CONTENTS

Tunes included in this volume are:

1. The Double Up
2. Sidewinder
3. Ceora
4. Something Cute
5. Kozo's Waltz
6. Totem Pole
7. Mr. Kenyatta
8. Party Time
9. The Gigolo
10. Morgan The Pirate
11. Zambia
12. Speedball
13. Stopstart
14. Our Man Higgins

Introduction .......................................................... i
Discography ........................................................... ii
Soloing by Jamey Aebersold ...................................... iii
Nomenclature ......................................................... iv
Scale Syllabus ......................................................... v

CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS ..................................... 1

Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .................................. 19

Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .................................. 37

BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ...................... 55

Historically Significant Recordings ......................................................... 73

Note: Any solos that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG INFORMATION:
STEREO SEPARATION: Right Channel = Melody, Left Channel = Bass, Drums
Tuning:
PERSONAL:
STEVE ALLIE - Piano; 

Copyright © 2009
All Rights Reserved
Printed in U.S.A.
All copyrights used by permission.
No portion of this book may be reproduced in any way without express permission.
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 his heralded innovations of the John Coltrane Quartet with Morgan’s funky lyricism. *Mr. Kenny* 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 new bop, 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 a 1966 session recording in collaboration with Red Garland in the 1970s.

Many of these tunes remained in Blue Note recordings as a 1972. On the CD release of that event, again that a great tune always stands.

Lee Morgan met an untimely death in 1972, as the result of a medical error. The powerful expression of his musical passion and creativity has continued to resound through the years.

Steve Allee, Tyrone Wheeler, and others have maintained the spirit of his music. These are true to the feel and spirit that Morgan’s music worked here. Be prepared to be impressed for yourself!

Pat Harbison
March 22, 2003
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.
Eddie Henderson, Lee Morgan Tribute, NYC 6016, (1994)
Lee Morgan, Live at the Lighthouse, Blue Note 35229, (1970)
Turtle Island String Quartet, Metropolis, Windham Hill WD-0114, (1989)

**Ceora**
Original recording: Lee Morgan, Cornbread, Blue Note 84222, (1965)
Joey DeFrancesco, Ballads and Blues, Concord Jazz 2108, (2002)
David Friesen, Name of a Woman, Intuition 334, (2002)
Steve Grossman w/Cedar Walton Trio, Small Hotel, Dreyfus 656123, (1993)
Eddie Henderson, Think on Me, Steeplechase 31264, (1994)
Andrew Hill, Faces of Hope, Soul Note 12115, (1988)
Hendrik Meurkens, In a Sentimental Mood, Challenge 73141, (1999)
Frank Morgan, Lament, Contemporary CCD 14027-2, (1986)
Bobby Watson, Round Trip, Red 12 1187, (1996)

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

**Koko’s Waltz**
Original recording: Art Blakey, A Night at Birdland, Blue Note 84049, (1956)
Eddie Henderson, Tribute to Lee Morgan, Reservoir 136, (1994)

**Totem Pole**
Original recording: Lee Morgan, Sidewinder, Blue Note 84157, (1963)
Bill Warfield Big Band, , New York City, Applause IPCD86007-2, (1988)

**Mr. Kenyatta**
Original recording: Lee Morgan, Sidewinder, Blue Note 84169, (1964)
Peter Bernstein, Something Simpler, Blue Note 84169, (1964)
Steve Kahn, Let’s Call This, Blue Note 84169, (1964)
Ray Vega, Boogaloo, Concord Jazz 2108, (2002)

**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, Delightfullee, Blue Note 84243, (1966)

**Speedball**
Original recording: Lee Morgan, The Gigolo, Blue Note 84212, (1965)
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 35229, (1970)
Stanley Turrentine, Check, CTI/Columbia 4017, (1972)

**Stamp tart**
Original recording: Lee Morgan, The Procrastinator, Blue Note 33579, (1967)
Duane Eubanks, Second Take, TCB 20602, rec. 28
Bob Malach, After Hours, Go Jazz 6031, (1999)

**Our Man Higgins**
Original recording: Lee Morgan, Cornbread, Blue Note 84222, (1965)
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 part of your musical personality.

6. **LISTENING:** There’s no way an improviser will improvise without listening to those musicians who have come before you. Each musician is a result of what they’ve been exposed to by listening to them play. We also listen to others they’ll just sound better. The ego hates competition, so listen to anyone else, who plays.

7. **Everyone has the ability to have desire and not ask.** Keep a mental distance between your mind and fingers. When asked, “What’s the greatest song?” I agree!
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).

<table>
<thead>
<tr>
<th>CHORD/SCALE TYPE</th>
<th>ABBREVIATED CHORD/SCALE SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR (Ionian) (WWHWWWWH) C D E F G A B C</td>
<td>C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13, C7</td>
</tr>
<tr>
<td>DOMINANT SEVENTH (Mixolydian) (WWHWWWHW) 5th mode of Major</td>
<td>C D E F G A Bb C</td>
</tr>
<tr>
<td>MINOR SEVENTH (Dorian) (WWHWWWW) 2nd mode of Major</td>
<td>C D Eb F G A Bb C</td>
</tr>
<tr>
<td>LYDIAN (Major scale with #4) (WWHWWWH) 4th mode of Major</td>
<td>C D E F# G A Bb C</td>
</tr>
<tr>
<td>HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>DIMINISHED (WHWHWWWH) C D Eb F Gb Ab A B C</td>
<td>C Cdim C7, Cmi7, Cmi7, Cmin, Cmin7, Cm9, Cm11, Cm13</td>
</tr>
<tr>
<td>LYDIAN DOMINANT (Dom. 7th with #4) (WWHWWWH) 4th mode of Melodic Minor</td>
<td>C D E F# G A Bb C</td>
</tr>
<tr>
<td>WHOLE-TONE (WWWWW) C D E F# G# Bb C</td>
<td>C7+ C7aug, C7+5, C7+7</td>
</tr>
<tr>
<td>DOMINANT SEVENTH Using a Dim. Scale (WHWHWWWH) 7th mode of Melodic Minor</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>DIMINISHED WHOLE-TONE (Altered Scale) (WHWWWHWW) 3rd mode of Melodic minor</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>LYDIAN AUGMENTED (Major with #4 &amp; #9) (WWHWWWH) 4th mode of Melodic minor</td>
<td>C D E F# G A Bb C</td>
</tr>
<tr>
<td>MELODIC MINOR (ascending only) (WWHWWWW) C D Eb F Gb Ab Bb C</td>
<td></td>
</tr>
<tr>
<td>HARMONIC MINOR (WHWHH-3H) C D Eb F Gb Ab Bb C</td>
<td></td>
</tr>
<tr>
<td>SUSPENDED 4th (W-3WHWW) or (W-3WHWW) C D Eb F Gb Ab Bb C</td>
<td></td>
</tr>
<tr>
<td>BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, b7, 1)</td>
<td>-</td>
</tr>
</tbody>
</table>

* These are the most common chord scales.

I believe in a reduced chord/scale notation that is not restricted by chord symbols without feeling inhibited or limited.

When we speak of “quality” we mean the third.

I have tried to standardize the chord/scale notation where I may have used a different chord symbol.

I feel the improvisor needs a complete notation of letters and alterations that appear on the page of music and what is being heard in their mind. What is written contains many altered tones. One of the questions is: can the alterations beside the chord symbol? Check out.

Remember: 2nd's are the same as 9th's, 4th's are the same as the 9th. D. Often a composer will simply write their preferred scale (melodic minor), F- (phrygian), G- (phrygian).
INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser 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 improviser 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 major and minor whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing any scale to any of the twelve keys.

For additional information on scales and chords see Jazz Improvisation (product code SC) by Dan Haerle, Jazz Improvisation (product code P-T (Treble-Clef) or P-B (Bass-Clef)) and Repository of Scales & Chords available from Jamey Aebersold Jazz store, or www.jazzbooks.com.

Several play-a-long sets offered: Vol. 24 Major & Minor; Vol. 84 Dominant Cycles & II/V7's. You might also check Keys; Vol. 47 Rhythm in All Keys and Vol. 68 Giant Steps-each have playing music.
### SCALE SYLLABUS

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

<table>
<thead>
<tr>
<th>CHORD/SCALE SYMBOL</th>
<th>SCALE NAME</th>
<th>WHOLE &amp; HALF STEP CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Major</td>
<td>WWWWWHWWH</td>
<td>CDEFGABC</td>
<td>CEGBD</td>
</tr>
<tr>
<td>C7</td>
<td>Dominant 7th (Mixolydian)</td>
<td>WWWWWHWWW</td>
<td>CDEFGABbC</td>
<td>CEGBbD</td>
</tr>
<tr>
<td>C7</td>
<td>Minor (Dorian)</td>
<td>WWWWHHWW</td>
<td>CDEFGAbB</td>
<td>CEGBbD</td>
</tr>
<tr>
<td>C</td>
<td>Half Diminished (Locrian)</td>
<td>WWWWWHWWW</td>
<td>CDEFGAbB</td>
<td>CEBbBbD</td>
</tr>
<tr>
<td>C</td>
<td>Diminished (8-tone scale)</td>
<td>WWWWWHWWW</td>
<td>CDBbFbGbAbBbC</td>
<td>CEBbBb</td>
</tr>
<tr>
<td></td>
<td><strong>FIVE BASIC CATEGORIES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. MAJOR SCALE CHOICES</td>
<td><strong>SCALE NAME</strong></td>
<td><strong>W &amp; H CONSTRUCTION</strong></td>
<td><strong>SCALE IN KEY OF C</strong></td>
<td><strong>BASIC CHORD IN KEY OF C</strong></td>
</tr>
<tr>
<td>Δ(Can be written C)</td>
<td>Major (dDon't emphasize the 4th)</td>
<td>WWWWWHWWW</td>
<td>CDEFGABC</td>
<td>CEGBD</td>
</tr>
<tr>
<td>C</td>
<td>Major Pentatonic</td>
<td>WW-3W3-3</td>
<td>CDEGAC</td>
<td>CEGB</td>
</tr>
<tr>
<td>Δ+4</td>
<td>Lydian (major scale with +4)</td>
<td>WWWWWHWWW</td>
<td>CDEFG#ABc</td>
<td>CEGBD</td>
</tr>
<tr>
<td>Δ</td>
<td>Bebop (Major)</td>
<td>WWWWWHWWW</td>
<td>CDEFGAbBc</td>
<td>CEGBD</td>
</tr>
<tr>
<td>Δ+6</td>
<td>Harmonic Major</td>
<td>WWWWWH3H</td>
<td>CDEFG#AbC</td>
<td>CEG#BD</td>
</tr>
<tr>
<td>Δ+5,+4</td>
<td>Lydian Augmented</td>
<td>-3H3H3H</td>
<td>CDEFG#AbC</td>
<td>CEG#BD</td>
</tr>
<tr>
<td>C</td>
<td>Dominated (begin with H step)</td>
<td>-3H3H3H</td>
<td>CDEFG#AbC</td>
<td>CEG#BD</td>
</tr>
<tr>
<td>C</td>
<td>Blues Scale</td>
<td>-3H3H3W</td>
<td>CEBbFbGbBbC</td>
<td>CEGBD</td>
</tr>
</tbody>
</table>

| 2. DOMINANT 7th SCALE CHOICES | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C7                  | Dominant 7th | WWWWWHWWW                 | CDEFGabBC          | CEGBbD                  |
| C7                  | Major Pentatonic | WW-3W-3                     | CDEGAC             | CEGB                   |
| C7                  | Bebop (Major) | WWWWWHWWW                   | CDEFGAbbC          | CEGBbD                  |
| C7                  | Spanish or Jewish scale | WWWWWHWWW                 | CDEFGAbbC          | CEBbBbD                 |
| C7                  | Lydian Dominant | WWWWWHWWW                   | CDEFGAbbC          | CEBbBbD                 |
| C7                  | Hindu | WWWWWW                   | CDEFG#AbC          | CEGBD                   |
| C7                  | Dominated (begin with H step) | WWWWWWWW                   | CDEFG#AbC          | CEGBD                   |
| C7                  | Dominated Whole Tone | -3W3H3W                    | CEBbFbGbBbC        | CEGBD                   |

| 3. MINOR SCALE CHOICES* | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C or C7              | Minor (Dorian) | WWWWWH                   | CDBbFGAbbc         | CEBGBBd                 |
| C or C7              | Pentatonic (Minor Pentatonic) | 3WW-3W-3                     | CEBbFGbBc          | CEBGBBd                 |
| C or C7              | Bebop (Minor) | WWWWWHWWW                 | CDBbFGAbbc         | CEBGBBd                 |
| C or C7              | Melodic Minor (ascending) | WWWWWHWWW                 | CDBbFGAbbc         | CEBGBD                 |
| C or C7              | Bebop Minor No. 2 | WWWWWHWWW                 | CDBbFGAbbc         | CEBGBD                 |
| C or C7              | Blues Scale | WWWWWHWWW                 | CDBbFGAbbc         | CEBGBD                 |
| C or C7              | Diminished (begin with H's) | -3W3H3W                    | CEBbFbGbBbC        | CEBbBbD                 |
| C or C7              | Harmonic Minor | -3W3H3W                    | CEBbFbGbBbC        | CEBbBbD                 |
| C or C7              | Diminished Whole Tone | -3W3H3W                    | CEBbFbGbBbC        | CEBbBbD                 |
| C or C7              | Blues Scale | -3W3H3W                    | CEBbFbGbBbC        | CEBbBbD                 |

| 4. HALF-DIMINISHED SCALE CHOICES | **SCALE NAME** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C                   | Half-Diminished (Lydian) | WWWWWH                   | CEBbFGAbbc         | CEBGBD                 |
| C# or C7            | Half-Diminished (Locrian) | WWWWWH                   | CEBbFGAbbc         | CEBGBD                 |
| C                   | (without or without #2) | WWWWWH                   | CEBbFGAbbc         | CEBGBD                 |

| 5. DIMINISHED SCALE CHOICES | **SCALE NAME** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C                   | Diminished (8-tone scale) | WWWWWH                   | CEBbFGAbbc         | CEBGBD                 |

**NOTES:**
1) The above chord symbol (C) appears to have only a raised 3rd, it is actually 3H.
2) +5, b7 & root (C, Db, D#) E, F#, Gb, Bb, C.
3) The scale is Diminished Whole Tone (e.g., C Gb Ab D Fb Bb C).
4) The dominant 7th category are scales that are higher than the basic dominant 7th sound and require you to work with the first side of Volume 3 "The 11-7-11 Progressions for Tone scales and chords."
5) The category #3, MINOR SCALE CHOICE.
I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic choices.
1. The Double Up

PLAY 15 CHORUSES ( Tempo = 116 )

By Lee Morgan

SOLOS

All Rights Reserved. Used By Permission. International Copyright Secured.
3. Ceora

PLAY 6 CHORUSES (d = 126)

By Lee Morgan

© 1965 (Renewed) Conrad Music, A division of WEA
All Rights Reserved. Used By Permission. International Copy.
4. Something Cute

PLAY 9 CHORUSES (♩ = 238)

By Lee Morgan

All Rights Reserved. Used By Permission. International Copyright Secured
5. Kozo's Waltz

By Lee Morgan

PLAY 13 CHORUSES (♩ = 176)

Fast Jazz Waltz

INTRO B♭Δ

BΔ

B♭Δ

BΔ

A

B♭7

B♭7

B♭7

B♭7

B♭7

E♭+4

E♭7

E♭7

A♭7+4

D♭7

D♭7

G♭7+4

B♭7

B♭7

B♭7

B♭7

C♭7

F♭7

B♭7

B♭7

B♭Δ

BΔ

SOLOS

B♭7

B7

B♭7

B7

E♭7

E♭7

E♭7

B♭7

B7

C♭7

B♭Δ

BΔ
6. Totem Pole

PLAY 5 CHORUSES (♩ = 138)

Even Eighths

INTRO  Eb-9  F7  Bb7+9

(Bass)  LATIN

E7

A MELODY  Eb-9  F7

Eb-6  Bb7+9

BREAK  3

E7

EB-9  F7

Eb-6  Bb7+9

Bb7  Eb-9

Bb7  Eb-7  Eb7

Swing

Ab-7  Db7

© 1964 (Renewed) Conrad Music, A division of Arc Music International
All Rights Reserved. Used By Permission. International Copyright Secured

Mini Score
6. Totem Pole – Cont.

SOLOS

LATIN

SWING

LATIN

Mini Score - Mini Score - Mini Score

Mini Score

8
7. Mr. Kenyatta

By Lee Morgan

PLAY 7 CHORUSES (♩ = 216)

INTRO

G - G - G - G -

Ab7+4 Ab7+4

Bass (8vb)

G - G - G - G -

A - A - A - A -

G - G - G - G -

A - A - A - A -

2nd x

G - G - G - G -

A - A - A - A -

1. G - G - G - G -

D7+9 D7+9 D7+9

2. G - G - G - G -

G - G - G - G -

LATIN (8th note)

G - G - G - G -

A - A - A - A -

G - G - G - G -

A - A - A - A -

SOLOS

LATIN (8th note)

G - Ab7+4 G - Ab7+4

G - G - G - G -

Ab7+4 Ab7+4 Ab7+4

Bb - Bb - Bb - Bb

(Eb7) (Eb7) (Eb7)

SWING

G - G - G - G -

Ab7+4 Ab7+4 G - G -

Ab7+4 Ab7+4
8. Party Time

PLAY 14 CHORUSES (♩ = 112)

By Lee Morgan

SOLOS

Ab-6

F0

Bb7

E7

Db-7

E7

Ab-7

Ab-7/Gb

Ab-7/F

E7

Ab-7/Eb

Ab-7/Db

Ab-7/B

Ab7/G/C

Db-7

Db-7/B

Bb7

E7

Ab-7/G

Ab-7/Gb

F7

E7

Ab-7

F0

1. Bb0

2. Bb0

Ab-7/Gb

Ab7/Gb

Ab7/G

Db7/Gb

F7

*Combination of Ab-6 and Ab-7 (throughout)
10. Morgan The Pirate

By Lee Morgan

PLAY 6 CHORUSES (♩ = 168)

INTRO  Eb\text{Triad}  Eb\text{Triad/Eb}  Eb\text{Triad}  D\text{Triad/Eb}  

Bass pedal (8vb)

Eb\text{Triad}  Eb\text{Triad/Eb}  Eb\text{Triad}  D\text{Ø}  G7+9  

C7  D7  G7  C7  F7\text{b9}  F7+5  B7  Bb7  Bb7+9  

TUNE

Eb\text{Ø}  Ab\text{9}  Eb\text{Ø}  D\text{Ø}  (add6) 

B9  Eb\text{Ø}  Bb7\text{+5}  Eb\text{Ø}  Ab\text{9}  Eb\text{Ø}  D\text{Ø}  (add6) 

B\text{Δ}  B\text{Δ}  B\text{Δ}  B\text{Δ} 

BRIDGE

Eb\text{Triad}  Eb\text{Triad}  

Eb\text{Triad}  Eb\text{Triad}  

11. Zambia

PLAY 12 CHORUSES (d = 236)

Bright Swing

INTRO C7

C7

Db7

C7 MELODY

Db7

C7

Db7

C7

Gb7

F7

Gb7

F -7

Bb7+4

Eb7+9

E7+9

Db7+9

D7+9

C7

Db7

D7

G7+5

SOLOS

C7 (Db7+4)

C7

F7 (Gb7+4)

Db7
13. Stopstart

PLAY 9 CHORUSES \( \frac{1}{4} = 240 \)

By Lee Morgan

G–7/C

C–7 F7 Bb–7 Eb7 F7 Eb–7 Ab7 DbA C7 alt.

G–7/C

C–7/F F7

Bb–7 Eb7 A–7 G–7 F–7 Bb7 EbA E7 BRIDGE

EbA E7

G–7/C

C–7 F7 Bb–7 A–7 D7 G–7 C7 F

SOLOS

G–7/C

G–7/C

EbA E7 EbA

BRIDGE

G–7/C
14. Our Man Higgins

PLAY 14 CHORUSES (♩ = 240)
24-Measure Blues

A

Bb7w.t.  W.T. = Whole Tone Scale

Bb7w.t.

Ebm7w.t.

Bb7w.t.

F7w.t.

Bb7w.t.

Bb7+5w.t.

B *SOLOS: Play 2 times (2 choruses)
Bb7w.t. (24-bar blues form)

Ebm7w.t.

F7w.t.

Ebm7w.t.

C Play 2 times
Bb7 (24-bar blues form)

Ebm7

F7

*The solo section alternates between two choruses of section B
using blues chords.