

VOLUME 109



Rock Jazz Funk
FUSION
Latin Smooth

Play-A-Long Tracks for all Instruments
by Dan Haerle





Jamey Abersold Jazz



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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 Luvsme

Samba de Luvsme 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 Luvsme, 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.

7. Rising Star

This piece was inspired by a particularly beautiful starry night. It consists primarily of major and minor chords that sound good with Lydian and Dorian scales, respectively. Again, try to avoid roots on the Lydian scales over major chords and emphasize a color tone like a 3rd, 7th or raised 4th.

8. The Essence

The Essence was inspired by the music of Marvin Gaye, who captured a certain essential feeling in everything he did. Like the Cat from Caracas, this piece is composed of only diatonic chords in two keys, Eb Major and Gb Major. The A sections and the last two measures of the bridge may be played using only the Eb major scale. The first six bars of the bridge use the Gb major scale. Dorian may be used on the VI chord in the A sections.

9. Breather

Breather was composed when I was on vacation in Mexico and the local music influenced me. It uses the same 8 bar progression in four keys. Notice that only one note must change when descending from a major 7th chord to the altered chord that follows. This descending progression is the key element in this tune.

10. I've Got It

This tune is based on I've Got Rhythm with a few harmonic twists on the head. Since so many substitutions are possible, no scales are notated for the tune. The simplification of the changes is to play the major scale of the key for the first four bars and then a blues scale of the key for the second four bars on the A sections. Mixolydian or Bebop scales are all that is required for the bridge.

11. It Takes Two

It Takes Two is a tango with a pedal point throughout the tune. The changes float over this pedal point and build tension as they move farther away from the key. One option is to play around the key center and only suggest the changes from time to time.

12. Pentatonic

This energetic tune emphasizes Lydian scales on major 7th chords and Dorian scales on minor 7th chords. A single Pentatonic scale may be used on the bridge. The form of the head is A-B-A but, for solos, it is a normal 32 bar A-A-B-A form.



1. The Cat From Caracas

PLAY 4 CHORUSES (♩ = 200)

by Dan Haerle

SAMBA

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a chord of Eb Δ. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the second measure. Chords are indicated above the staff: Eb Δ, Fmi7, Gmi7, and Ab Δ. The second staff continues the melody with Eb Δ, Fmi7, Gmi7, and Ab Δ. The third and fourth staves are bass lines with chords Fmi7, Fmi7/Bb, Gmi7, and Cmi7. The fifth staff has chords Fmi7, Fmi7/Bb, Gmi7, and Cmi7. The sixth staff has chords Fmi7, Fmi7/Bb, Ab Δ, Gmi7, and Fmi7. The seventh staff has chords Ab Δ, Gmi7, Fmi7, Gmi7, Cmi7, Fmi7, and Fmi7/Bb. The eighth staff begins with a double bar line and a repeat sign, followed by chords Ab Δ, Gmi7, Cmi7, and Fmi7. The final staff has two endings: '1.' with chord Fmi7/Bb and '2.' with chord Fmi7/Bb and the instruction 'ritard last time' followed by a double bar line and a repeat sign.



1. The Cat From Caracas - Cont.



SOLOS - PLAY B & C 3 TIMES, THEN D.S.

B Eb Δ Fmi7 Gmi7

Ab Δ+4 Eb Δ Fmi7

Gmi7 Ab Δ+4 Fmi7

Fmi7/Bb Gmi7 Cmi7

Fmi7 Fmi7/Bb Gmi7

Cmi7 Fmi7 Fmi7/Bb

Ab Δ+4 Gmi7 Fmi7 Ab Δ+4 Gmi7 Fmi7

Gmi7 Cmi7 Fmi7 Fmi7/Bb

C Ab Δ+4 Gmi7 Cmi7 Fmi7 Fmi7/Bb

Ab Δ+4 Gmi7 Cmi7 Fmi7 Fmi7/Bb Eb Δ

D.S. al Coda



2. Samba de Luvsme

PLAY 8 CHORUSES (♩ = 272)

by Dan Haerle

FAST SAMBA

Emi7/A

Gmi7/C

Bbmi7/Eb

Bmi7/E

Ami7/D

Gmi7/C

Fmi7/Bb

Emi7/A

Emi7/A

The musical score consists of eight staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure has a whole rest, followed by eighth notes. The second measure has a whole rest, followed by eighth notes. The third measure has eighth notes, and the fourth measure has eighth notes. A repeat sign follows. The second staff continues with eighth notes and a half note. The third staff has a key signature change to two sharps (F# and C#) and features eighth notes and a half note. The fourth staff has a key signature change to one sharp (F#) and features eighth notes and a half note. The fifth staff has a key signature change to one flat (Bb) and features eighth notes and a half note. The sixth staff has a key signature change to one sharp (F#) and features eighth notes and a half note. The seventh staff has a key signature change to one flat (Bb) and features eighth notes and a half note. The eighth staff has a key signature change to one flat (Bb) and features eighth notes and a half note.

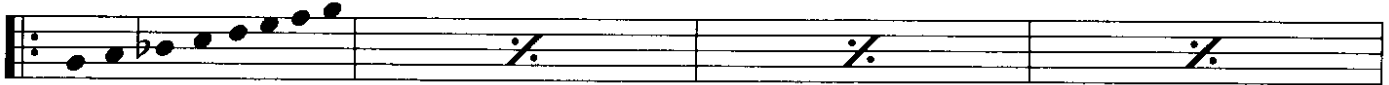


2. Samba de Luvsme - Cont.



SOLOS - PLAY 7 TIMES

Gmi7/C



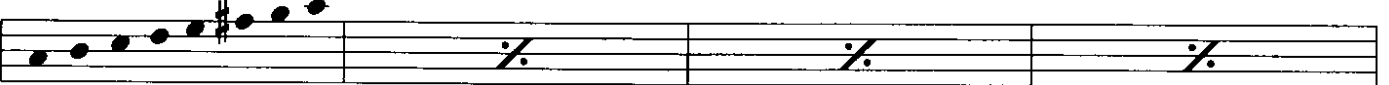
Bbmi7/Eb



Bmi7/E



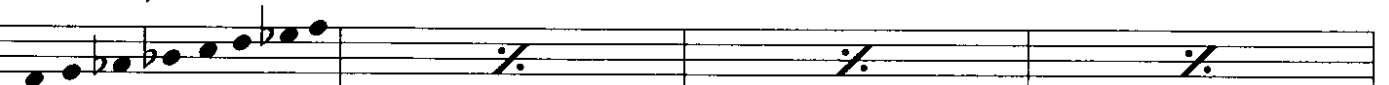
Ami7/D



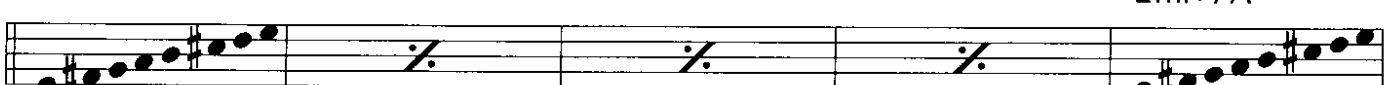
Gmi7/C



Fmi7/Bb



Emi7/A



Emi7/A



Emi7/A



Fine



3. Crib Chimp

by Dan Haerle

PLAY 5 CHORUSES (♩ = 124)

LATIN-FUNK

Cmi7/F

Fmi7/B♭

Cmi7/F

Gmi7/C

Fmi7/B♭

Emi7/A

Emi7/A

B♭7 B7 C7

SOLOS - PLAY 4 TIMES

Cmi7/F

Fmi7/B♭

Cmi7/F

Gmi7/C

Fmi7/B♭

Emi7/A

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Fine



4. The Slither

PLAY 7 CHORUSES (♩ = 144)

by Dan Haerle

HIP-HOP

C mi7/F B7⁺⁹ C mi7/F

B7⁺⁹ F mi7/Bb E7⁺⁹

C mi7/F B7⁺⁹ G mi7/C

Gb7⁺⁹ F mi7/Bb E7⁺⁹

Eb mi7/Ab D7⁺⁹ C# mi7/F#

C7⁺⁹ *to solos* C mi7/F B7⁺⁹

SOLOS - PLAY 6 TIMES

C mi7/F B7⁺⁹ F mi7/Bb E7⁺⁹

C mi7/F B7⁺⁹ G mi7/C F#7⁺⁹

F mi7/Bb E7⁺⁹ Eb mi7/Ab D7⁺⁹

C# mi7/F# *last time* C7⁺⁹ C7⁺⁹ C mi7/F

ritard *Fine*

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5. The Spirit Soars

PLAY 7 CHORUSES (♩ = 120)

by Dan Haerle

3/4 BOSSA NOVA

B♭ Δ

A♭7+4

G♭ Δ+4

G♭ Δ+4/F

E♭ Δ+4

D♭ Δ+4

Gmi7/C

F 6/9



5. The Spirit Soars - Cont.



SOLOS - PLAY 6 TIMES

B \flat Δ

A \flat 7+4

G \flat Δ +4

G \flat Δ +4/⁺⁵F

E \flat Δ +4

D \flat Δ +4

Gmi7/C

F Δ F Δ (last time)



6. Back on the Track

PLAY 3 CHORUSES (♩ = 176)

by Dan Haerle

LATIN-FUNK

D mi7/G

C mi7/F

Bb mi7/Eb Db Δ+4 G mi7/C

F mi7/Bb Eb mi7/Ab

Eb mi7/Ab Db Δ Eb mi7/Ab

Db Δ Eb mi7/Ab Db Δ Eb mi7/Ab Db Δ

Eb mi7/Ab C Δ D mi7/G C Δ D mi7/G

F mi7/Bb Eb mi7/Ab C# mi7/F#

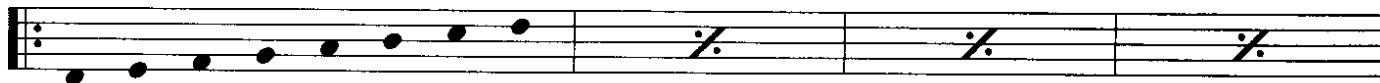


6. Back on the Track - Cont.



SOLOS - PLAY 2 TIMES

D mi7/G



C mi7/F



Bb mi7/Eb

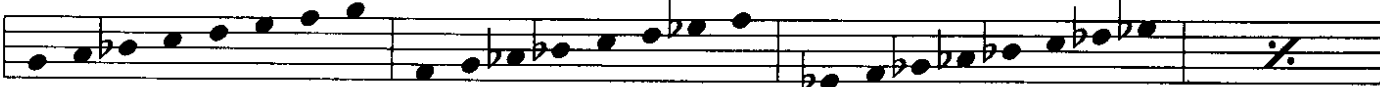
Db Δ+4



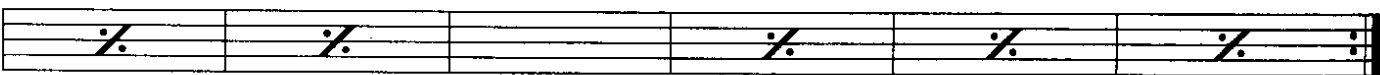
G mi7/C

F mi7/Bb

Eb mi7/Ab



Eb mi7/Ab



Db Δ

Eb mi7/Ab

2



2

2

C Δ

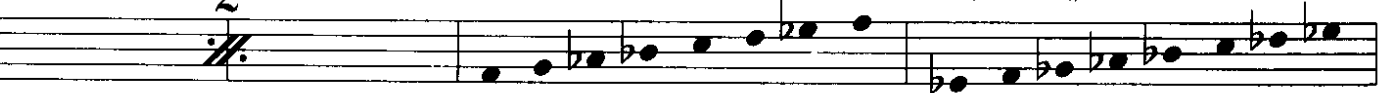
D mi7/G



2

F mi7/Bb

Eb mi7/Ab



C# mi7/F#

(2nd time)
C# mi7/F#





7. Rising Star



PLAY 3 CHORUSES (♩ = 60)

by Dan Haerle

BALLAD

The musical score for 'Rising Star' is written in 4/4 time and consists of 32 measures, divided into eight measures per line. The key signature has one sharp (F#). The score includes the following chords and melodic lines:

- Line 1:** C Δ^{+4} , B mi7, B \flat Δ^{+4} , F mi7
- Line 2:** E mi7, D mi7, C Δ^{+4} ⁺⁵, F# \emptyset^{+2}
- Line 3:** C Δ^{+4} , B mi7, B \flat Δ^{+4} , F mi7
- Line 4:** E mi7, D mi7, C Δ^{+4} ⁺⁵, F# \emptyset^{+2}
- Line 5:** F Δ^{+4} , G Δ , A Δ , B \flat Δ^{+4}
- Line 6:** F mi7, C mi7, G mi7, D mi7
- Line 7:** C Δ^{+4} , D Δ^9 , E \flat Δ^{+4} , D mi7
- Line 8:** F# Δ^{+9} ⁺⁵, F Δ^{+4} , G# Δ^{+9} ⁺⁵, C# mi7



7. Rising Star - Cont.



SOLOS - PLAY 2 TIMES

The musical score consists of ten staves of guitar solo notation. Each staff contains four measures of music, with chord diagrams indicated above the notes. The chords are as follows:

- Staff 1: C Δ^{+4} , B mi7, B \flat Δ^{+4} , F mi7
- Staff 2: E mi7, D mi7, C Δ^{+5} Δ^{+4} , F# \emptyset^{+2}
- Staff 3: C Δ^{+4} , B mi7, B \flat Δ^{+4} , F mi7
- Staff 4: E mi7, D mi7, C Δ^{+5} Δ^{+4} , F# \emptyset^{+2}
- Staff 5: F Δ^{+4} , G Δ , A Δ , B \flat Δ^{+4}
- Staff 6: F mi7, C mi7, G mi7, D mi7
- Staff 7: C Δ^{+4} , D Δ^9 , E \flat Δ^{+4} , D mi7
- Staff 8: F#7 $^{+9}$ $^{+5}$, F Δ^{+4} , G#7 $^{+9}$ $^{+5}$, C# mi7 (2nd time)

The score concludes with a double bar line and the word "Fine" written below the final measure.



8. The Essence

PLAY 4 CHORUSES (♩ = 92)

by Dan Haerle

SLOW FUNK

F mi7/B♭

E♭ Δ

C mi7

F mi7

F mi7/B♭

A♭ mi7

G♭ Δ

A♭ mi7

F mi7/B♭

E♭ Δ

C mi7

F mi7

F mi7/B♭



8. The Essence - Cont.



SOLOS - PLAY 3 TIMES

E \flat Δ

C mi7

First staff of music: Treble clef, key signature of two flats (B \flat , E \flat). The staff contains a sequence of notes: B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . There are repeat signs (double bar lines with dots) after the 4th and 8th measures.

F mi7

F mi7/B \flat

Second staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat . There are repeat signs after the 4th and 8th measures.

A \flat mi7

G \flat Δ

Third staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat . There are repeat signs after the 4th and 8th measures.

A \flat mi7

F mi7/B \flat

Fourth staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat . There are repeat signs after the 4th and 8th measures.

E \flat Δ

C mi7

Fifth staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . There are repeat signs after the 4th and 8th measures.

F mi7

F mi7/B \flat

Sixth staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat . There are repeat signs after the 4th and 8th measures. A circled cross symbol is at the end of the staff.

F mi7

Seventh staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat . There are repeat signs after the 2nd, 4th, and 6th measures.

E \flat Δ

Eighth staff of music: Treble clef, key signature of two flats. The staff contains a sequence of notes: B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . There are repeat signs after the 1st and 2nd measures.



9. Breather



PLAY 4 CHORUSES (♩ = 96)

by Dan Haerle

3/4 SAMBA

B \flat Δ A7⁺⁹ A \flat Δ G7⁺⁹
 G \flat Δ C mi7/F B \flat Δ E7+4
 E \flat Δ D7⁺⁹ D \flat Δ C7⁺⁹
 B Δ F mi7/B \flat E \flat Δ A7+4
 A \flat Δ G7⁺⁹ G \flat Δ F7⁺⁹
 E Δ B \flat mi7/E \flat A \flat Δ D7+4
 D \flat Δ C7⁺⁹ B Δ B \flat 7⁺⁹
 A Δ E \flat mi7/A \flat D \flat Δ C mi7/F



9. Breather - Cont.



SOLOS - PLAY 3 TIMES

B \flat Δ A7⁺⁹ A \flat Δ G7⁺⁹

G \flat Δ C mi7/F B \flat Δ E7+4

E \flat Δ D7⁺⁹ D \flat Δ C7⁺⁹

B Δ F mi7/B \flat E \flat Δ A7+4

A \flat Δ G7⁺⁹ G \flat Δ F7⁺⁹

E Δ B \flat mi7/E \flat A \flat Δ D7+4

D \flat Δ C7⁺⁹ B Δ B \flat 7⁺⁹

A Δ E \flat mi7/A \flat D \flat Δ C mi7/F Φ

Φ D \flat Δ C mi7 2 2 2

D \flat Δ C mi7 2 2 2 B \flat Δ



10. I've Got It



PLAY 7 CHORUSES (♩ = 192)

by Dan Haerle

HIP-HOP

Musical notation for the Hip-Hop section, consisting of six staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines. Chords are indicated above the notes: B \flat Δ, G7, C7, F7, A \flat 7, G7, C7, B7, B \flat 7, E \flat Δ, E07, Cmi7/F, D7, G7, C7, F7, B \flat Δ, G7, C7, F7, A \flat 7, G7, C7, B7, B \flat 7, E \flat Δ, E07, Cmi7/F, B \flat 7.

SOLOS - PLAY 6 TIMES

Chord progressions for the solo section, consisting of three lines of chords and empty staves for improvisation. The first line contains: B \flat Δ G7 Cmi7 F7 B \flat Δ G7 Cmi7 F7 B \flat 7 E \flat Δ E07 Cmi7/F. The second line contains: D7 G7 C7 F7. The third line contains: B \flat Δ G7 Cmi7 F7 B \flat Δ G7 Cmi7 F7 B \flat 7 E \flat Δ E07 Cmi7/F B \flat Δ. Each line of chords is followed by an empty staff with a repeat sign (double bar line with dots) at the end.

Fine



11. It Takes Two

PLAY 4 CHORUSES (♩ = 76)

by Dan Haerle

TANGO

B mi7/E

Musical staff with treble clef, 4/4 time signature, and repeat signs.

Musical staff with notes and chords B mi7/E and F Δ+4.

Musical staff with notes and chords E mi7 and Ab Δ.

Musical staff with notes and chords E Δ, B mi7, and Bb Δ.

Musical staff with notes and chord E Δ.

SOLOS - PLAY 3 TIMES

B mi7/E

Musical staff with notes and repeat signs.

Musical staff with notes and chords F Δ+4 and E mi7.

Musical staff with notes and chords Ab Δ+4, E Δ, and B mi7/E.

Musical staff with notes and chords Bb Δ+4, E Δ, and E Δ (3rd time).

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12. Pentatonic



PLAY 5 CHORUSES (♩ = 132)

by Dan Haerle

AGITATED ROCK

drum solo 3

$G_b \Delta^{+4}$ $E \Delta^{+4}$ $Bbmi7/Eb$

$Cmi7/F$ $Dmi7/G$

$Ami7$ $Dmi7$ $Eb \Delta$ $Dmi7$ $Eb \Delta$

$Dmi7$ $Eb \Delta$ $Dmi7$ $Eb \Delta$ $Dmi7$ $Eb \Delta$ $Dmi7$ $Eb \Delta$

§

$G_b \Delta^{+4}$ $E \Delta^{+4}$ $Bbmi7/Eb$

$Cmi7/F$

$Dmi7/G$ $Ami7$

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12. Pentatonic - Cont.



SOLOS - PLAY 4 TIMES

Ab Δ^{+4} Gb Δ^{+4} E Δ^{+4}

Bbmi7/Eb Bbmi7/Eb Cmi7/F

Dmi7/G A7⁺⁹/₅

Dmi7 Eb Δ^{+4} **4th time, D.S. al Coda**

Ab Δ^{+4} Gb Δ^{+4} E Δ^{+4}

Bbmi7/Eb Bbmi7/Eb Cmi7/F

Dmi7/G A7⁺⁹/₅

Cmi7/F

Dmi7/G Ami7 Ab Δ^{+4} Gb Δ^{+4}