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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: LEFT CHANNEL=Bass & Drums; RIGHT CHANNEL=Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

KENNY BARRON - Guitar; RON CARTER - Bass; AL FOSTER - Drums



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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 a bit differently. The waltzes on this recording, *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 Play-A-Long 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. He who can not only feel comfortable with these tunes, but also make good music with them, should probably call Mr. Silver for an audition.

Phil Bailey - 1979



SIDE 1, TRACK 1

Strollin'

By Horace Silver

♩ = 144

DbΔ E- A7 Eb- Ab7
 DbΔ Ab- Db7 G- C7
 1. F- Bb- Eb- Ab7
 DbΔ Bb- Eb7+4 D7b9
 2. F- Bb- Eb7+4 F#- B7
 F- Bb7 Eb- Ab7 DbΔ F- Eb- Ab7
 LAST TIME ONLY
 DbΔ Gb7+4 F- Bb7+9 Eb- Ab7+9 DbΔ+4



SIDE 1, TRACK 3

Room 608

By Horace Silver

♩ = 274

(INTRO) C- D- C- F7+4 D- G7b9 C- F7+9 F7 BbΔ

Pedal F

(TUNE) BbΔ G7 C- F7 F- Bb7 Eb E⁰

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

F⁰ Bb7+9 EbΔ

Ab⁰ Db7+9 Gb7 F7+9

BbΔ G7 C- F7 D- G7 C- F7

Summer In Central Park

By Horace Silver

SIDE 1, TRACK 2

♩ = 136

Chord symbols above the staves:

Staff 1: GΔ, B7+9, E-, A7, EbΔ

Staff 2: AbΔ, A-, B7b9, EΔ

Staff 3: E-, EΔ, E-

Staff 4: E-, EΔ, E-

Staff 5: EΔ, A-, D7b9, GΔ

Staff 6: B7+9, E-, A7, EbΔ, AbΔ

Staff 7: BΔ, EΔ, EbΔ, A-

Staff 8: D7b9, BbΔ, AbΔ, GΔ, A-, D7b9

Quicksilver

By Horace Silver

$\text{♩} = 308$

First System: $F\Delta$ $E\phi$

Second System: $A7+9$ $D-$ $G7$

Third System: $C7+9$ $F\Delta$ F $D7$ $G-$ $C7$

Fourth System: 1. $F\Delta$ $G-$ $C7$ 2. $F\Delta$

Bridge: $E\phi$ $A7+9$ $D- (IMPROVISE)$ $A7(b9)$

Chord Progression:

$D-$ $E\phi$ $A7$ $F-$ $Bb7$ $E\phi$ $A7$ $D-$

$A7(b9)$ $D-$ $G7$ $G-$

Final System: $C7$ $F\Delta$ $E\phi$ $A7+9$

Bottom System: $D-$ $D7(b9)$