

VOLUME 17

*for YOU to Play . . .*

**~ HORACE  
SILVER ~**

**EIGHT JAZZ CLASSICS**

**PLAY-A-LONG  
BOOK & RECORDING SET  
FOR ALL INSTRUMENTS**

**BEGINNING/INTERMEDIATE LEVEL**

**A New Approach to Jazz Improvisation**

*by  
Jamey Aebersold*



## CONTENTS

INTRODUCTION .....	i
CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS .....	1
<b>Bb</b> INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .....	10
<b>Eb</b> INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .....	19
<b>BASS CLEF INSTRU.</b> SONGS & CHORD/SCALE PROGRESSIONS .....	28
SCALE SYLLABUS .....	37
HORACE SILVER DISCOGRAPHY .....	38

Cover design by Pete Gearhart

Copyright © 1978 by JAMEY AEBERSOLD  
ALL RIGHTS RESERVED  
INTERNATIONAL COPYRIGHT SECURED

All copyrights used by permission

Published by  
JAMEY AEBERSOLD JAZZ, INC.  
P.O. BOX 1244  
NEW ALBANY, IN 47151-1244

Music copied by  
PETE GEARHART &  
BENNY HANCOCK

## INTRODUCTION

The influence of Horace Silver's compositions in the fifties and sixties cannot be overestimated. Many jazz groups of that era included Horace Silver tunes in their book, and even today you hear ***Sister Sadie***, ***Song For My Father*** and ***Peace*** (sometimes in its uptempo version with a Blue Mitchell line called "*Blue Silver*") played and recorded. Silver has been able to combine the sophistication of a variety of altered chords and scales and unusual harmonic sequences with a bluesy feeling to provide a unique synthesis in his compositions.

Most of Silver's early tunes were based on the chords of familiar standards (***The Preacher*** on this present set is based on "*I've Been Working On The Railroad*"), but by the mid-fifties many of his compositions were truly original in their approach to altered chords and melody lines. For example, altered dominant ninth chords (flatted and augmented) are used in ***Peace*** and ***Song For My Father***; later, in tunes like ***Gregory Is Here*** and ***The Jody Grind***, Silver experimented with the augmented eleventh (raised 4th). These chords had been used in jazz before, but never had they been so thoroughly integrated into jazz compositions. Also interesting is the way Silver's chords move. He by no means abandoned the familiar ii-V-I progression, but it is seen less often than in earlier jazz tunes. In ***Silver's Serenade***, for example, minor 7th's abound, but there is only one case in which the chord functions as the "ii" in a ii-V-I, making the improviser approach the chord differently. Silver can write a straight ahead, good feelin' tune too, as ***Sister Sadie*** proves.

Silver's music provides food for fleet fingers, too - check out ***Nutville***. In fact, the player who can improvise fluently on the tunes in this album and its companion (Aebersold Vol. 18) should be able to handle him/herself in most jam session situations. But what makes these compositions so rewarding to hear and play is not their difficulties, but their musicianship. Ultimately, that's what Horace Silver's writing is all about.

Another testament to Silver's unique writing is the fact that his harmony and melody are never altered or changed by other jazz musicians. When he writes a song it's as good as it gets.

Phil Bailey 4/13/92

# CONCERT KEY CHORD PROGRESSIONS



## Song For My Father

By Horace Silver

$\text{♩} = 137$  7X

**(INTRO)** 3

Chord labels:  $F^-$ ,  $E_b7$ ,  $Db7$ ,  $C7$ ,  $F^-$ ,  $E_b7$ ,  $Db7$ ,  $C7$ ,  $F^-$

1. 2.

FORM AAB

### SOLOS

Chord labels:  $F^-$ ,  $E_b7$ ,  $Db7$ ,  $C7+9$ ,  $F^-$ ,  $E_b7$ ,  $Db7$ ,  $C7+9$ ,  $F^-$

ENDING FADES OUT ON  $F^-$



# Silver's Serenade

By Horace Silver

10X

$\text{♩} = 137$

E- Bb-

A- Eb-

A- C- F7

Bb C- D- Eb A- 1. D7

2. D7

TO SOLOS PLAY CODA ONLY AFTER LAST CHORUS

AD LIB GΔ+4

SOLOS

E- Bb- A-

Eb- A- C- C- F7

Bb C- D- Eb A- D7



# The Preacher

By Horace Silver

14X

♩ = 180

Musical notation for the main melody with chords: F, F7, Bb7, B<sup>0</sup>, F, C7, F, G7, C7, F, F7, Bb7, A7, Bb7, B<sup>0</sup>, F, D7, G7, C7, 1. F, 2. F, To Solos

## SOLOS

SOLOS: F, F7, Bb7, B<sup>0</sup>, F (C7), F

SOLOS: F, G7, C7, F, F7, Bb7

SOLOS: A7, Bb7, B<sup>0</sup>, F, D7, G7, C7, F (C7)

CHORD

REPEAT LAST 4 BARS TWICE FOR ENDING



# The Jody Grind

By Horace Silver

16X

♩ = 156

BLUES

Bb-

Eb7  
 Bb-  
 A7+4  
 B7+4  
 Bb- (1ST X)

SOLOS

Bb- Eb7  
 Bb- A7+4 B7+4 Bb-



# Sister Sadie



By Horace Silver

7X

♩ = 175

**SHUFFLE** G7

FORM AABA

D.C. 1ST EIGHT BARS

## SOLOS

FORM AABA

ENDING FADES OUT ON G7



# Gregory Is Here



By Horace Silver

B7+4

♩ = 152 **3X**

C-

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. Chords are indicated above the staff.

B7+4

C-

Musical staff 2: Continuation of the melodic line from staff 1.

A $\emptyset$

D7b9

G-

C7

Musical staff 3: Continuation of the melodic line. Chords are indicated above the staff.

C-

B7+9

Bb

Bb

Musical staff 4: Continuation of the melodic line. Chords are indicated above the staff.

2. Bb

Eb-

Ab7

Db

Musical staff 5: Continuation of the melodic line. Chords are indicated above the staff.

Ab7

Bb-

Eb-

3

3

C-

Musical staff 6: Continuation of the melodic line. Chords are indicated above the staff.

F7+4

B7+4

C-

Musical staff 7: Continuation of the melodic line. Chords are indicated above the staff.

B7+4

C-

Musical staff 8: Continuation of the melodic line. Chords are indicated above the staff.

A $\emptyset$

D7b9

G-

Musical staff 9: Continuation of the melodic line. Chords are indicated above the staff.

# Gregory Is Here - cont.



C7 C- B7+9 Bb

PLAY CODA ONLY AFTER LAST CHORUS

## SOLOS

B7+4 C- B7+4 C-

Aφ D7b9 G- C7 C- B7+9

BbΔ Eb- Ab7 DbΔ Bb- Eb- Ab7 C-

F7+4 B7+4 C- B7+4 C-

Aφ D7b9 G- C7 C- B7+9 BbΔ

## LAST X ONLY

B Bb B

Bb B A Bb



# Peace

By Horace Silver

**8X**

*♩ = 61*

*A $\phi$  D7b9 G- C7 B 3 C $\phi$  F7b9*

*Bb B- E7 A F#- Eb $\phi$  Ab7b9*

*Db C7+9 B7+4 1. Bb 2. Bb*

*SOLOS*

*A $\phi$  D7b9 G- C7 B $\Delta$  C $\phi$  F7b9*

*Bb $\Delta$  B- E7 A $\Delta$  F#-*

*Eb $\phi$  Ab7b9 Db $\Delta$  C7(+9) B7(+4)*

*Bb $\Delta$*

# Nutville



By Horace Silver

♩ = 284 14X

**INTRO**

7

C- C-

F- Db7 C-

Ab7 G7 Gb7

F7 Ab7 G7+ C- 1. 2.

### SOLOS

PLAY CODA ONLY AFTER LAST CHORUS

C- 8 F- 3 Db7

C- 4 Ab7 G7 Gb7

F7 Ab7 G7 C-

3 C- C- Bb- Ab- G7+9 C-



**HORACE SILVER DISCOGRAPHY**

OP means out of print

**Gregory Is Here**

Horace Silver (Blue Note CDP 7 93206)(Blue Note LP LA 054-F, OP)

**The Jody Grind**

Horace Silver (Blue Note CD CDP 7 84250 2; CDP 7 93206 2)

**Nutville**

Horace Silver (Blue Note CD CDP 7 84220 2; CDP 7 93206 2)

Lee Morgan, Curtis Fuller et al (Fresh Sounds CD FSR-CD 32)

Buddy Rich (LRC CD CDC 8511)

**Peace**

Franco Ambrosetti (Enja CD R2 79670)

Janice Borla (Sea Breeze LP SB-2029)

Alan Broadbent (Concord CD CCD-4488)

Tommy Flanagan (Galaxy OJC-473/OJCCD-473-2)

Bruce Forman (Muse LP MR-5299)

Vincent Herring/Monty Croft (lyric by Carn)(Musicmasters CD 5037-2-C)

Jazz Members Big Band (Sea Breeze LP SB-2028)

Bobby McFerrin (Elektra/Musician CD 60023-2)

Courtney Pine (Antilles 422-842 687-1/-2)

Gene Russell (Sea Breeze LP SB-3001)

Horace Silver (Blue Note CD CDP 7 46526 2; CDP 7 91143 2)

**The Preacher**

Herb Ellis (Concord LP CJ-181)

Woody Herman (France's Concert CD FCD 117)(Verve CD 835 319-2)

Art Hodes/Jim Galloway (Music &amp; Arts CD CD 610)

Quincy Jones (Mercury CD 822 611-2)

Gene Quill Allstars (Fresh Sounds CD FSR-CD 105)

Horace Silver (Blue Note CD CDP 7 91143; CDP 7 46140 2; B1-/B2-92465; B1-/B2-92547)

Kai Winding (Glendale LP 6003)

**Silver Serenade**

Horace Silver (Blue Note LP LA 402; BST 84131; both OP)

**Sister Sadie**

Monty Alexander/Herb Ellis/Ray Brown (Concord LP CJ-136)

Dee Dee Bridgewater (Verve 314 511 895-2)

Ray Brown (Contemporary OJC-412/OJCCD-412-2)

James Clay (Antilles CD 314-510 724-2)

Joey DeFrancesco (note: Francesco improvises on the blues instead of the original changes)(Columbia CD CK 48624)

Terry Gibbs/Buddy DeFranco (Contemporary C-14036/CCD-14036-2)

Maceo Parker (Verve CD 511 068-2)

Horace Silver (Blue Note CD CDP 7 46526 2; CDP 7 91143 2)

**Song For My Father**

George Benson (Verve CD 833 292-2; 840 035-2)

Groove Holmes (Prestige LP OJC-329)

Horace Silver (Blue Note CD CDP 7 84185; CDP 7 93206; B1-/B2-92547; B1-/B2-92471)(Emerald EMR-CD-1003)

Sherry Winston (Headfirst A729-1/-2)

**OTHER HORACE SILVER RECORDS**

Many of Horace Silver's albums are no longer in print but may be found in used record stores or specialty shops. The following is a list of Horace Silver's albums and many have become jazz classics. BN = Blue Note label.

6 Pieces Of Silver (BN 81539)  
 Blowin' The Blues Away (BN 84017)  
 Cape Verdean Blues (BN 18220)  
 Doin' The Thing At The Village Gate (BN 84076)  
 Finger Poppin' (BN 84008)  
 Further Explorations (BN 81589)  
 Guides To Growing Up (Silveto 101)  
 Horace-Scope (BN 84042)  
 Horace Silver & The Jazz Messengers (BN 1518)  
 Horace Silver Live-1964 (Emerald 1001)  
 Horace Silver Re-issue Series (BN 402)  
 In Pursuit Of The 27th Man (BN 054-F)  
 Phrase Three "All" (BN 84420)  
 Senor Blues - rare tracks, Japan (BN 61005)  
 Serenade To A Soul Sister (BN 84277)  
 Silver's Blue (Epic 16005)  
 Silver's Sernade (BN 84131)

Silver 'n Brass (BN 406-G)  
 Silver 'n Wood (BN La 581-G)  
 Silver and Percussion (BN LA 474-H2)  
 Silver and Voices (BN LA 708-G)  
 Song For My Father (BN 84185)  
 Spiritualizing The Senses (Silveto 102)  
 Sterling Silver (BN LA 945-H)  
 Stylings Of Silver (BN 81562)  
 That Healin' Feelin' (BN 84352)  
 The Best Of Horace Silver (BN 84325)  
 The Continuity Of Spirit (Silveto 104)  
 The Jody Grind (BN 84250)  
 The Trio Sides (BN LA 474-H2)  
 Tokyo Blues (BN 84110)  
 Total Response (BN 84368)  
 You Gotta Take A Little Love (BN 84309)