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Cover design by Pete Gearhart

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Published by
JAMEY AEBERSOLD JAZZ, Inc.
P.O. Box 1244
New Albany, IN 47151-1244

Music Copied by
PETE GEARHART &
BENNY HANCOCK

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



Nica's Dream

By

INTRO $\text{♩} = 2/10$

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

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

C7+9 F7b9 F7+9 Bb

$\text{Eb}-$ Ab7 $\text{Db}\Delta$ $\text{Eb}-$ Ab7

$\text{Db}\Delta$ $\text{E}-$ A7 Eb A Δ Bb7b9

Eb7 F7+9

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

$\text{Ab}-$ Db7

Gb (Db7) C7+9

Quicksilver

C- C-

BbΔ C- F7 BbΔ

SOLOS

Bb Aφ C7

F7+9 Bb Bb Bb

Bb 1. C- F7 G-

D7+9 G- Eb7 Aφ D7 G-

D7+9 C- F7 Bb C-

G7 G7+9 C-

C- F7 Bb C- F7

ABRUPT ENDING Bb

Room 608

F- Bb7 Eb E^o D- G7 r

SOLOS

Bb G7 C- F7 D- G7

1. Eb E^o7 D- G7 C-

F^o Bb7(+9) Ab^o

Db7(+9) Gb7 Bb G7

C- F7 F- Bb7 Eb E^o7

Bb