VOLUME 109

CD Enclosed

Rock Jazz Funk

Fusion

Latin Smooth

Play-A-Long Tracks for all Instruments

by Dan Haerle

Jamey Aebersold Jazz

CONTENTS

Tunes included in this volume are:

1. The Cat From Caracas
2. Samba de Luvsme
3. Crib Chimp
4. The Slither
5. The Spirit Soars
6. Back On The Track
7. Rising Star
8. The Essence
9. Breather
10. I've Got It
11. It Takes Two
12. Pentatonic

Notes On The Music i

CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS 1

Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS 21

Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS 41

BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS 61

Nomenclature 81

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.

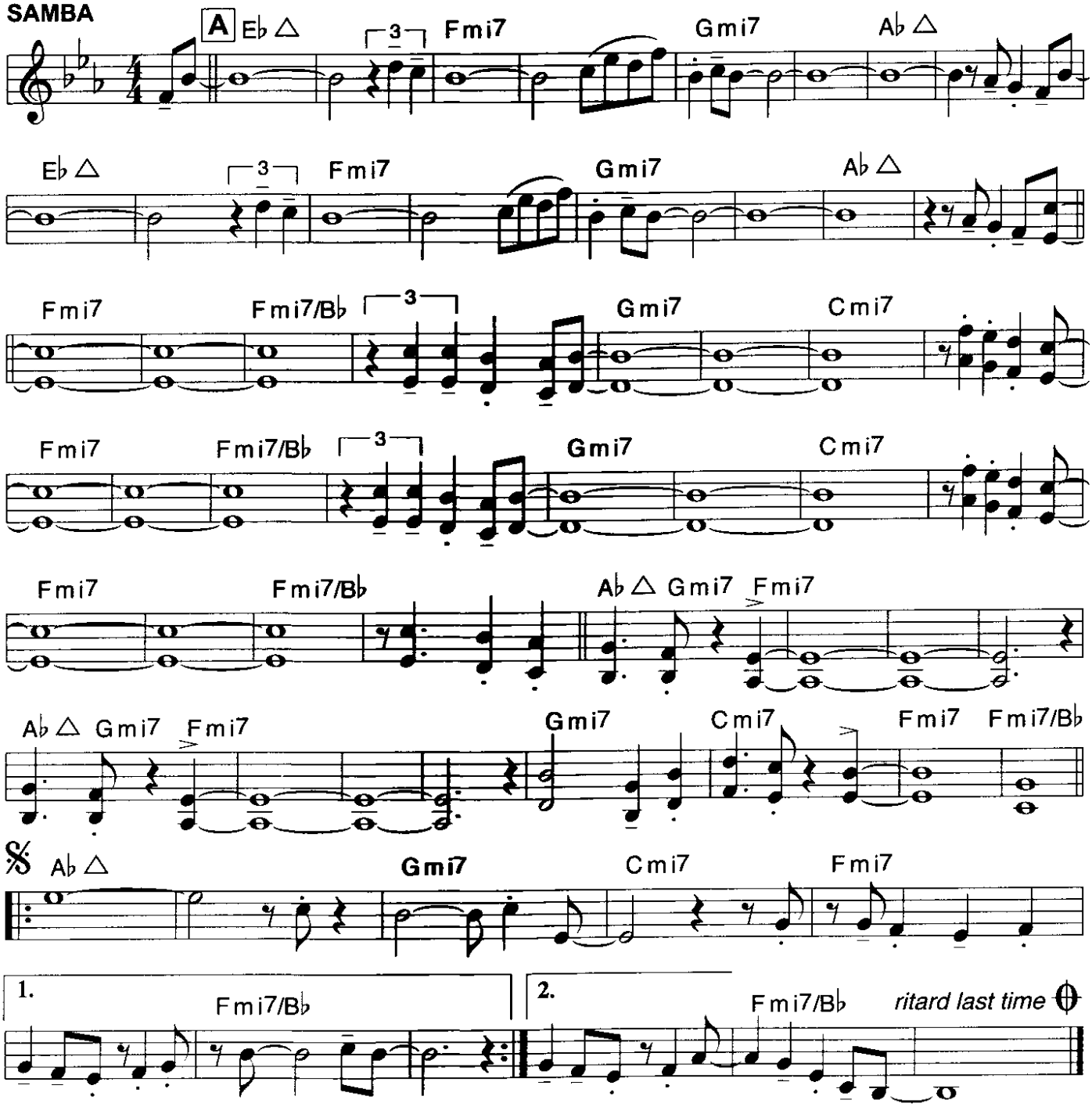
12. Pentatonic

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



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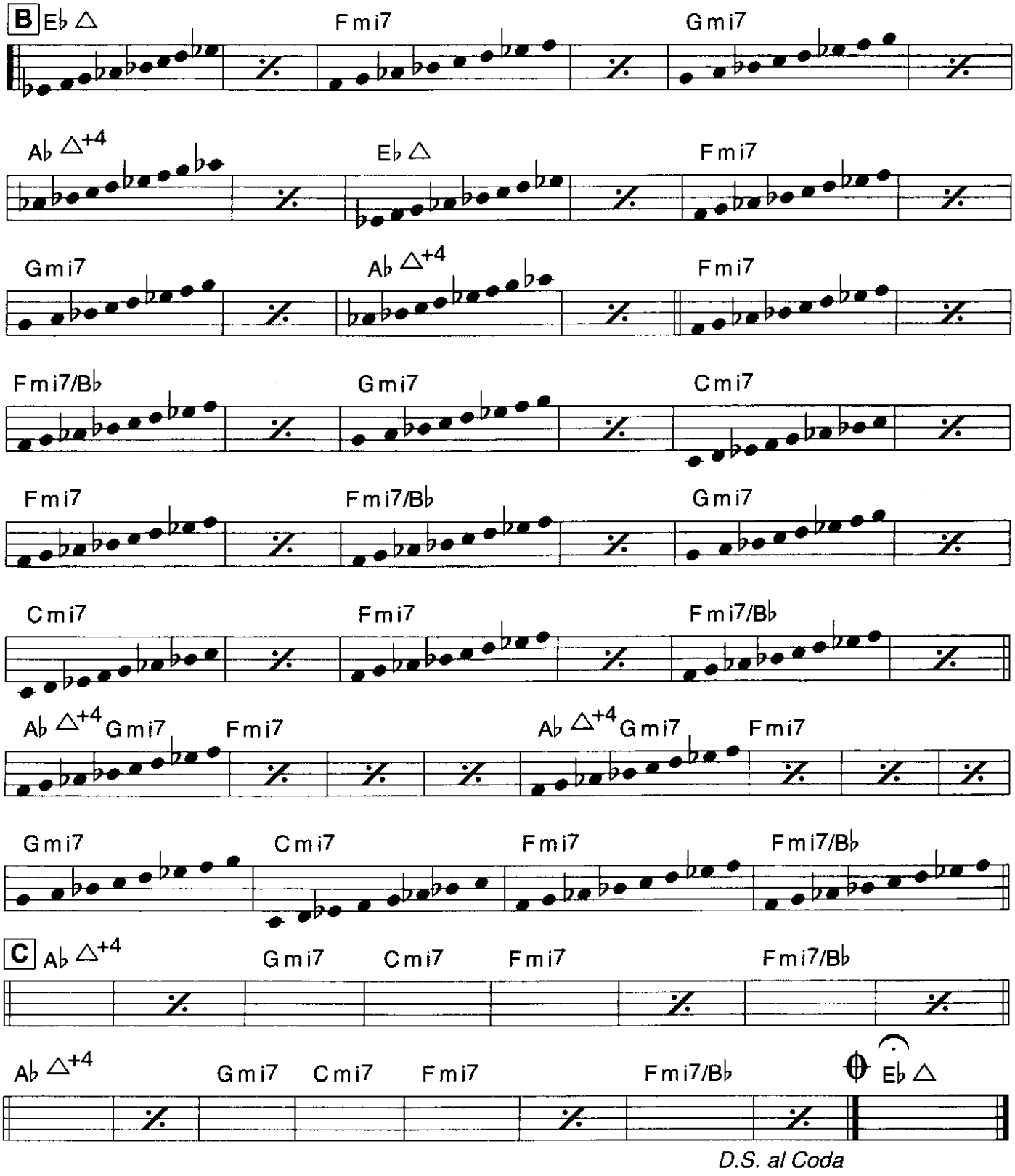
1. The Cat From Caracas - Cont.

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



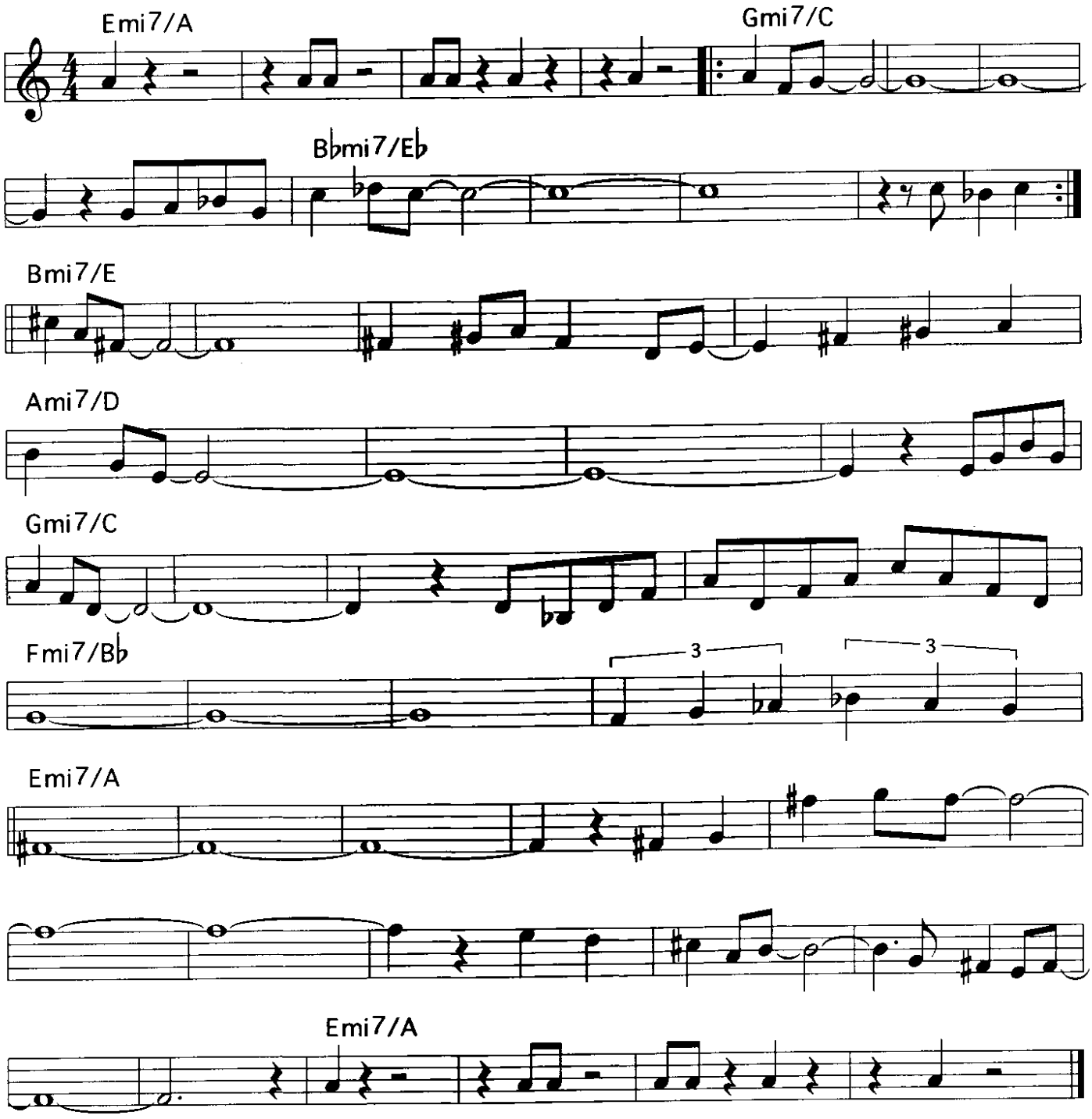
D.S. al Coda

2. Samba de Luvsme

PLAY 8 CHORUSES (♩ = 272)

by Dan Haerle

FAST SAMBA



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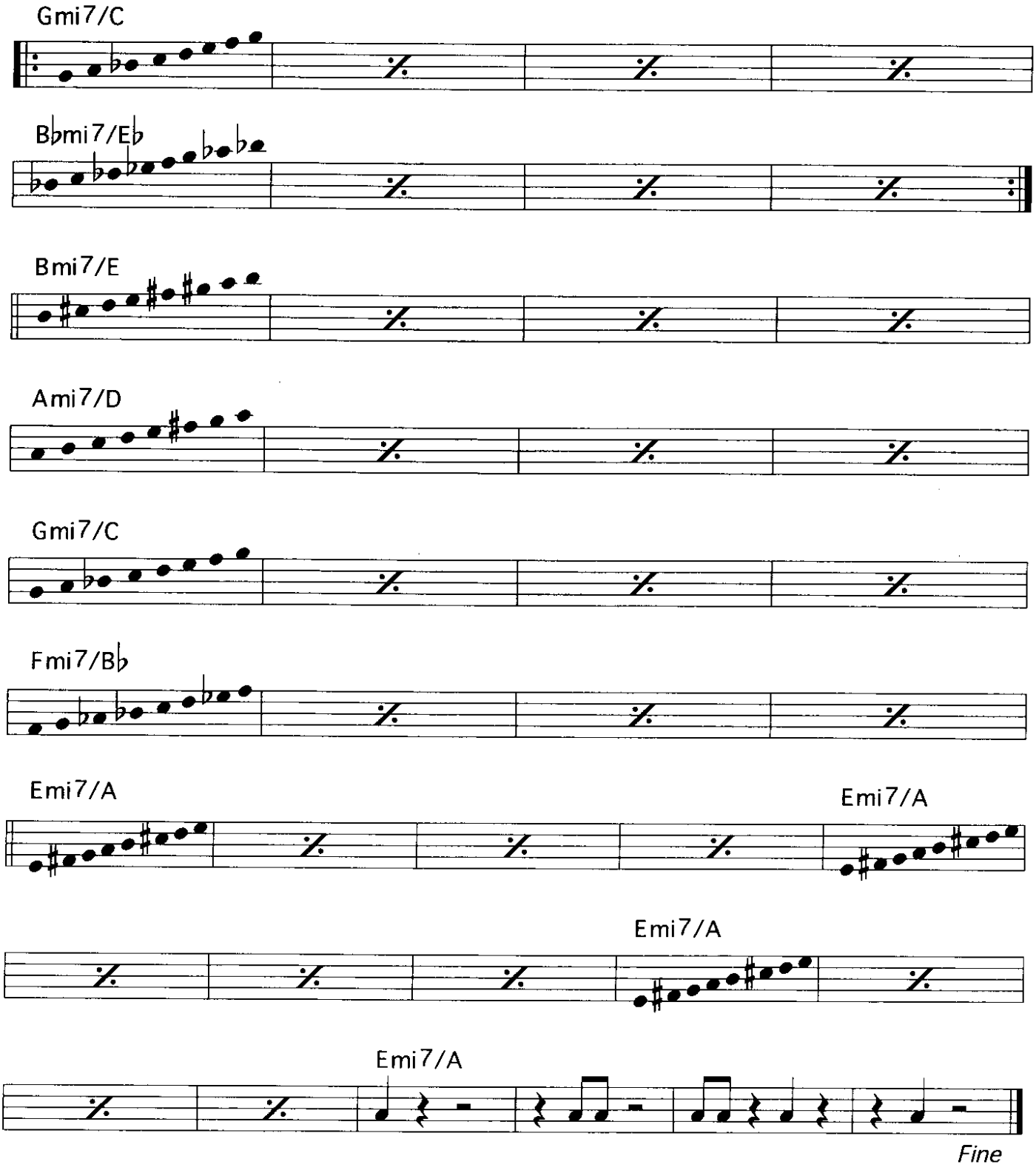
2. Samba de Luvsme - Cont.

SOLOS - PLAY 7 TIMES

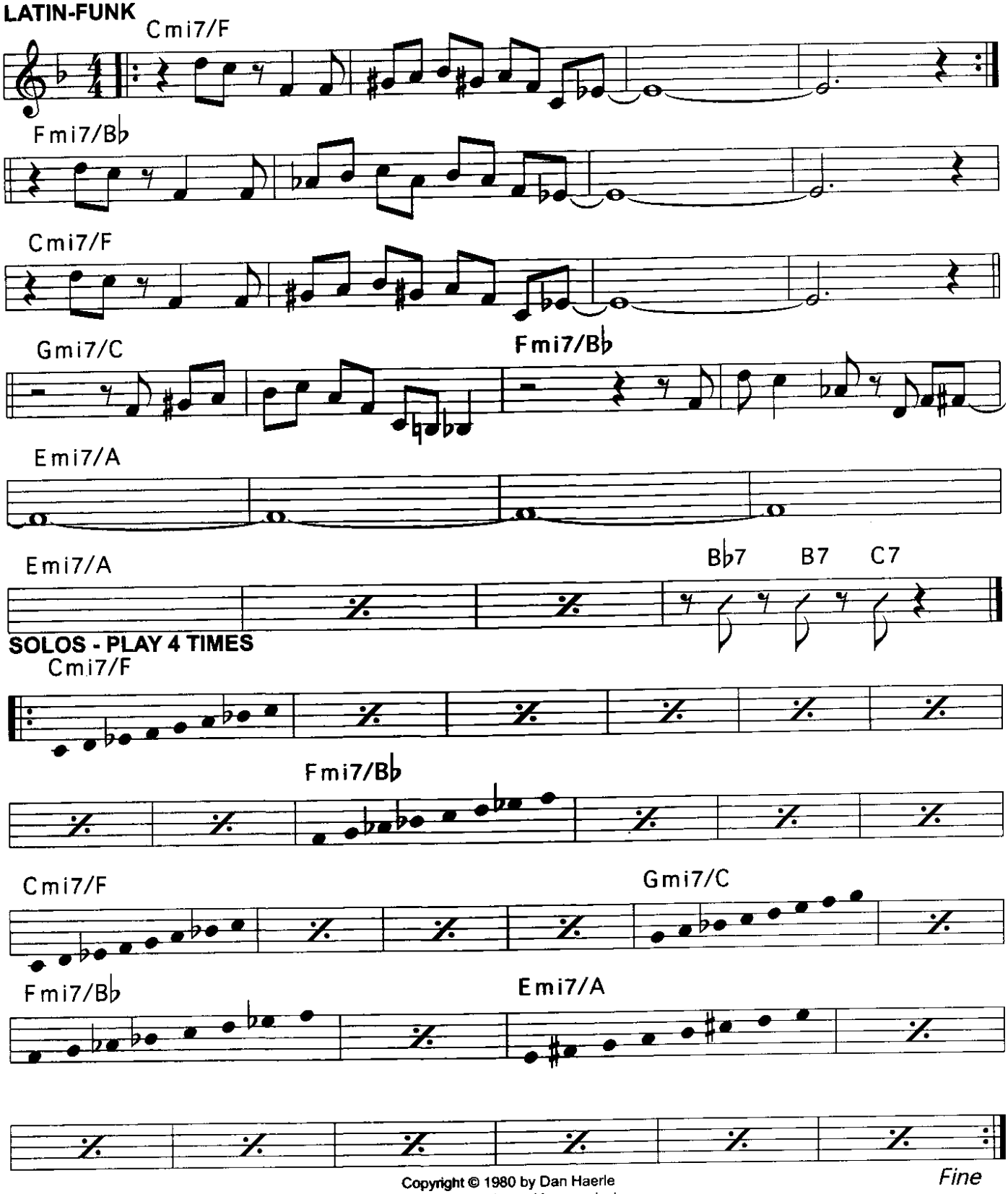


3. Crib Chimp

by Dan Haerle

PLAY 5 CHORUSES (♩ = 124)

LATIN-FUNK



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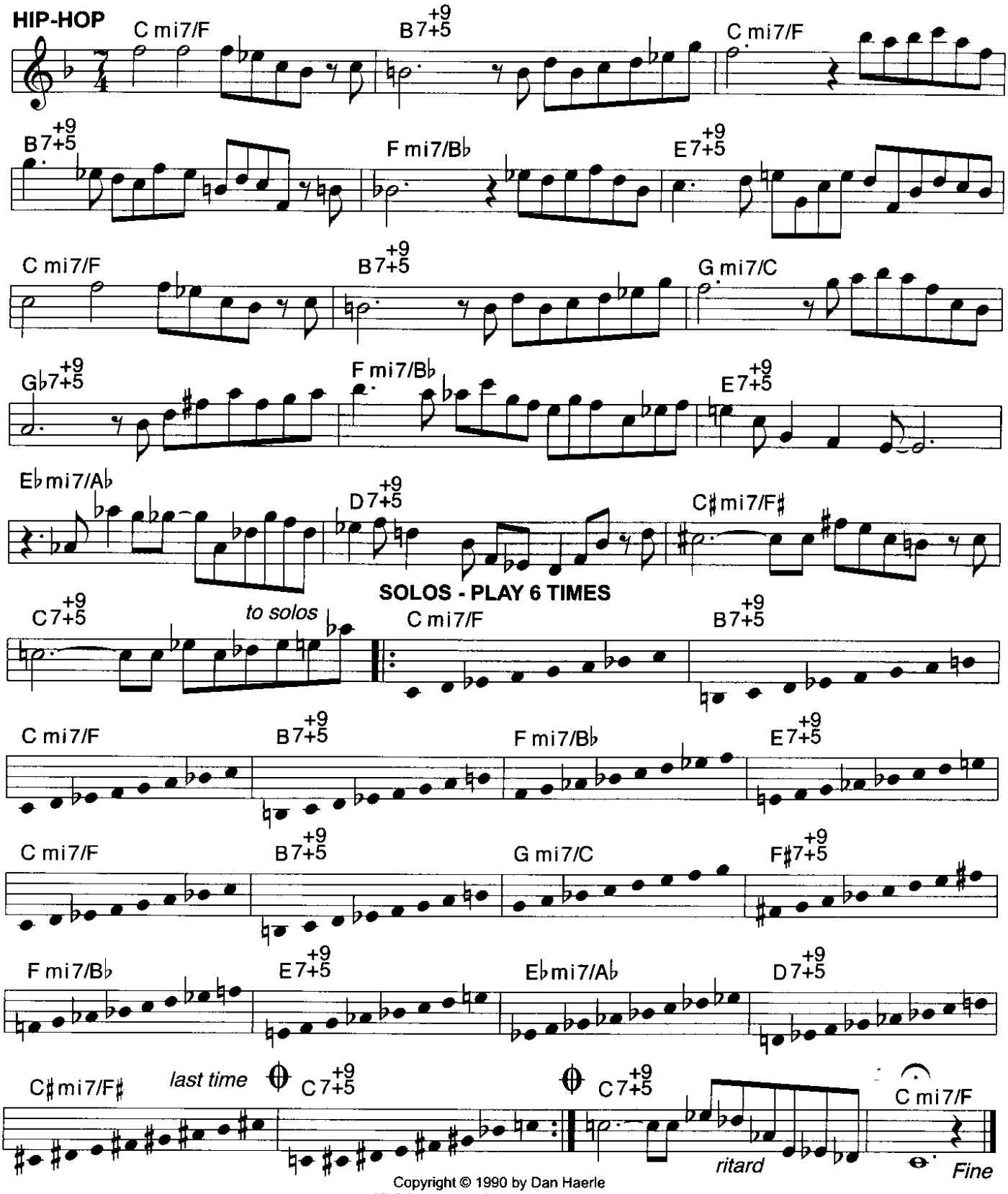
4. The Slither

PLAY 7 CHORUSES (♩ = 144)

by Dan Haerle

HIP-HOP



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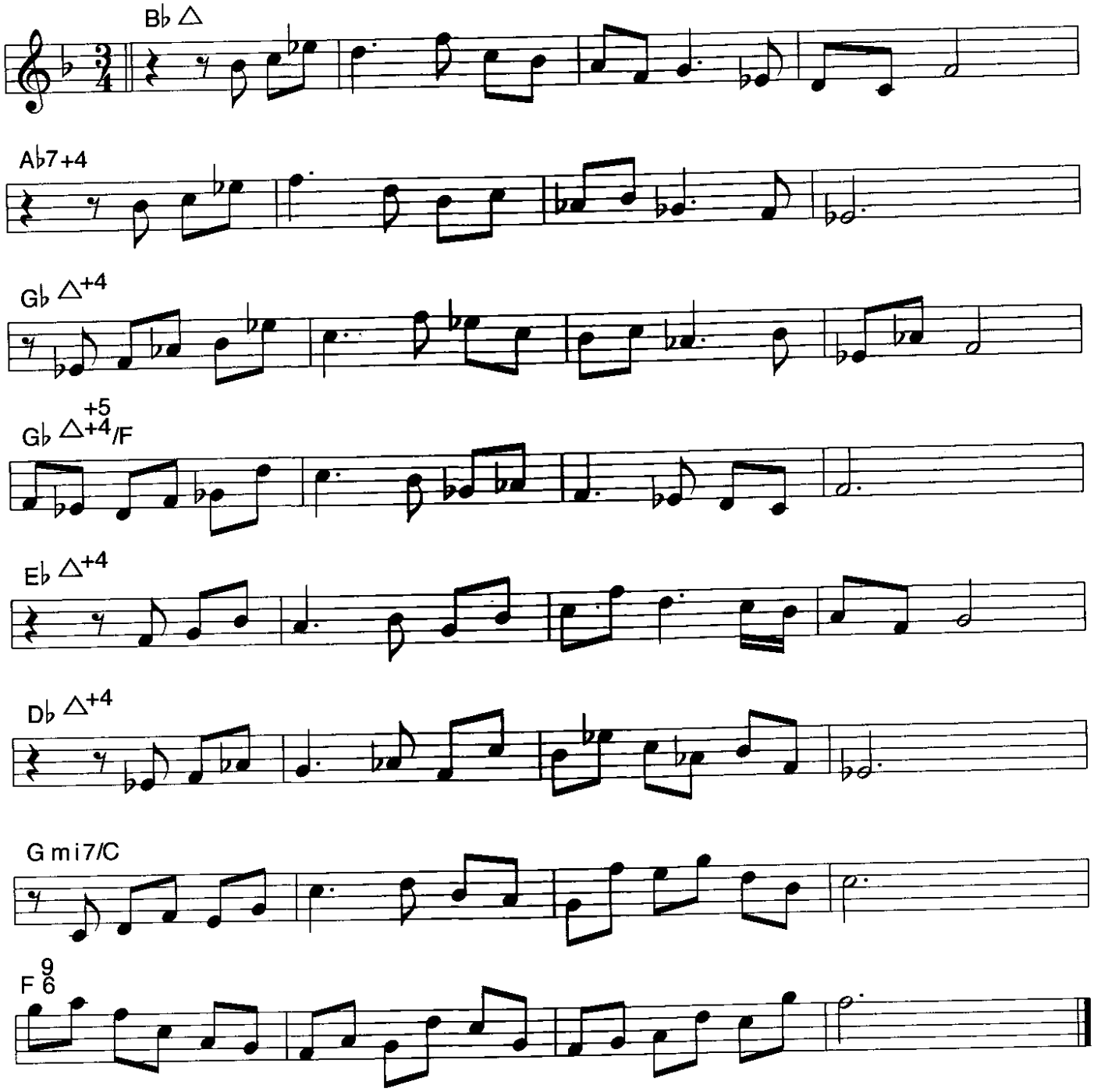
5. The Spirit Soars

PLAY 7 CHORUSES (♩ = 120)

by Dan Haerle

3/4 BOSSA NOVA



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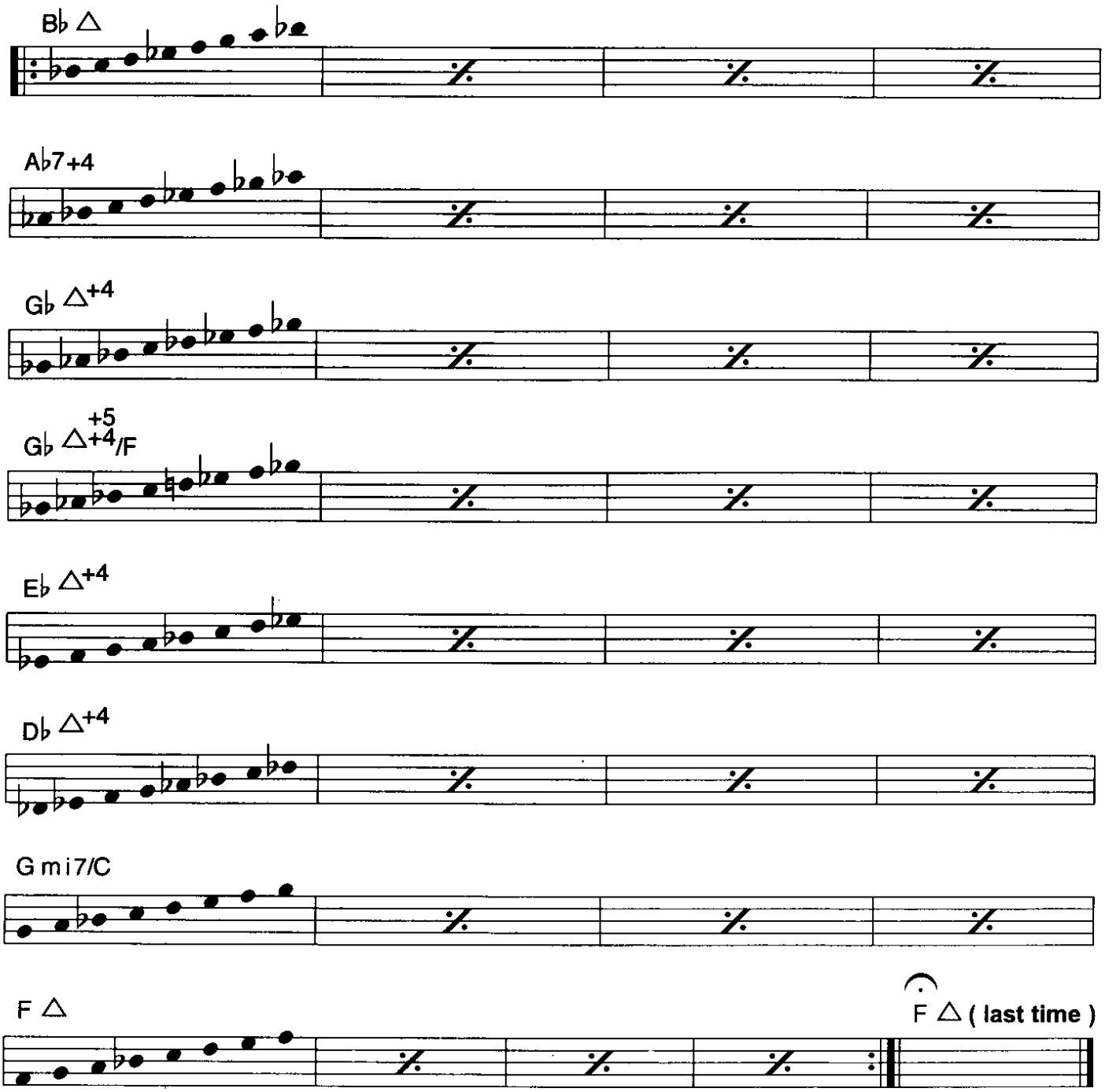
5. The Spirit Soars - Cont.

SOLOS - PLAY 6 TIMES

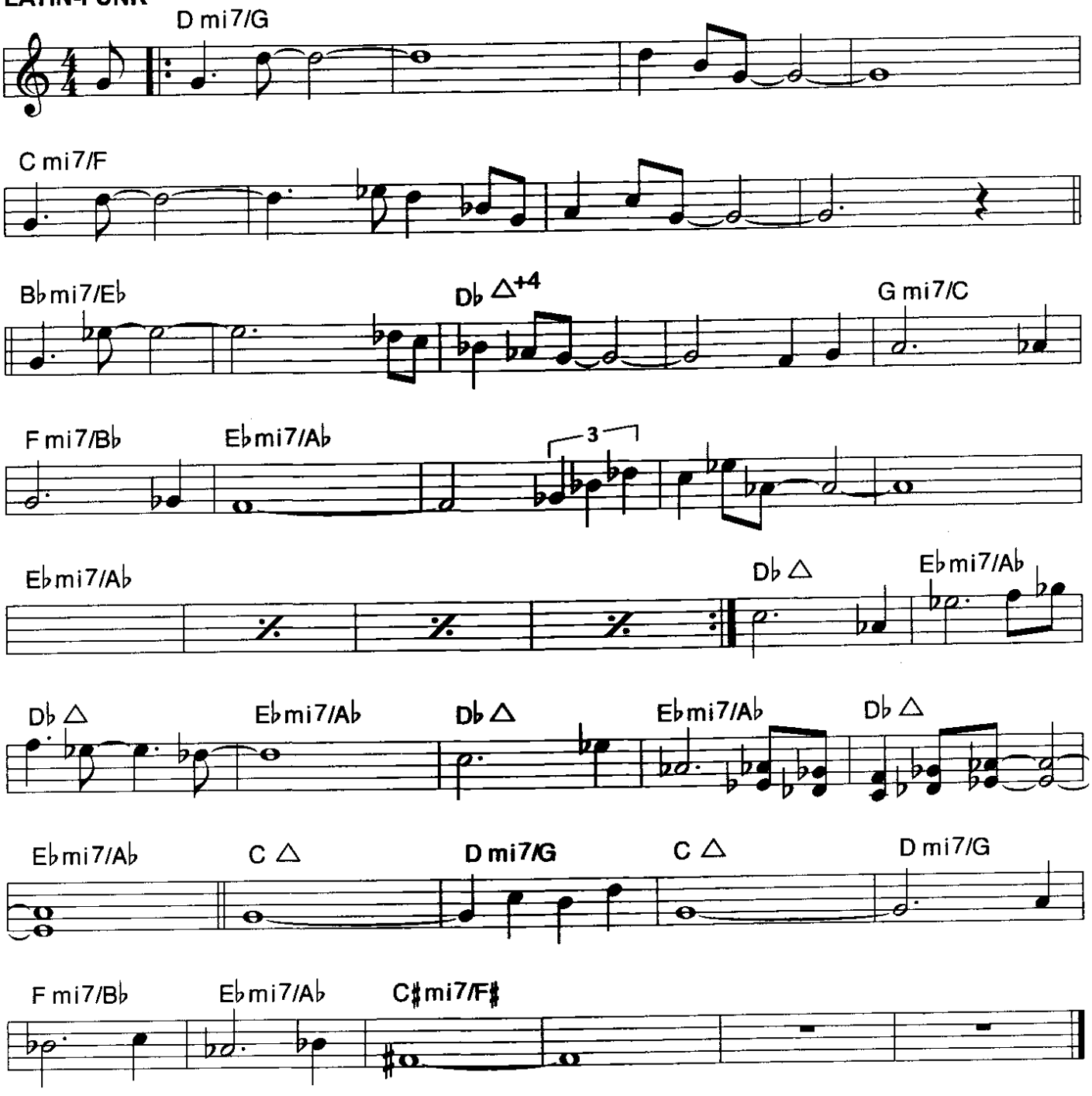


6. Back on the Track

PLAY 3 CHORUSES (♩ = 176)

by Dan Haerle

LATIN-FUNK



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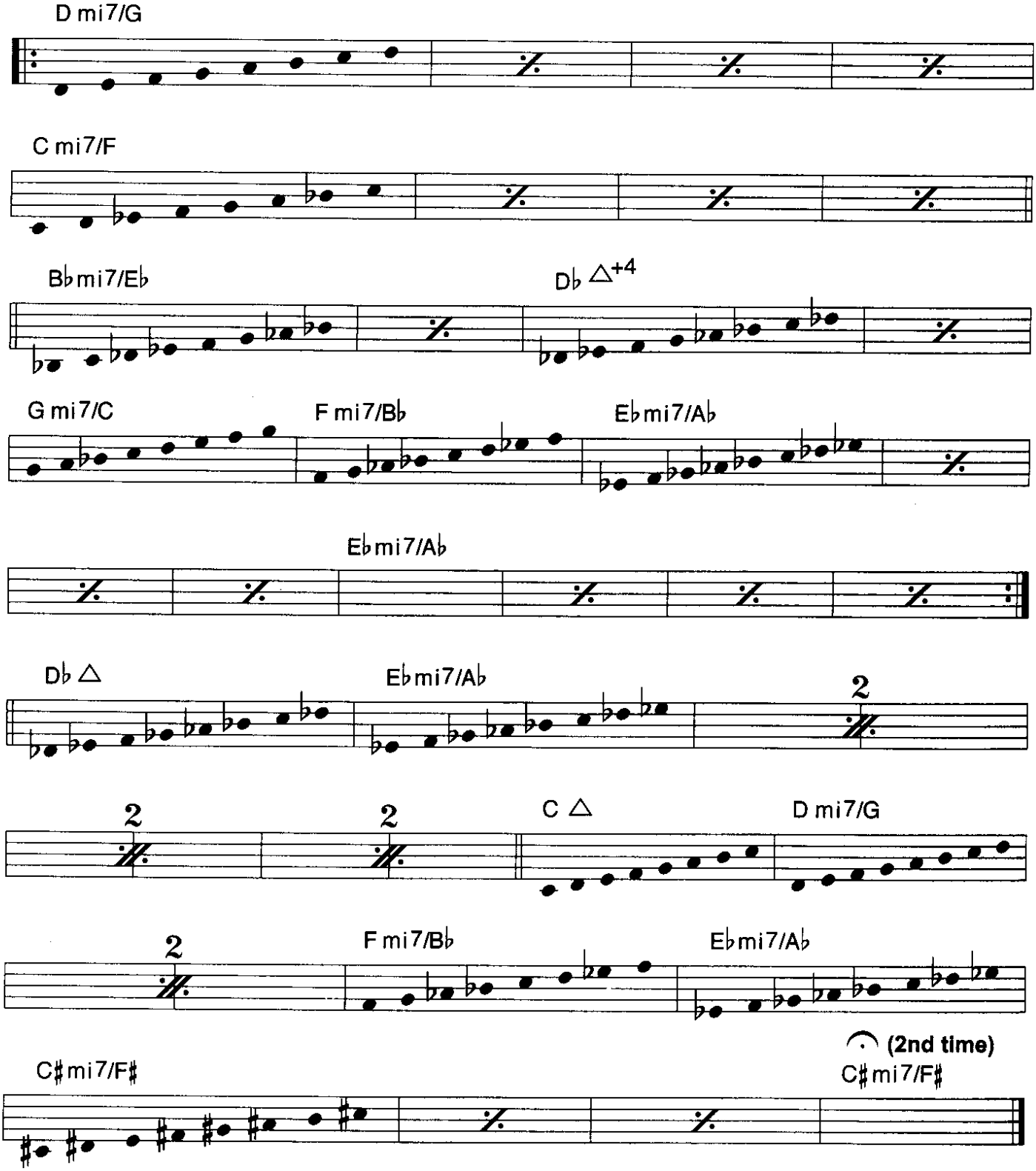
6. Back on the Track - Cont.

SOLOS - PLAY 2 TIMES

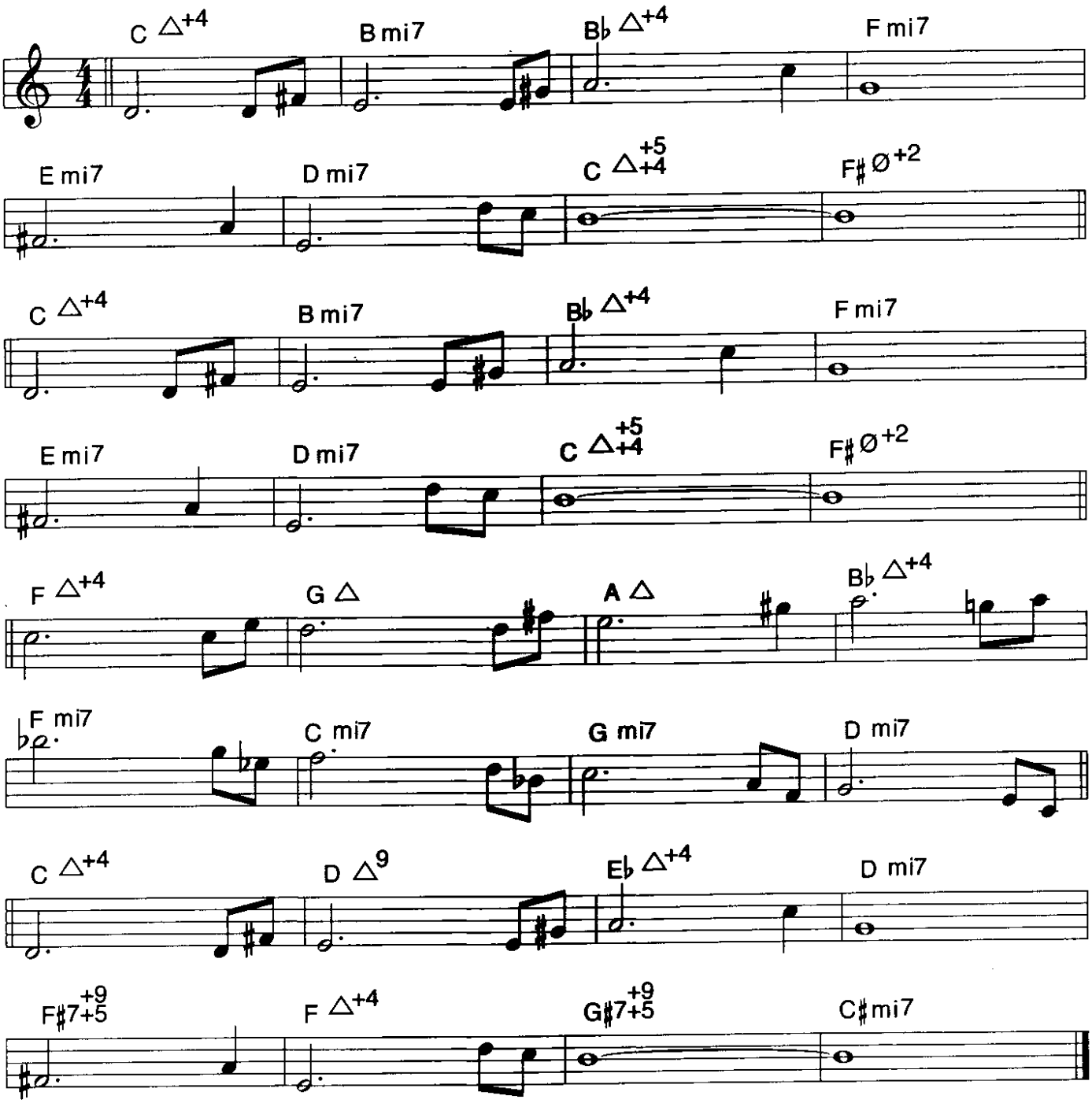


7. Rising Star

PLAY 3 CHORUSES (♩ = 60)

by Dan Haerle

BALLAD



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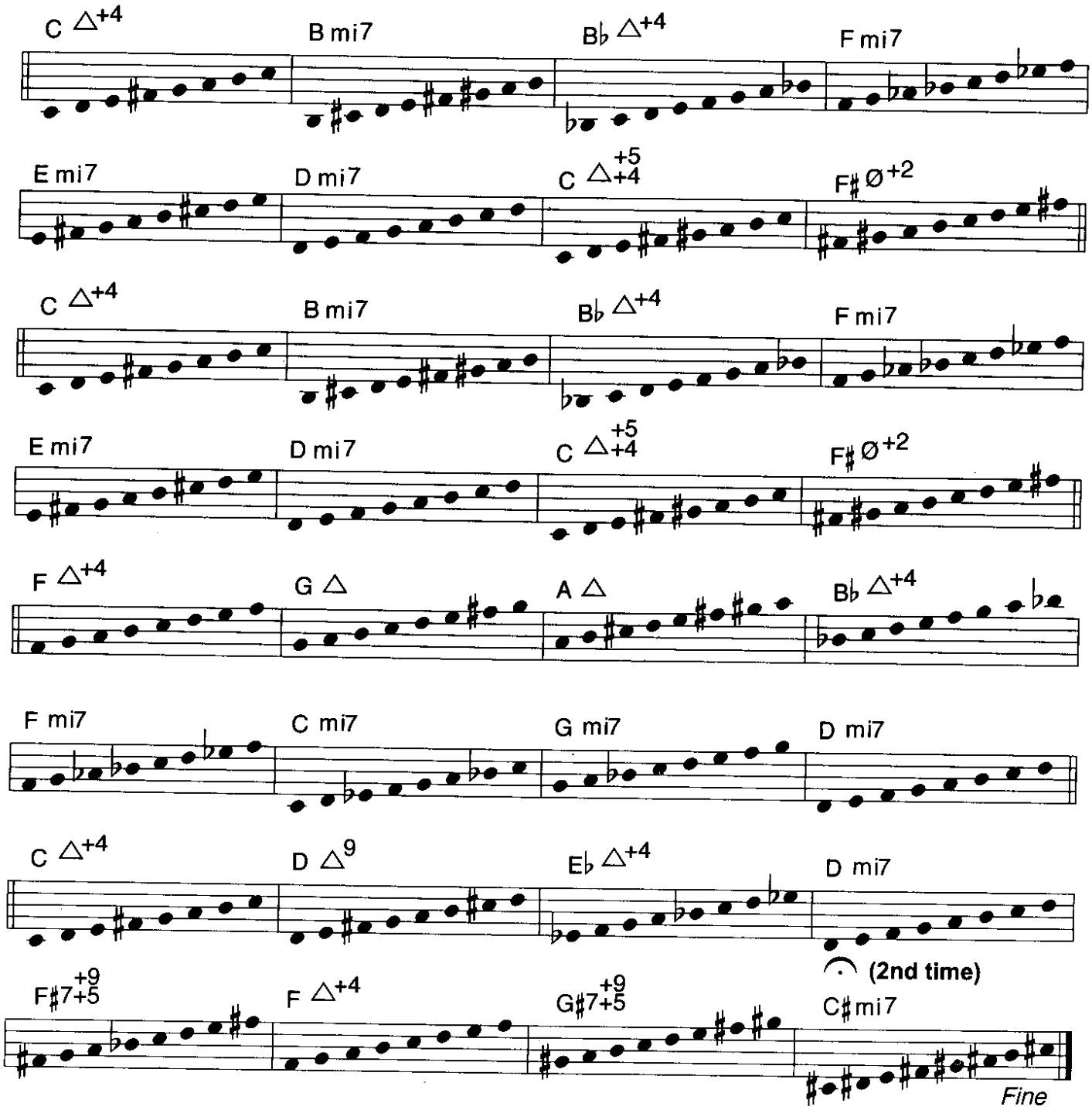
7. Rising Star - Cont.

SOLOS - PLAY 2 TIMES

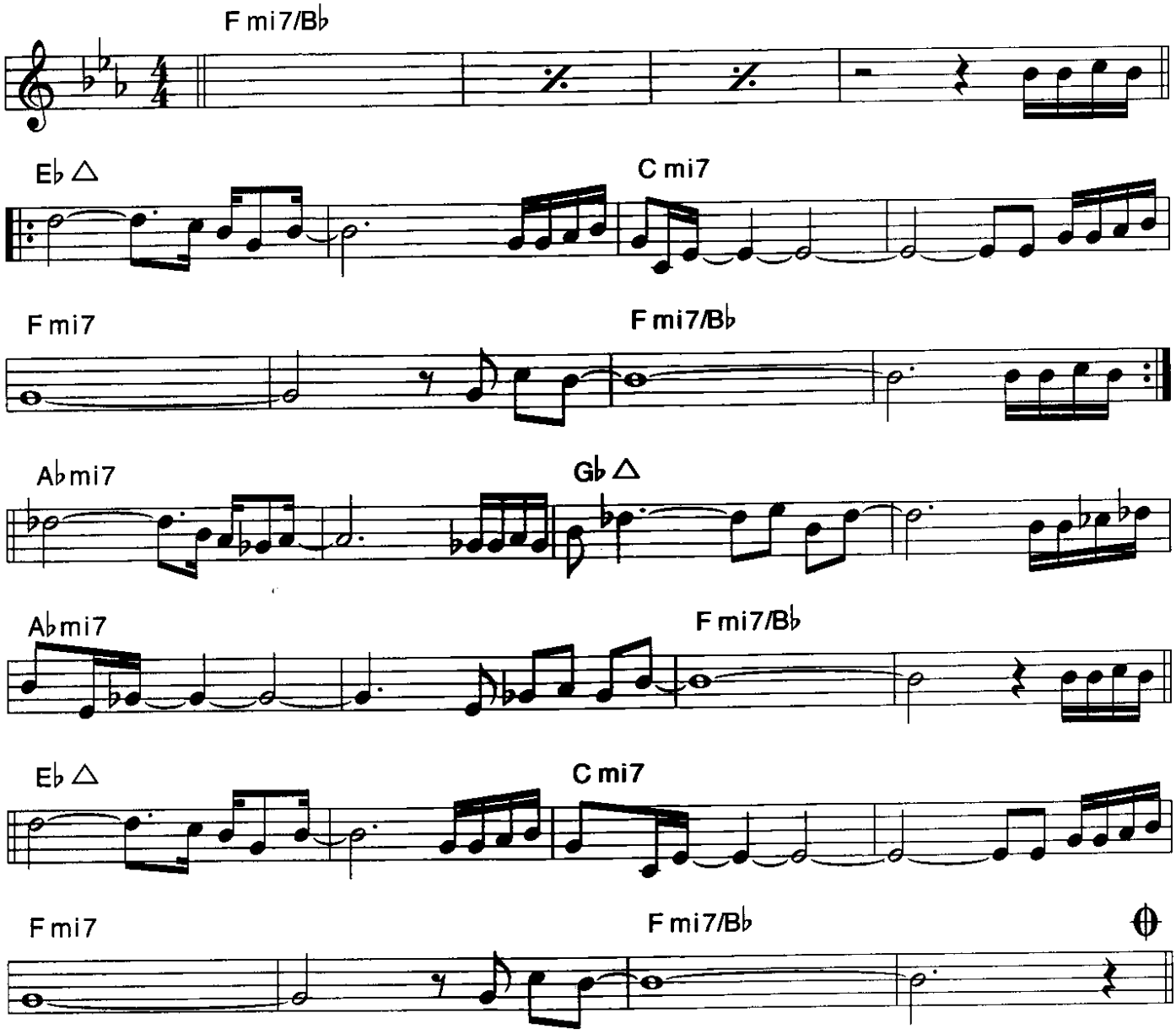


8. The Essence

PLAY 4 CHORUSES (♩ = 92)

by Dan Haerle

SLOW FUNK



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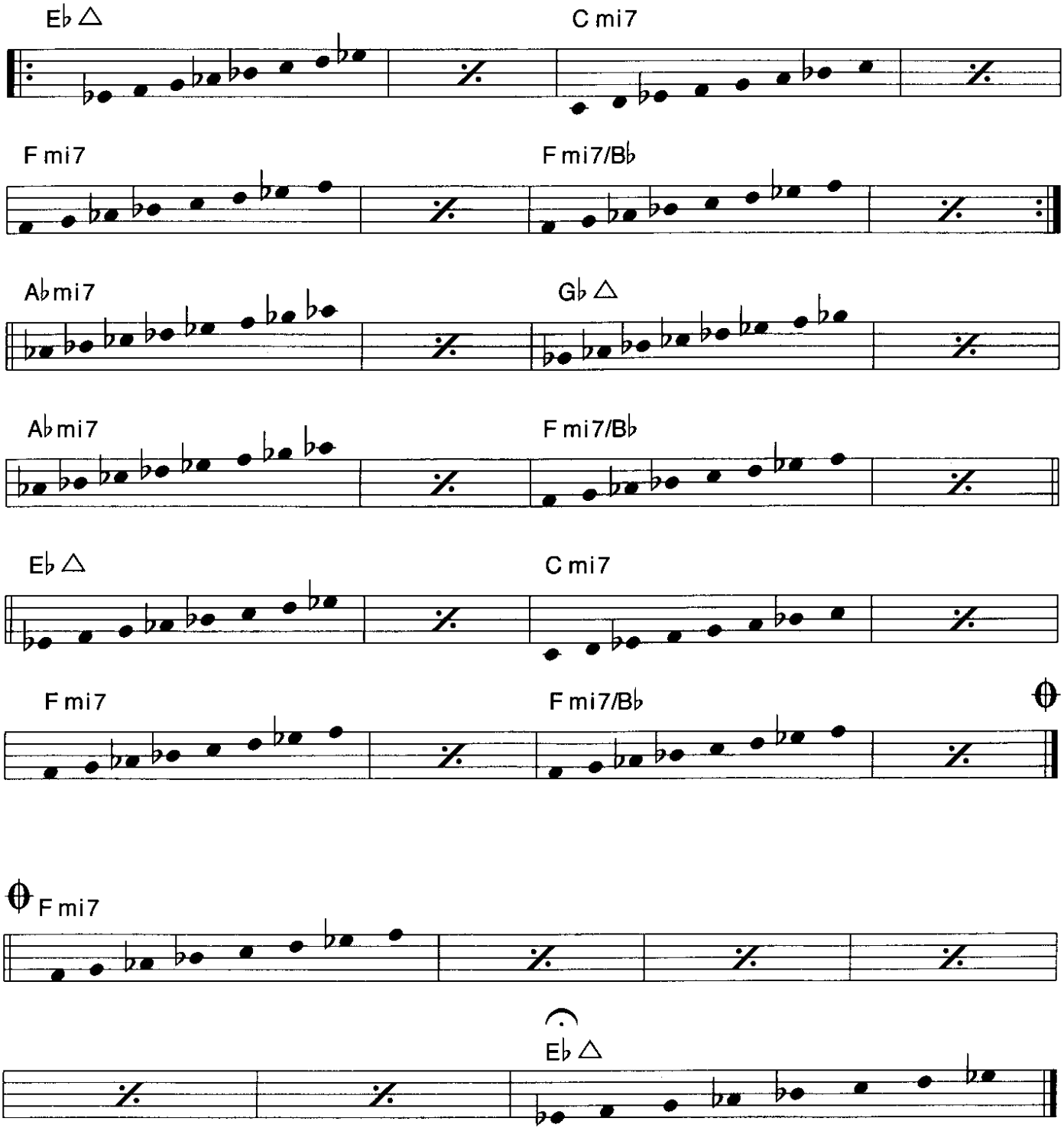
8. The Essence - Cont.

SOLOS - PLAY 3 TIMES

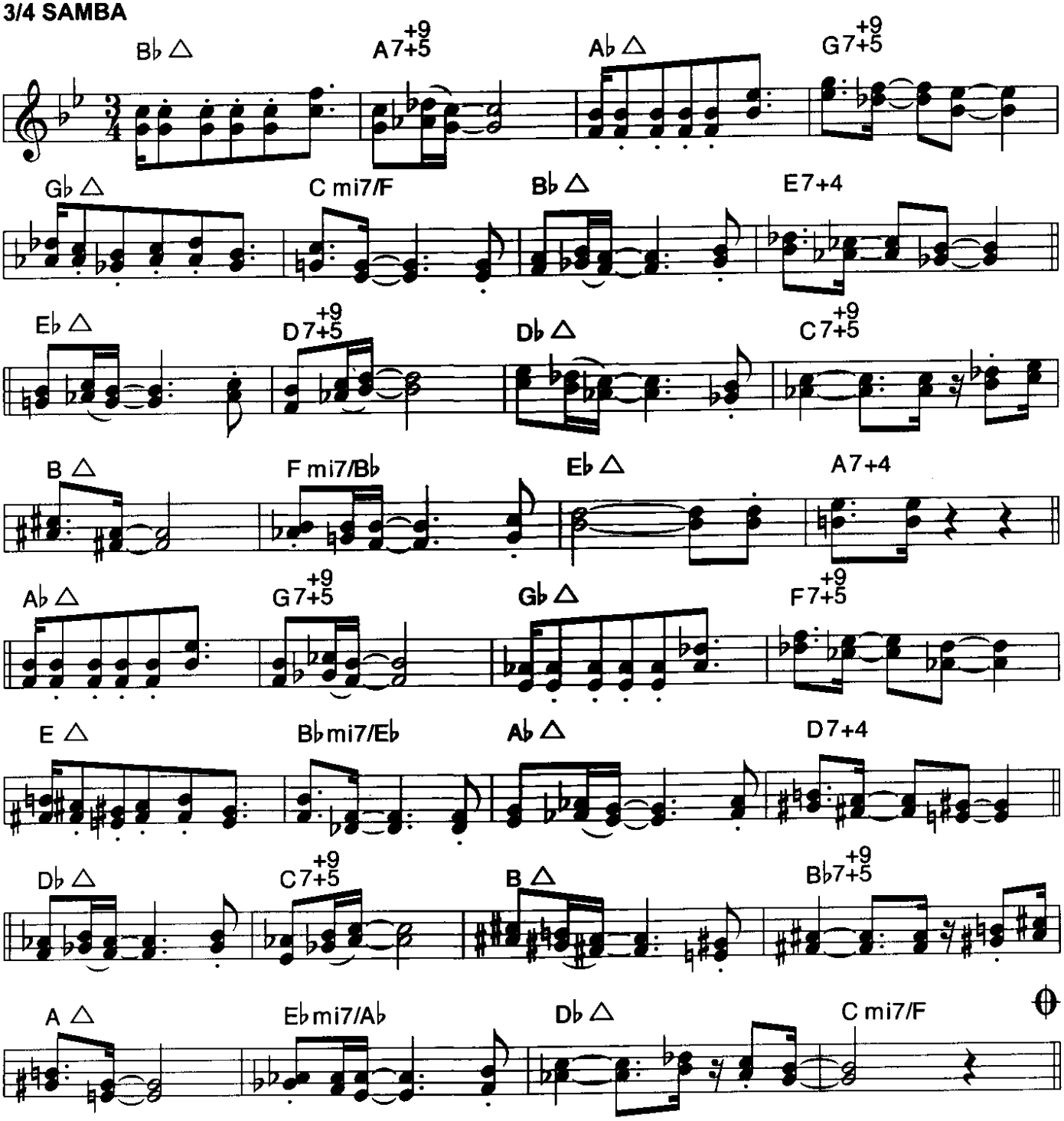


9. Breather

PLAY 4 CHORUSES (♩ = 96)

by Dan Haerle

3/4 SAMBA



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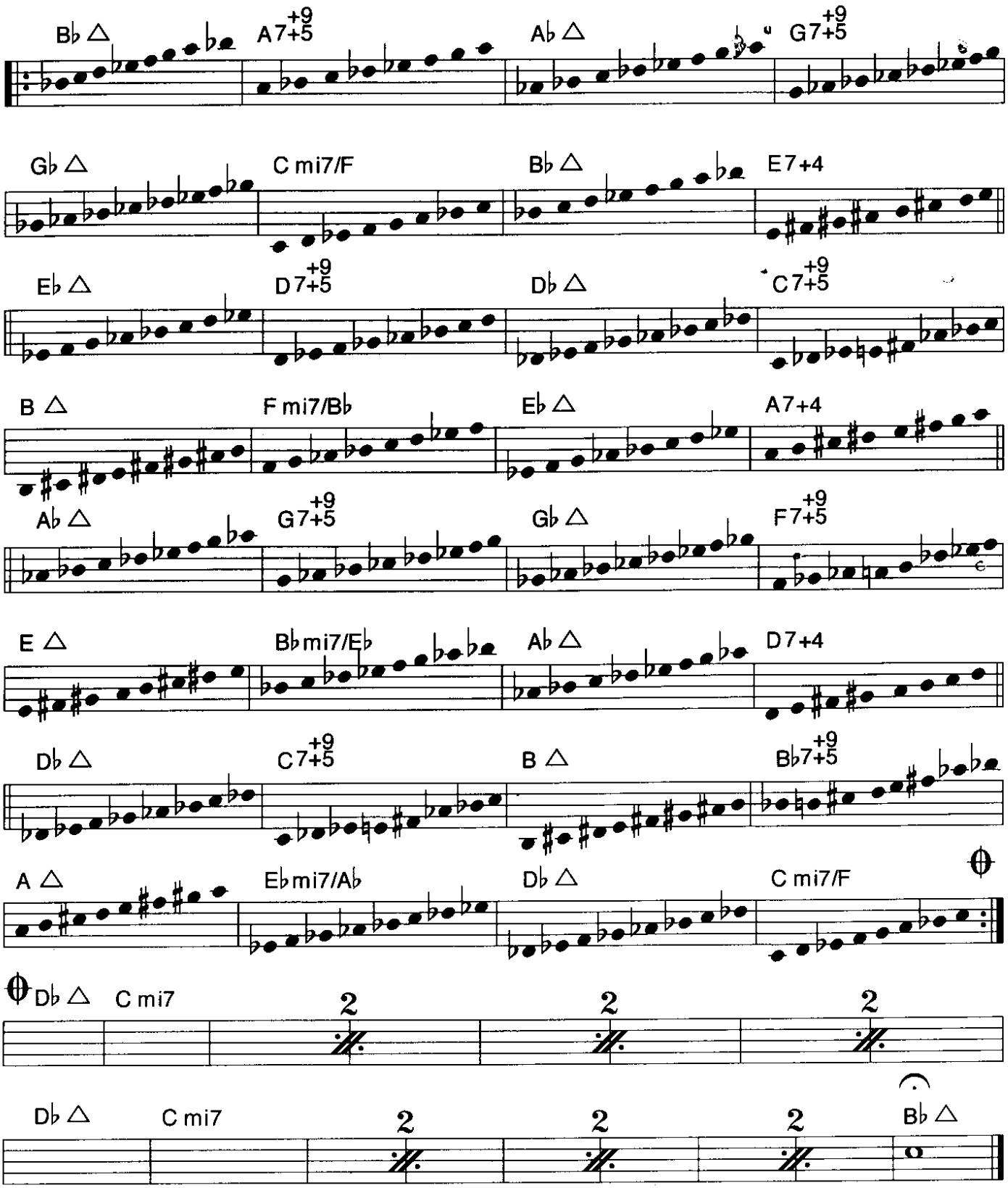
9. Breather - Cont.

SOLOS - PLAY 3 TIMES

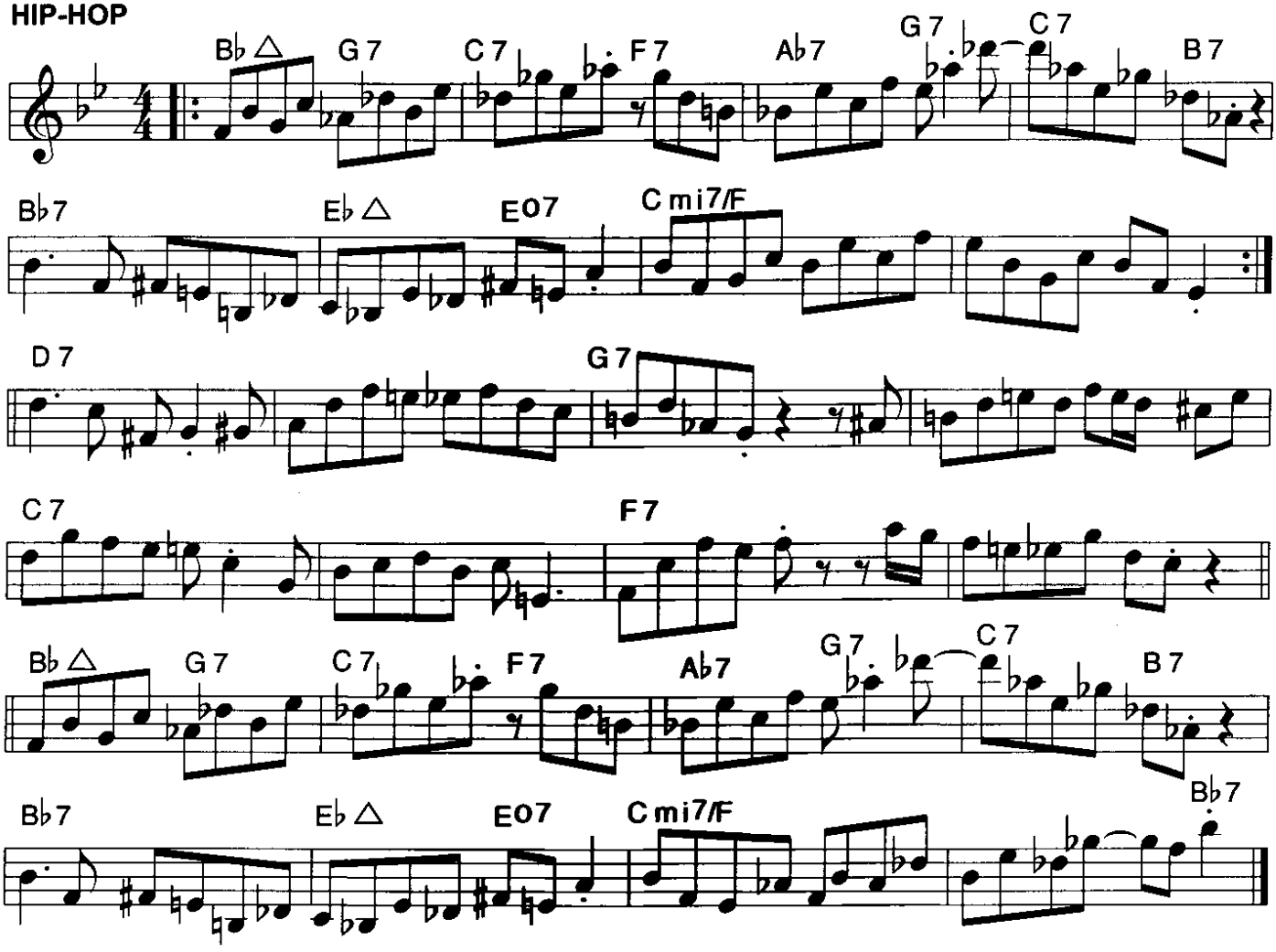


10. I've Got It

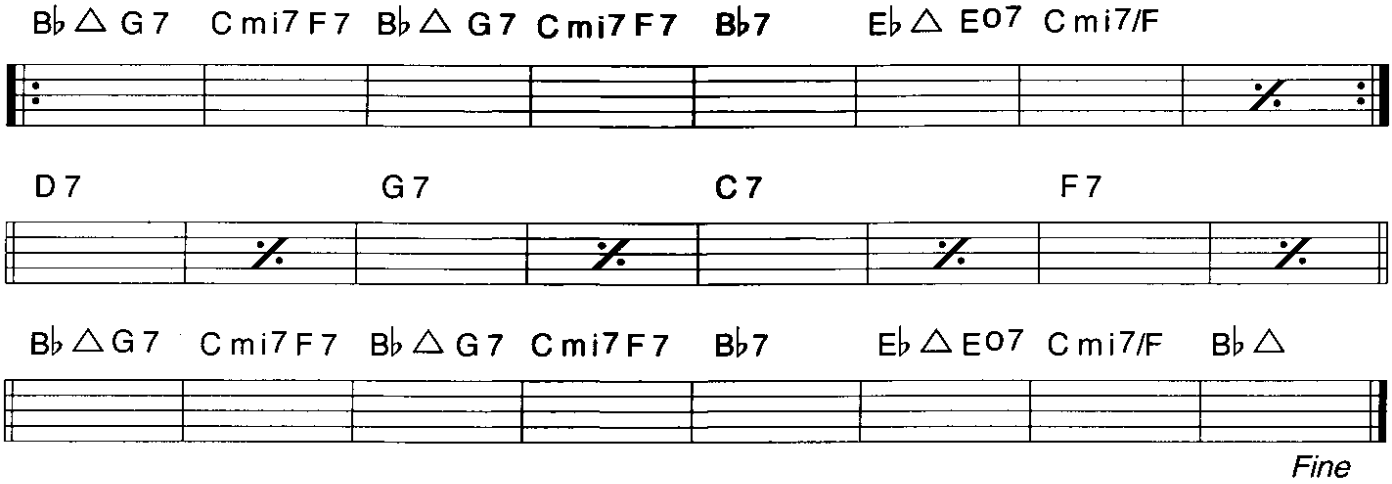
PLAY 7 CHORUSES (♩ = 192)

by Dan Haerle

HIP-HOP



SOLOS - PLAY 6 TIMES



Fine

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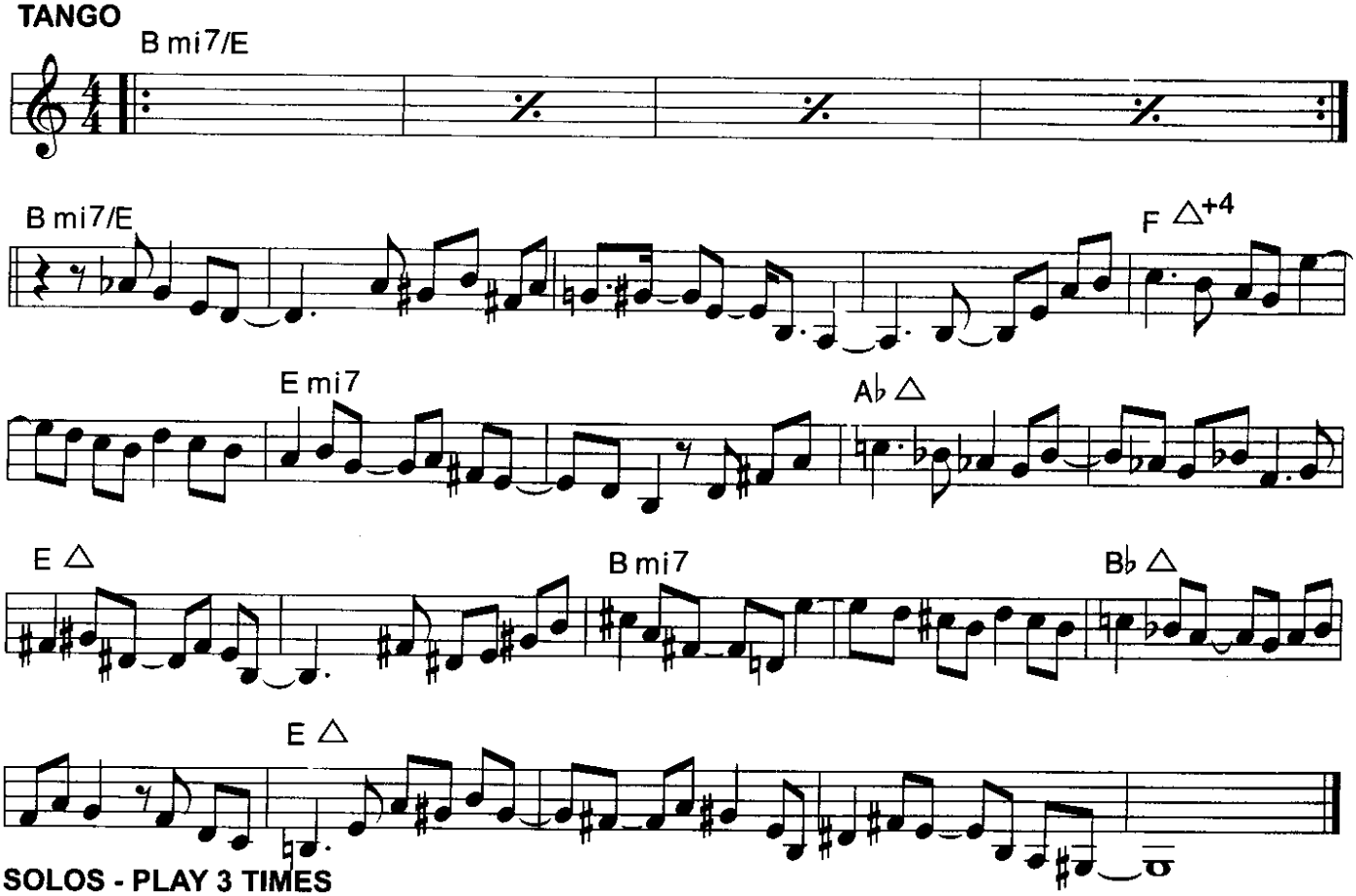
11. It Takes Two

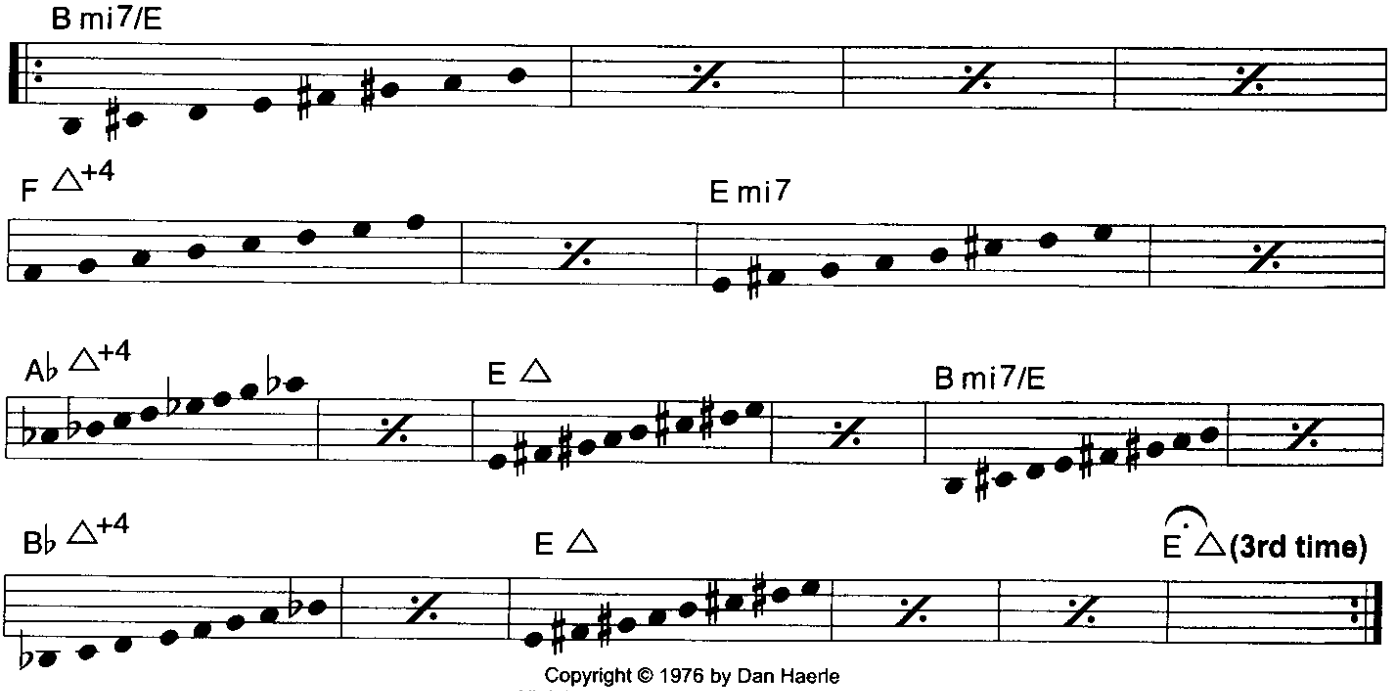
PLAY 4 CHORUSES (♩ = 76)

by Dan Haerle

TANGO



SOLOS - PLAY 3 TIMES



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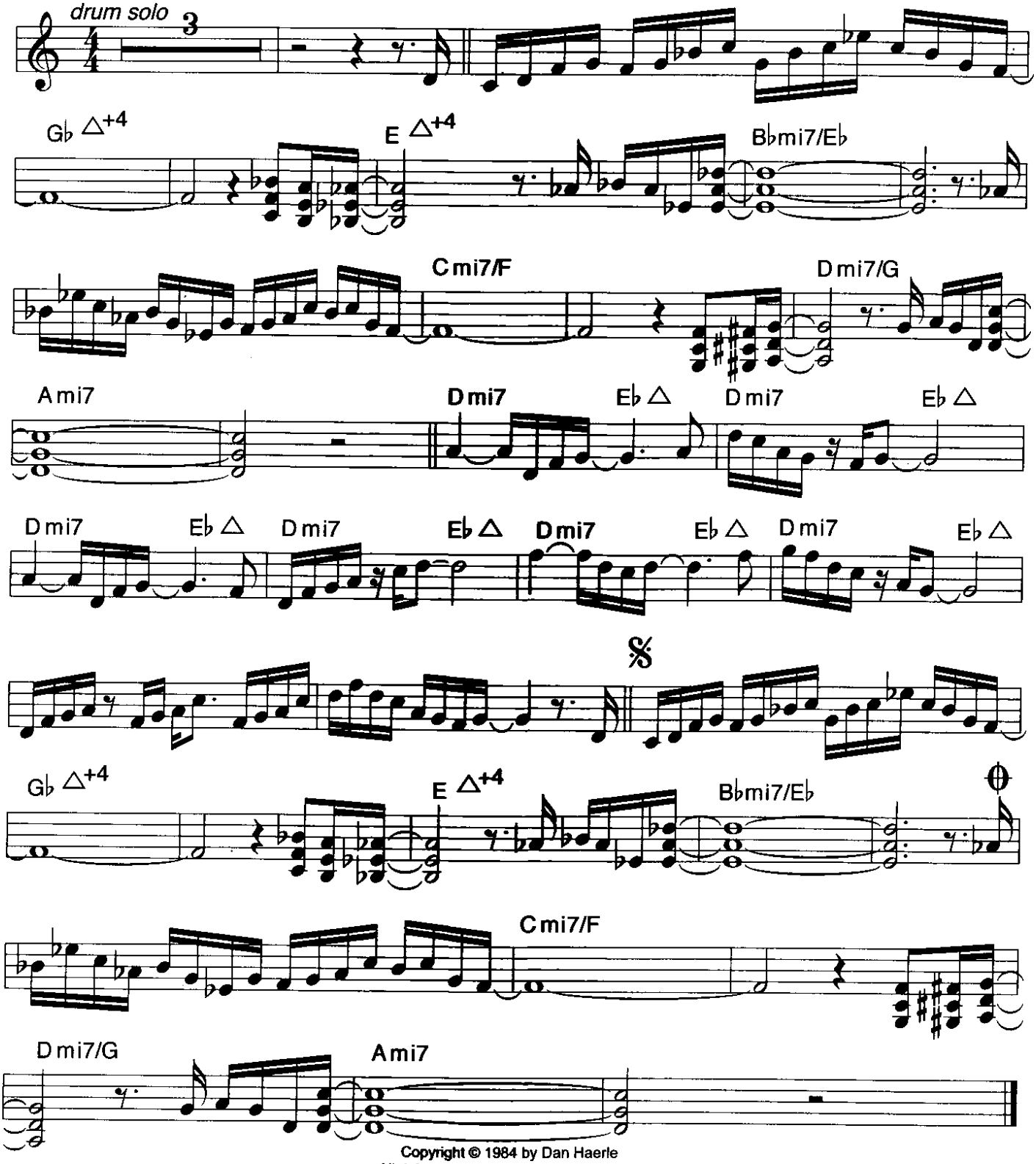
12. Pentatonic

PLAY 5 CHORUSES (♩ = 132) **by Dan Haerle**

AGITATED ROCK



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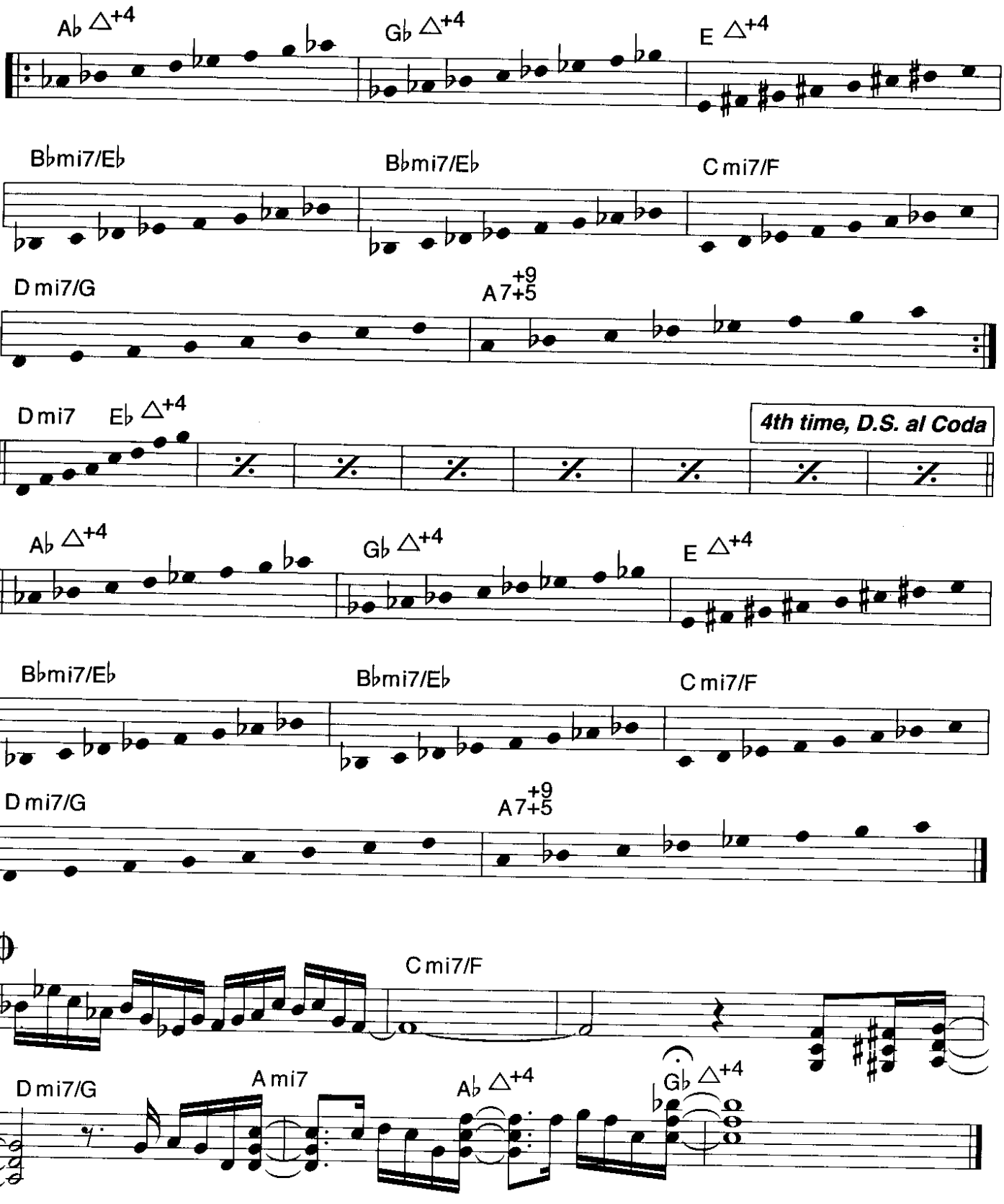
12. Pentatonic - Cont.

SOLOS - PLAY 4 TIMES