Dorian scales built on the roots of the minor 7th chords are the best choice for improvisation.

### 3. Crib Chimp

This tune was written for my daughter when she was about 6 months old and danced around in the crib to all kinds of music. The piece is basically a long-form blues tune using suspended chords and a "surprise" chord at the end, instead of returning to the key center. Like Samba de Luvsmé, Dorian scales built on the minor 7th chords are the best choice for soloing.

### 4. The Slither

This piece is an extended 7/4 hip-hop blues that uses tri-tone substitutions in addition to the normal I, IV and V chords. The extra four bars extend the progression that begins in the 9th bar two extra times to return to key center. Notice that only one note changes between each pair of measures.

### 5. The Spirit Soars

The Spirit Soars became the theme of the 4th movement of an orchestral suite composed in 1976. There are several scales employing the Lydian sound of a sharp 4. In those scales, it sounds good to emphasize any note except the root. Another good device is to emphasize the notes of a major triad located a whole step above the root of the chord.

### 6. Back on the Track

This tune was composed for a fusion band that I co-led in the mid-80s. Like some of the others, the piece uses a number of suspended chords. Using the Dorian scales built on the roots of the minor chords sounds the best. On the bridge section, the major scale of the key sounds good on the I to V progressions.



# 4. The Slither

PLAY 7 CHORUSES (♩ = 144)

HIP-HOP

Musical score for 'The Slither' in 7/4 time, featuring 11 staves of music. The score includes various chords and musical notations:

- Staff 1: C mi7/F, B7<sup>+9</sup>/<sub>5</sub>, C m
- Staff 2: B7<sup>+9</sup>/<sub>5</sub>, F mi7/B<sub>♭</sub>
- Staff 3: C mi7/F, B7<sup>+9</sup>/<sub>5</sub>
- Staff 4: G<sub>♭</sub>7<sup>+9</sup>/<sub>5</sub>, F mi7/B<sub>♭</sub>
- Staff 5: E<sub>♭</sub> mi7/A<sub>♭</sub>, D7<sup>+9</sup>/<sub>5</sub>, F mi7/F<sub>♯</sub>
- Staff 6: C7<sup>+9</sup>/<sub>5</sub>, *to solo*, B7<sup>+9</sup>/<sub>5</sub>
- Staff 7: C mi7/F, F mi7/B<sub>♭</sub>, E7<sup>+9</sup>/<sub>5</sub>
- Staff 8: C mi7/F, G mi7/C, F<sub>♯</sub>7<sup>+9</sup>/<sub>5</sub>
- Staff 9: E<sub>♭</sub> mi7/A<sub>♭</sub>, D7<sup>+9</sup>/<sub>5</sub>
- Staff 10: C7<sup>+9</sup>/<sub>5</sub>, C7<sup>+9</sup>/<sub>5</sub>, C mi7/F

The score concludes with the instruction *ritard* and *Fine*.

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