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

Rhythm Section Personnel on Play-a-long Recording:

MARK LEVINE - piano; LYNN SEATON - bass; ADAM NUSSBAUM - drums  
(JAMEY AEBERSOLD piano on Track #7)

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# INTRODUCTION

Horace Silver was born in Norwalk, Connecticut, in 1928. He studied tenor saxophone as well as piano in high school, transcribing Lester Young solos and playing them along with Young's recordings. The piano won out over the saxophone, though, and one night in 1950 Stan Getz came to Hartford, Connecticut, and Silver's trio was hired to back him. Getz was sufficiently impressed to take the trio with him to New York. This quartet made their first records in late 1950. On their second date, in March, 1951, two Silver originals including **Penny** were recorded. Shortly after the second recording date Silver left Getz to freelance in New York. By late 1952 he was recording under his own name. **Doodlin'** was first recorded in 1954 and a couple of years later, **Shoutin' Out** and **Senor Blues** were first committed to tape. **Penny** and **Shoutin' Out** are swingers in 32 bar AABA form, and the blues **Doodlin'** is one of Silver's best-known and most played tunes. **Senor Blues** is a minor blues in 6/8 time, giving it a different feel. Near the end of the '50s came **Moon Rays**, a 64 bar tune in AABA form, and **Juicy Lucy**, built on the chord structure of Charlie Parker's *Confirmation*, but taken at a rather slower tempo.

By 1960 Horace Silver was at the height of his popularity. His piano style was the most imitated of its day, and every aspiring jazz musician of the time was expected to know several Horace Silver tunes. As the '60s wore on, Silver experimented more in his writing. He composed in time signatures other than 4/4 (**Jungle Juice**, **Serenade To A Soul Sister**, **Mary Lou** and **Pretty Eyes**) and unusual tune lengths (**Pretty Eyes**, **Mary Lou**). Even **Tokyo Blues**, which sounds orientally bluesy, ends up with 16 bars instead of the expected 12. But the most recent tune in this collection is a throwback to Silver's earliest compositions, many of which (*Split Kick*, *Quicksilver*, *Mayreh*, etc.) were based on the harmonies of old standards. **The Hardbop Grandpop** was harmonically sired by (*Back Home Again In*) *Indiana*.

Silver writes lyrics for his tunes as well. In 1958 he wrote his first successful lyrics for **Senor Blues**, which Bill Henderson recorded with Silver's group. Even the original lyric for **Doodlin'** (written by Jon Hendricks in the '50s) has now been replaced by new words written by Silver himself.

Silver now lives in California, and spends much of his time running Silvetto Productions, his music business. In the last few years he has recorded on several labels and continues to work with a quintet.

The student should be aware that Horace Silver has written many compositions, a number of which are available on two other play-a-longs in the Aebersold Series (Vols. 17 & 18).

Phil Bailey 11/5/98

## CONTRAFACTS:

(Songs with different melodies that share the same or similar harmonic progressions)

**Juicy Lucy:** *Confirmation*, *Dougie*, *I Know*, *Striver's Row*, *Commutation*, and *Basting the Bird*.

**The Hardbop Grandpop:** *Indiana*, *Donna Lee*, *Ice Freezes Red*, *A Bit Byas'd*, *Goofin' With Me*, and *Nice People*.





## 7. The Hardbop Grandp

PLAY 8 TIMES (♩ = 204)

Musical score for "7. The Hardbop Grandp" in 4/4 time, key of Bb major (three flats). The score consists of 10 staves of music. The tempo is marked as 204 beats per minute (♩ = 204). The score includes various chords and melodic lines. The chords are: AbΔ, G7, Gb7, Eb7, Bb7, Bb-7, Eb-7, Ab7, DbΔ, G7, Gb7, F7, F-7, Eb7, AbΔ, G7, Bb7, Gø, F-6, Gø, C7b9, C7+9, F-7, Bø, Bb-7, Eb7, AbΔ, F7b9, Bb7, and Eb7b9. The score is marked with a large "P" and a large "R" in the background.