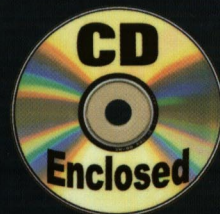


VOLUME 106



Lee
sidewinder
Morgan

Play-A-Long Book and CD Set
For ALL Instrumentalists





Jamey Aebersold Jazz

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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.

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

STEVE ALLEE - Piano; TYRONE WHEELER - Bass; JONATHAN HIGGINS - Drums

Engraving by DAVID SILBERMAN
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INTRODUCTION

Lee Morgan (1938-1972) was one of the most important trumpet players of the style known as "hard-bop". He is probably best known for his playing, which was sassy, blues inflected, and bop informed. However, his body of recorded work also includes many catchy and challenging jazz compositions as well. Tunes such as **Sidewinder**, **Speedball**, and **Ceora** have become jazz standards that every literate musician should know.

Morgan recorded at least 25 records as a leader for Blue Note between 1956 and 1971. All of the tunes (except **Kozo's Waltz**) on this volume come from seven of those recordings.

As a player, his early influences were primarily Clifford Brown and Dizzy Gillespie. Morgan was something of a jazz prodigy. He joined Dizzy Gillespie's big band as a featured soloist when he was barely 18 years old. Before his twentieth birthday he had released six albums under his own name on the Blue Note label and had appeared as a sideman on such great recordings as Gillespie's "At Newport", Coltrane's "Blue Train", Johnny Griffin's "Blowin' Session", and Jimmy Smith's "House Party".

In 1958, Morgan joined Art Blakey and the Jazz Messengers for the first of two lengthy periods (1959-61 & 1964-65). During this time Blakey recorded **Kozo's Waltz** on his "A Night In Tunisia" album.

Drug problems caused Morgan to leave the Blakey band in 1961 and his career was relatively dormant until 1963. His first album as a leader upon his return from this hiatus was "The Sidewinder". **Sidewinder** and **Totem Pole** are from this date. The title track was very popular and spawned dozens of other tunes with catchy melodies that attempted to capture the infectious dancing feel of Billy Higgins drumming on the original.

With 1964's "Search for the New Land," Morgan's compositions began to merge the then current innovations of the John Coltrane Quartet with Morgan's funky lyricism. **Mr. Kenyatta** and **Morgan The Pirate** are from this session.

In 1965, Morgan recorded two classic dates, "The Gigolo" and "Cornbread". **The Gigolo** is a waltz that displays the continued influence of Coltrane and **Speedball** is a swinging blues in the key of Db (Check out Lee & Wayne Shorter on the original recording!). The "Cornbread" session gives us **Our Man Higgins**, perhaps the best example of the hard-boppers' fascination with the whole-tone scale. As such, it takes its place in a line of musical evolution that runs from Fletcher Henderson's "Queer Notions" to Coltrane's "One Up, One Down And Beyond". "Cornbread" also is the premier recording for perhaps Morgan's best-loved composition, **Ceora**. This beautiful melody was Morgan's poetic answer to the 1960s Bossa Nova craze.

Something Cute and **The Double Up** are from the 1966 recording "Charisma". **Stopstart** and the ebullient **Party Time** are from a 1967 session, "The Procrastinator", which was not released until the 1970s.

Many of these tunes remained in Morgan's live performance repertoire until his death. One of his last Blue Note recordings was a 1970 live date at The Lighthouse, a popular Southern California jazz club. On the CD release of that event Lee and the band revisit **Speedball** and **Sidewinder**, and prove once again that a great tune always holds new and exciting possibilities for jazz improvisers.

Lee Morgan met an untimely death at the age of 33. In his brief life he packed an enormous amount of musical passion and creativity. Jazz lovers are greatly blessed by the legacy of his recorded work.

Steve Allee, Tyrone Wheeler, and Jonathan Higgins really play great on these Play-A-Long tracks. They are true to the feel and spirit of the original recordings, but they bring a contemporary vitality to their work here. Be prepared to be inspired to discover some of those new and exciting musical possibilities for yourself!

Pat Harbison
March 22, 2003

DISCOGRAPHY

All tunes are composed by Lee Morgan. This is a selected discography only. The original recording of each tune is listed first. Subsequent recommended recordings are listed in alphabetical order by artist.

The Double Up

Original recording: Lee Morgan, Charisma, Blue Note 59961, (1966)

Sidewinder

Original recording: Lee Morgan, Sidewinder, Blue Note 84157, (1963)

Ray Charles, Genius+Soul=Jazz, Rhino 72814.

Tom Harrell, Nicholas Payton, Lew Soloff, Trumpet Legacy, Milestone 9286, (1998)

Eddie Henderson, Lee Morgan Tribute, NYC 6016 (1994)

Lee Morgan, Live at the Lighthouse, Blue Note 35228 (1970)

Claudio Roditi, Free Wheelin': The Music of Lee Morgan, Reservoir 136, (1994)

Turtle Island String Quartet, Metropolis, Windham Hill WD-0114, (1989)

Geora

Original recording: Lee Morgan, Cornbread, Blue Note 84222, (1965)

Benny Carter, Elegy in Blue, Music Masters 65115 (1994)

Joey DeFrancesco, Ballads and Blues, Concord Jazz 2108, (2002)

Robin Eubanks, Wake Up Call, Sirocco Jazz 101, (1997)

John Fedchock's New York Big Band, On the Edge, Reservoir 153, (1998)

David Friesen, Name of a Woman, Intuition 334, (2002)

Steve Grossman w/Cedar Walton Trio, Small Hotel, Dreyfus 656123, (1993)

Eddie Henderson, Lee Morgan Tribute NYC 6016 (1994)

Eddie Henderson, Think on Me, Steeplechase 31264 (1994)

Andrew Hill, Faces of Hope, Soul Note 121010, (1980)

Hal Melia, Waduyathink, Positive 78008, (1993)

Hendrik Meurkens, In a Sentimental Mood, Challenge 73141, (1999)

Frank Morgan, Lament, Contemporary CCD-14021-2, (1986)

Claudio Roditi, Free Wheelin': The Music of Lee Morgan, Reservoir 136, (1994)

Bobby Watson, Round Trip, Red 123187, (1985)

Something Cute

Original recording: Lee Morgan, Charisma, Blue Note 59961, rec (1966)

Kozo's Waltz

Original recording: Art Blakey, A Night In Tunisia, Blue Note 84049, (1960)

Eddie Henderson, Tribute to Lee Morgan NYC 6016, (1994)

Totem Pole

Original recording: Lee Morgan, Sidewinder, Blue Note 84157, (1963)

Bill Warfield Big Band, New York City Jazz, Interplay IPCD86007-2, (1988)

Mr. Kenyatta

Original recording: Lee Morgan, Search for the New Land, Blue Note 84169, (1964)

Peter Bernstein, Somethin's Burnin', Criss Cross 079, (1992)

Steve Kahn, Let's Call This, Blue Moon R2-79168, (1991)

Ray Vega, Boperation, Concord Jazz 4867, (1999)

Party Time

Original recording: Lee Morgan, The Procrastinator, Blue Note 33579, (1967)

The Gigolo

Original recording: Lee Morgan, The Gigolo, Blue Note 84212, (1965)

Morgan the Pirate

Original recording: Lee Morgan, Search for the New Land, Blue Note 84169, (1964)

Zambia

Original recording: Lee Morgan, Delightfulee, Blue Note 84243, (1966)

Speedball

Original recording: Lee Morgan, The Gigolo, Blue Note 84212, (1965)

Bobby Broom, Waitin' and Waitin', Criss Cross 1135, (1997)

Keith Copeland, Postcard from Vancouver, Jazz Focus 23, (1998)

Charles Earland, Intensity, OJC P-10041, (1972)

Eddie Henderson, Tribute to Lee Morgan NYC 6016, (1994)

Milt Jackson's Big 4 with Ray Brown, Montreux '75, OJC 884, (1975)

Lee Morgan, Live at the Lighthouse, Blue Note 35228, (1970)

Claudio Roditi, Free Wheelin': The Music of Lee Morgan, Reservoir 136, (1994)

Stanley Turrentine, Cherry, CTI/Columbia 40936, (1972)

Stopstart

Original recording: Lee Morgan, The Procrastinator, Blue Note 33579, (1967)

Duane Eubanks, Second Take, TCB 20602, rec. 2001.

Steve Houghton, Steve Houghton, Rhino 79195, (1994)

Bob Malach, After Hours, Go Jazz 6031, (1999)

Our Man Higgins

Original recording: Lee Morgan, Cornbread, Blue Note 84222, (1965)

Claudio Roditi, Free Wheelin': The Music of Lee Morgan, Reservoir 136, (1994)

SOLOING

by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness."
!agree!

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage—most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE

ABBREVIATED CHORD/SCALE SYMBOL

* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13, C7
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWHWWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWHWWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4 ⁺⁹⁺⁵ , C7b9+11 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWHW) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

* *These are the most common chord/scales in Western music.*

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improvisor can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improvisor a variety of scale choices which may be used over any chord—major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set up categories and list substitute scales beneath each heading...see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant. Scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then reproduce on your instrument what your voice has created.

Music is made of tension and release. Scale tones produce either tension or relaxation. The improvisor's ability to control the amount and frequency of tension and release will, in large measure, determine whether he is successful in communicating to the listener. **Remember**—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 JAZZ: How To Play And Improvise** (product code **V01DS**) for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in **Volumes 1, 2, 3, 21, 24** or **84** can be applied to any of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend **Scales for Jazz Improvisation** (product code **SC**) by Dan Haerle, **Jazz Improvisation** (product code **Jl**) by David Baker, **Patterns for Jazz** (product code **P-T** (Treble-Clef) or **P-B** (Bass Clef)) and **Complete Method for Jazz Improvisation** (product code **C**) by Jerry Coker, and **Repository of Scales & Melodic Patterns** (product code **YL**) by Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 USA**, your local music store, or www.jazzbooks.com.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 Major & Minor**; **Vol. 84 Dominant 7th Workout**; **Vol. 21 Gettin' It Together**; and **Vol. 16 Turnarounds, Cycles & II/V7's**. You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 Blues In All Keys**; **Vol. 47 Rhythm In All Keys**; **Vol. 57 Minor Blues In All Keys**; and two more volumes, **Vol. 67 Tune Up and Vol. 68 Giant Steps**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; ø = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	WWHWWWH	CDEFGABC	CEGBD
C7	Dominant 7th (Mixolydian)	WWHWWHW	CDEFGAbBc	CEGBbD
C-	Minor (Dorian)	WHWWWHW	CDEbFGABbC	CebGbBd
Cø	Half Diminished (Locrian)	HWWHWWW	CDbEbFGbAbBbC	CebGbBb
C°	Diminished (8 tone scale)	WHWHWHWH	CDEbFGbAbABC	CebGbA(Bbb)
FIVE BASIC CATEGORIES				
1. MAJOR SCALE CHOICES				
CΔ (Can be written C)	Major (don't emphasize the 4th)	WWHWWWH	CDEFGABC	CEGBD
C	Major Pentatonic	WW-3W-3	CDEGAC	CEGB
CΔ+4	Lydian (major scale with +4)	WWWHWWH	CDEF#GABC	CEGBD
CΔ	Bebop (Major)	WWHWHHWH	CDEFG#ABC	CEGBD
CΔb6	Harmonic Major	WWHWH-3H	CDEFGAbBC	CEGBD
CΔ+5, +4	Lydian Augmented	WWWWHWH	CDEF#G#ABC	CEG#BD
C	Augmented	-3H-3H-3H	CD#EGAbBC	CEGBD
C	6th Mode of Harmonic Minor	-3HWHWHH	CD#EF#GABC	CEGBD
C	Diminished (begin with H step)	HWHWHWHW	CDbD#EF#GABbC	CEGBD
C	Blues Scale	-3WHH-3W	CebFF#GBbC	CEGBD
2. DOMINANT 7th SCALE CHOICES				
C7	Dominant 7th	WWHWWHW	CDEFGAbBc	CEGBbD
C7	Major Pentatonic	WW-3W-3	CDEGAC	CEGBbD
C7	Bebop (Dominant)	WWHWHHWH	CDEFGAbBC	CEGBbD
C7b9	Spanish or Jewish scale	H-3HWHWW	CDbEFGAbBbC	CEGbB(Db)
C7+4	Lydian Dominant	WWWHWHW	CDEF#GABbC	CEGBbD
C7b6	Hindu	WWHWHWW	CDEFGAbBbC	CEGBbD
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	WWWWWW	CDEF#G#BbC	CEG#BbD
C7b9 (also has #9 & #4)	Diminished (begin with H step)	HWHWHWHW	CDbD#EF#GABbC	CEGbBDb(D#)
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	HWHWWWW	CDbD#EF#G#BbC	CEG#BbD#(Db)
C7	Blues Scale	-3WHH-3W	CebFF#GBbC	CEGBbD(D#)
DOMINANT 7th SUSPENDED 4th				
C7sus4	MAY BE WRITTEN G-/C	Dom. 7th scale but don't emphasize the third	CDEFGAbBc	CFGBbD
C7sus4		Major Pentatonic built on b7	BbCDFGBb	CFGBbD
C7sus4		Bebop Scale	CDEFGAbBc	CFGBbD
3. MINOR SCALE CHOICES*				
C-or-C-7	Minor (Dorian)	WHWWWHW	CDEbFGABbC	CebGbBd
C-or-C-7	Pentatonic (Minor Pentatonic)	-3WW-3W	CebFGBbC	CebGbBd
C-or-C-7	Bebop (Minor)	WHHWHWHW	CDEbFGABbC	CebGbBd
C-Δ (maj. 7th)	Melodic Minor (ascending)	WHWWWHH	CDEbFGABC	CebGBD
C-or-C-6 or C-	Bebop Minor No. 2	WHWHHWHW	CDEbFG#ABC	CebGBD
C-or-C-7	Blues Scale	-3WHH-3W	CebFF#GBbC	CebGbBd
C-Δ (b6 & maj. 7th)	Harmonic Minor	WHWWH-3H	CDEbFGAbBC	CebGBD
C-or-C-7	Diminished (begin with W step)	WHWHWHWH	CDEbFF#G#ABC	CebGBD
C-or-C-b9b6	Phrygian	HWWHWHW	CDbEbFGAbBbC	CebGbB
C-or-C-b6	Pure or Natural Minor, Aeolian	WHWWHWHW	CDEbFGAbBbC	CebGbBd
4. HALF DIMINISHED SCALE CHOICES				
Cø	Half Diminished (Locrian)	HWWHWWW	CDbEbFGbAbBbC	CebGbBb
Cø#2 (Cø9)	Half Diminished #2 (Locrian #2)	WHWHWWW	CDEbFGbAbBbC	CebGbBbD
Cø (with or without #2)	Bebop Scale	HWWHWHWH	CDbEbFGbGAbBbC	CebGbBb
5. DIMINISHED SCALE CHOICES				
C°	Diminished (8 tone scale)	WHWHWHWH	CDEbFGbAbABC	CebGbA

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So the entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. 3) All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.



1. The Double Up



PLAY 15 CHORUSES (♩ = 116)

By Lee Morgan

Blues

F7 Bb7

F7 F7

Bb7 Bb7

F7 A-7 D7+9

G-7 C7

F7 D7 Db7 C7

SOLOS

F7 Bb7 F7 F7 Bb7 Bb7

F7 A-7 D7+9 G-7 C7 F7 D7 G7 C7

F7 F7+4



2. Sidewinder



PLAY 9 CHORUSES (♩ = 160)

By Lee Morgan

Funky, 16-Bar Bossa Blues

E_b7

Piano r.h.

(Bass) i.h.

(continue simile with changes)

E_b7

A_b7

E_b7

F-7 **B_b7**

E_b7 **E_b7**

BREAK

Fine

SOLOS (Piano & Bass continue head figures, embellished)

E_b7 **E_b7** **A_b7**

E_b7 **G⁰ C₇^{b9} F-7** **B_b7** **E_b7** **E_b7**

Fine (fades out)



3. Ceora



PLAY 6 CHORUSES (♩ = 126)

By Lee Morgan

INTRO $A\flat\Delta$ $B\flat-7/E\flat$ 2 2 2

$A\flat\Delta$ $B\flat-7$ $E\flat7$ $A\flat\Delta$ $E\flat-7$ $A\flat7$

$D\flat\Delta$ $D-7$ $G7+9$ $C-7$ $F7+9$ *fz* \sim

BREAK

$B\flat-7$ $E\flat7$ $C-7$ $F7$

$D-7$ $G7$ $C-7$ $F7\flat9$ $B\flat-7$ $E\flat7\flat9$

$A\flat\Delta$ $B\flat-7$ $E\flat7$ $A\flat\Delta$ $E\flat-7$ $A\flat7$

$D\flat\Delta$ $D-7$ $G7+9$ $C-7$ $F7+9$ *fz* \sim

BREAK

$B\flat-7$ $E\flat7$ $C\emptyset$ $F7+9$ $\overbrace{\quad}^3$

$B\flat-7$ $E\flat7$ $A\flat\Delta$ $\textcircled{B}\flat-7$ $E\flat7\flat9$ To Solos \sim



3. Ceora – Cont.



SOLOS

AbΔ Bb-7 Eb7 AbΔ Eb-7 Ab7

DbΔ D-7 G7+9 C-7 F7+9

Bb-7 Eb7 C-7 F7

D-7 G7 C-7 F7b9 Bb-7 Eb7b9

AbΔ Bb-7 Eb7 AbΔ Eb-7 Ab7

DbΔ D-7 G7+9 C-7 F7+9

Bb-7 Eb7 CØ F7+9

Bb-7 Eb7 AbΔ Ø Bb-7 Eb7b9

Ø Bb-7 Eb7b9 AbΔ Bb-7 Eb7b9

AbΔ Bb-7 Eb7b9 AbΔ

ritard



4. Something Cute



PLAY 9 CHORUSES (♩ = 238)

By Lee Morgan

A G-7

G-7

B \flat -7

B \flat -7

B

pedal D on 2 & 4

C G-7

G-7

A SOLOS

G-7 G-7 B \flat -7

B \flat -7 **B** D+Triad (whole tone scale)

C G-7 G-7

ending fades out on G-7



5. Kozo's Waltz



PLAY 13 CHORUSES (♩ = 176)

By Lee Morgan

Fast Jazz Waltz

INTRO B \flat Δ B Δ B \flat Δ B Δ

A B \flat 7 B7 3 B \flat 7 B7 B \flat 7

B7 3 B \flat 7 E7+4 E \flat 7

E7 E \flat -7 A \flat 7+4 D \flat 7

D7 3 D \flat -7 G \flat 7+4 B7

B7 3 C-7 F7 B \flat 7

B7 B \flat Δ B Δ B \flat Δ B Δ

SOLOS

B \flat 7 B7 B \flat 7 B7 B \flat 7 B7 B \flat 7 E7+4

E \flat 7 E7 E \flat -7 A \flat 7+4 D \flat 7 D7 D \flat -7 G \flat 7+4

B7 B7 C-7 F7 B \flat 7 B7 B \flat 7 B7 C

C B \flat Δ B Δ 2 2 B \flat Δ +4



6. Totem Pole



PLAY 5 CHORUSES (♩ = 138)

By Lee Morgan

Even Eighths

INTRO Eb-9 F7

(Bass) LATIN

E7 Eb-9 Bb7+9

A MELODY Eb-9 F7

E7 Eb-9 Bb7+9

Break Eb-9 F7

BREAK

E7 Eb-9 Eb-A

B Bb-7 Eb7 AbΔ

SWING

Ab-7 Db7 GbΔ Bb7+9



6. Totem Pole – Cont.



Latin
 Eb-6/9 F7
 E7 Eb-6/9 Bb7+9

SOLOS

Latin
 Eb-6/9 F7 E7 Eb-6/9 Bb7+9

Eb-6/9 F7 E7 Eb-6/9 Eb-Δ

Bb-7 Eb7 AbΔ Ab-7 Db7 GbΔ Bb7+9

SWING

Latin
 Eb-6/9 F7 E7 Eb-6/9 Bb7+9

Eb-6/9 Ab7+4

Repeat and fade out



7. Mr. Kenyatta



PLAY 7 CHORUSES (♩ = 216)

By Lee Morgan

INTRO Play 4x G-6 Ab7+4 G-6 Ab7+4

A G-7 (4ths voicing) Bass (8vb) A-7 G-7 A-7

2nd x

1. G-7 D7+9 2. G-7

B Bb-6 SWING

Bb-6 3

G-7 LATIN (8th note) A-7 G-7 A-7

G-7 A-7 G-7 A-7

SOLOS LATIN (8th note)

G-7 Ab7+4 G-7 Ab7+4 G-7 Ab7+4

1. G-7 D7+9 2. G-7

Bb-Δ (Bb-6) G-7 Ab7+4

(Eb7) % % % % % % %

SWING G-7 Ab7+4 G-7 Ab7+4 G-7 Ab7+4

LATIN (8th note) G-6 Ab7+4

(continue Bass figure) Repeat and fade



8. Party Time



PLAY 14 CHORUSES (♩ = 112)

By Lee Morgan

$*Ab-6_9$ $Ab-7/Gb$ $Ab-7/F$ $Eb7+9_5/E$
 $Ab-7/Eb$ $Ab-7/Db$ $Ab-7/B$ $Ab7+9_5/C$ $Db-7$ $Db-7/B$
 $Bb7$ $Eb7$ $Ab-7$ $Ab-7/G$ $Ab-7/Gb$ $F7^{13}_9$
 $E7^{13}_9$ $Eb7alt.$
 $Ab-7$ $F\emptyset$ 1. $Bb\emptyset$ $Eb7$ 2. $Bb\emptyset$ $Eb7$

SOLOS

$Ab-6_9$ $F\emptyset$ $Bb7$ $Eb7$ $Ab-6_9$ $Eb-7$ $Ab7+9_5$
 $Db-7$ $Bb7$ $Eb7$ $Ab-7$ $Ab-7/G$ $Ab-7/Gb$ $F7$
 $E7$ $Eb7$ \emptyset $Ab-7$ $F\emptyset$ $Bb\emptyset$ $Eb7$
 \emptyset $Ab-7$ $Ab-7/G$ $Ab-7/Gb$ $F7$ $E7$ $Eb7$

Repeat and fade out

*Combination of $Ab-6_9$ and $Ab-7$ (throughout tune)



9. The Gigolo



PLAY 4 CHORUSES (♩ = 152)

By Lee Morgan

INTRO Eb-7 EΔ 2 2 Eb-7 EΔ

Bass Rhythm throughout

Eb-7 EΔ Eb-7 EΔ

Eb-7 EΔ Eb-7 EΔ

Eb-7 EΔ Eb-7 EΔ

BA Bb7+5 Eb-7 1. Bb7+9 2. Eb-7

BRIDGE

Bb-7 Eb7 Bb-7 Eb7

AbΔ Bb-7 Bb-7 3 Eb7 AbΔ

C-7 F7 C-7 F7

F-7/Bb FΔ/Bb 3 F-7/Bb Bb7+9



9. The Gigolo – Cont.



Musical notation for the main piece, featuring four staves with various chords and triplets.

Staff 1: Eb-7, EA, Eb-7, EA

Staff 2: Eb-7, EA, Eb-7, EA

Staff 3: Eb-7, EA, Eb-7, Eb-7, DbΔ

Staff 4: BA, Bb7+5, Eb-7, Bb7

SOLOS

A Eb-7 EA+4 Eb-7 EA+4 Eb-7 EA+4 Eb-7 EA+4

Eb-7 EA+4 Eb-7 DbΔ BA Bb7+5 Eb-7

1. Bb7+9 2. Eb-7

B Bb-7 Eb7 Bb-7 Eb7 AbΔ Bb-7 Bb-7 Eb7 AbΔ

BRIDGE

C-7 F7 C-7 F7 F-7/Bb FØ/Bb F-7/Bb Bb7+9

C Eb-7 EA+4 Eb-7 EA+4 Eb-7 EA+4 Eb-7 EA+4

Eb-7 EA+4 Eb-7 DbΔ BA Bb7+5 Eb-7 Bb7

Eb-7 EA+4 Eb-7 Bb7+9

Repeat and fade



10. Morgan The Pirate



PLAY 6 CHORUSES (♩ = 168)

By Lee Morgan

INTRO EbTriad E Triad/Eb EbTriad D Triad/Eb

Bass pedal (8vb)

Chord progression: EbTriad, E Triad/Eb, EbTriad, DØ, G7+9

Chord progression: C-7, D-7, G7, C-7, F7b9, F7+5, B7, Bb7, Bb7+9

TUNE

Chord progression: Eb6, Ab6, Eb6, Db (add6)

Chord progression: Bb6, Bb7+9, Eb6, Bb7

Chord progression: Eb6, Ab6, Eb6, Db (add6)

Chord progression: BΔ, Bb7+9, Eb6

BRIDGE

Chord progression: EbTriad, E Triad/Eb, EbTriad, D Triad/Eb

Chord progression: EbTriad, E Triad/Eb, EbTriad, DØ, G7+9



10. Morgan The Pirate – Cont.



C-7 G7+9 C-7 F7 F7 B7

Bb7 Eb9 Ab9 3

Eb9 Db (add6) B9 Bb7+9

Eb9 Bb7+5 3 Eb9 Ab9 3

Eb9 Db (add6) ⊕ BA Bb7+9 3 Eb9 3

SOLOS

Eb9 Ab9 Eb9 DbΔ BA Bb7 Eb9 Bb7+9

Eb9 Ab9 Eb9 DbΔ BA Bb7 Eb9

//

BRIDGE

EbTriad E Triad/Eb EbTriad D Triad/Eb EbTriad E Triad/Eb EbTriad DØ G7+9

Bass pedal (8vb)

C-7 G7+9 C-7 F7 F7 B7 Bb7 Eb9 Ab9 Eb9 DbΔ

BA Bb7 Eb9 Bb7 Eb9 Ab9 Eb9 DbΔ ⊕ BA Bb7 Eb9 Bb7+9

⊕ B7 Bb7+9 3 Eb7+9 Repeat and fade



11. Zambia



PLAY 12 CHORUSES (♩ = 236)

By Lee Morgan

Bright Swing

INTRO C7 Db7 2 C7 Db7

C7 Db7 C7 MELODY Db7

C7 Db7 C7 Db7

C7 Gb7 F7 Gb7

F-7 Bb7+4 Eb7+9 E7+9 Eb-7 3 D7+9

Db7+9 3 D-7 3 G7+5 3

C7 3 Db7 3 C7 Db7

SOLOS

C7 (Db7+4) C7 (Db7+4) C7 (Db7+4) C7 G-7 Gb7

F7 (Gb7+4) F7 F-7 Bb7 Eb7 E7 11 9 Eb-7 Ab7b9

Db7 D-7 G7+9 C7 (Db7+4) C7 (Db7+4)

Last time fade out on last 4 bars



12. Speedball



PLAY 10 CHORUSES (♩ = 184)

By Lee Morgan

A Db7 Gb7 Ab-7/Db Db7 Db7

Bouncy

Db7 Gb7 Db7

Gb7 Ab7 Db7 Db7+9

1. 2. Db7+9

B Db7+9 Gb7 Db7 Eb7+9 Ab7+5

Db7+9 Gb7 Ab7 Db7

Fine

SOLOS (Play 9 Choruses)

Db7 Gb7 Db7 Gb7

Db7 Eb-7 Ab7 Db7 Bb7 Eb-7 Ab7

After Solo Choruses, play letter **B**, with repeats, then end at *Fine*.



13. Stopstart



PLAY 9 CHORUSES (♩ = 240)

By Lee Morgan

G-7/C

C-7 F7 Bb-7 Eb7 F7 Eb-7 Ab7 DbΔ C7alt.

G-7/C

Bb-7 Eb7 A-7 G-7 F-7 Bb7 EbΔ E7

BRIDGE

EbΔ E7

EbΔ DØ G7

G-7/C

C-7 F7 Bb-7 Eb7 A-7 D7 G-7 C7 F

Fine

SOLOS

G-7/C C-7 F7 Bb-7 Eb7 F7 Eb-7 DbΔ

G-7/C F7 Bb7 Eb7 D7b9/A A-7 D7 F-7 Bb7

EbΔ E7 EbΔ E7 EbΔ EbΔ DØ G7+9

BRIDGE

G-7/C C-7 F7 Bb-7 Eb7 A-7 D7 G-7 C7 F

Fine



14. Our Man Higgins



PLAY 14 CHORUSES (♩ = 240)

By Lee Morgan

24-Measure Blues

A B♭7w.t. W. T. = Whole Tone Scale

B *SOLOS: Play 2 times (2 choruses)

B♭7w.t. (24-bar blues form)

B♭7w.t.

E♭7w.t.

B♭7w.t.

F7w.t.

E♭7w.t.

B♭7w.t.

C Play 2 times

B♭7 (24-bar blues form)

B♭7

E♭7

B♭7

F7

E♭7

B♭7



B♭7w.t.

*The solo section alternates between two choruses of **B**, using whole-tone scales, and two choruses of **C**, using blues chords.