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Any codas (☺) that appear will be played only once
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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



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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



4. Something Cute



PLAY 9 CHORUSES (♩ = 238)

By Lee Morgan

A G-7

G-7

Bb-7

Bb-7

B

pedal D on 2 & 4

C G-7

G-7

A SOLOS

G-7 G-7 Bb-7

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

pedal D on 2 & 4

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 3

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

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

B $\flat$ Δ B Δ 2 2 B $\flat$ Δ +4



8. Party Time



PLAY 14 CHORUSES (♩ = 112)

By Lee Morgan

Musical notation for the main melody of "Party Time". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody consists of five staves of music. Chord symbols are written above the notes: *Ab-6/9, Ab-7/Gb, Ab-7/F, Eb7+9/E, Ab-7/Eb, Ab-7/Db, Ab-7/B, Ab7+9/C, Db-7, Db-7/B, Bb7, Eb7, Ab-7, Ab-7/G, Ab-7/Gb, F7+9, Eb7alt., and F7. The notation includes triplets, slurs, and a repeat sign with first and second endings.

SOLOS

SOLOS section with four staves of empty musical notation. Chord symbols are written above the staves: Ab-6/9, FØ, Bb7, Eb7, Ab-6/9, Eb-7, Ab7+9, Db-7, Bb7, Eb7, Ab-7, Ab-7/G, Ab-7/Gb, F7, E7, Eb7, Ø, Ab-7, FØ, BbØ, Eb7, Ab-7, Ab-7/G, Ab-7/Gb, F7, E7, Eb7. The notation includes repeat signs and a final double bar line.

Repeat and fade out

*Combination of Ab-6/9 and Ab-7 (throughout tune)



11. Zambia



PLAY 12 CHORUSES (♩ = 236)

By Lee Morgan

Bright Swing

INTRO C7

2

C7

Db7

C7 MELODY

Db7

C7

Db7

C7

Db7

C7

Gb7

F7

Gb7

F-7

Bb7+4

Eb7+9

E7+9

Eb-7

D7+9

Db7+9

D-7

G7+5

C7

Db7

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 Db7+9 1. Db7+9 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

DbΔ 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

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

Eb7w.t. Bb7w.t. Eb7w.t. Bb7w.t. F7w.t. Bb7w.t. Bb7+5 w.t.

B *SOLOS: Play 2 times (2 choruses)

Bb7w.t. (24-bar blues form) Bb7w.t.

Eb7w.t. Bb7w.t. F7w.t. Eb7w.t. Bb7w.t.

C Play 2 times

Bb7 (24-bar blues form) Bb7

Eb7 Bb7 F7 Eb7 Bb7 Bb7w.t.

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