

Cathy Morris

Music Minus One
Play Along Book
with Audio Accompaniment
for Violin

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Finally endless gratitude to my partner in life and business Brian Morris without whom this book and so many other projects would not be possible.



This book is dedicated to my father
Dale Spurlock (1933-2005)

INTRODUCTION

I put this book together in hopes that it might inspire you to find the start of a musical journey that one day you might write about to others!

In many ways my story isn't so unique. It all started the same as so many others.

At an early age I was given an instrument that I took a liking to and thoroughly enjoyed playing. Throughout my public school and community orchestra experience I covered the standard variety of repertoire: classical, pop and show music. I loved it all. However, after graduating college music school two very important things had happened:

- 1) Music had become so serious that I found I really didn't enjoy it as much and
- 2) Being officially graduated I needed a way to make a living!

After a couple of symphony auditions I realized the full time classical environment wasn't for me either so in order to make some money with my degree I was going to need to expand my musical horizons. (This is where my musical journey takes a little different path.) Like any good freelance player I introduced myself to the typical musical opportunities: booking agents, local orchestras, event planners etc., but I didn't stop there. I literally set out trying to play any and every style of music anywhere and everywhere I could! I call it: Learn while you earn! Consequently I embedded myself among all kinds of musicians performing all kinds of different styles for all kinds of different reasons. And VOILA, before I knew it, not only was I able to make a pretty comfortable living with my instrument but an even more valuable thing happened, I was falling in love with music again!

How could I not! I was tasting (I mean playing) a musical buffet; Pop, Country, varieties of Ethnic, Bluegrass, Celtic, swing, funk, R & B, classical, rock with an array of different musicians who were all showing me their own unique way of learning tunes, notating songs and techniques. All of it was great fun but also admittedly a bit frustrating. Never becoming a master at any of these styles I must say that I never felt I could even actually sound "the way it was suppose to go". Then one day it occurred to me that in addition to reproducing the classical, rock or jazz; Beethoven, Dave Mathews or Miles, perhaps we should all be trying to discover our own unique sound! Silly me, by the time I had this "epiphany" to quit trying so hard to sound like others and just give in to my own natural inclinations I had long since been writing and recording my own tunes! As a matter of fact I had kept so busy for so long I hadn't even realized what had come to pass; lots of great gigs, recordings, friendships and memories (tons of pictures and videos) and a catalogue of original music to now share with you!

So don't forget that we all have unique capabilities that give us endless opportunities to develop our own voice in music and beyond and I'm hoping that this book of tunes, pics and stories will bring you visions of discovering that voice and creating your own musical journey. So go for it. Get out there and put together and band, play your heart out and be sure to drop me a line and let me know how it's going!

May your musical adventures no matter where they take you be abundant and blissful!

ENJOY,



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E-mail us at

cathymorris@cathymorris.com

My Home Town



CD release



Formula One



Indy Jazz Fest



Japan Tour



A Band Is Born

All of the selections in this book are original compositions written between 1989 and 2000. Each one was created either for a specific purpose, influenced by a certain individual or even represents a special incident a story inspired.

Brief explanations of the background for each song accompanies the printed charts. The included CD contains audio samples of each song taken from one of five recordings on which they originally appeared immediately followed by an accompaniment track for you to play along with.

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Full length original recordings available at www.cathymorris.com,
cdbaby.com or download individual tracks online at sites like
amazon.com and Apple iTunes.

Other Cathy Morris Music Publications include:

Original Works for Strings

Classic Jazz Standards for Strings

Cathy Morris Weddings

Unaccompanied Holiday favorites for Solo Violin

MUSICAL SUGGESTIONS AND EXPLANATIONS

Before you get started, here are some thoughts:

1) Be my guest (actually I insist) that you “make these tunes your own”! As you play these melodies don’t hesitate to phrase them in a different way than me. The examples I’ve recorded are mere moments in time, literally a record of what I played that day. Every time I play these melodies they sound different because a new day brings a “new blank canvas”. Think of it as painting a new picture with the same colors.

2) The form of each chart is the same as the recording except where it’s indicated otherwise. Feel free to arrange these tunes any way you like when you play ‘em with your band! (By the way, be sure to send me an earful of you playing this stuff if you can). The following is a quick reminder of symbols used in designating the form of a song.

Repeat the music between these brackets $\|: \|$

D.C. (Da Capo) = go back to the very beginning of the song

D. S. = go back to the sign that looks like this: $\&$

Coda: After returning to the top (D.C.) or the sign ($\&$) play to the coda sign \oplus then skip to the matching (2nd) coda sign \oplus to finish the song.

3) There are moments in the tunes where you can practice improvising. This book isn’t about teaching the art of improvisation “spontaneous composing” however chord progressions are included in the charts so why not give it a try. To get started consider writing down ideas that you hear during the solo sections of the song; shorter and longer phrases a.k.a. “licks” or even a longer melody from which you can then build upon in the moment. With that in mind here is a quick chord reference in the key of C to remind you of what pitches makeup what kind of chord you’ll see in these songs.

C Maj = C E G

C7 = C E G Bb

CMaj 7 (C Δ) = C E G B

CMaj 9 = C E G B D

CMin :(C- or Cm) = C Eb G

C 13: = C E G B D F A

C \emptyset = C Eb G A

Cdim: (Co) = C Eb Gb A

C/E = a chord with a different bass note other than the root of the chord.

4) Have Fun!

Barcelona

Cathy Morris
1996

Intro

Musical notation for the Intro section. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a quarter rest, then eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter note C#5, followed by eighth notes Bb4, A4, G4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4. A bass line is indicated with a '7.' and a bass clef, showing a quarter note G2.

Chord labels: Dm9, C Δ 9, C# \circ , Dm9

A

Musical notation for the first line of section A. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter note G4, followed by eighth notes F4, E4, D4. The third measure has a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4.

Chord labels: Dm9, Gm9, A+7, Dm9

Musical notation for the second line of section A. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter note G4, followed by eighth notes F4, E4, D4. The third measure has a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4.

Chord labels: Dm9, Gm9, A+7, Dm9

Musical notation for the third line of section A. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter note G4, followed by eighth notes F4, E4, D4. The third measure has a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4.

Chord labels: Dm9, Gm9, A+7, Dm9

Musical notation for the fourth line of section A. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter note G4, followed by eighth notes F4, E4, D4. The third measure has a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4, and a quarter note Eb4.

Chord labels: Dm9, Gm9, A+7, Dm9, Eb

B

Musical notation for the first line of section B. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The third measure has a quarter note G4, followed by eighth notes F4, E4, D4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4. The bass line starts with a quarter note Eb2, followed by a quarter rest, then eighth notes G2, A2, Bb2, C3, Bb2, A2, G2. The final measure has a quarter note G2, followed by eighth notes F2, E2, D2. The word 'fills' is written above the final measure of the melody.

Chord labels: Eb, Eb, D Δ

Musical notation for the second line of section B. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The next measure has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. The third measure has a quarter note G4, followed by eighth notes F4, E4, D4. The final measure has a quarter note G4, followed by eighth notes F4, E4, D4. The bass line starts with a quarter note Eb2, followed by a quarter rest, then eighth notes G2, A2, Bb2, C3, Bb2, A2, G2. The final measure has a quarter note G2, followed by eighth notes F2, E2, D2. Chord labels F, G, A, Bb are written above the final measure of the bass line.

Chord labels: Eb, Eb, F, G, A, Bb

Barcelona (2)

As the title suggests, this song **Barcelona** was written while I daydreamed about a romantic getaway to that beautiful city in Spain....ahhhhh. Hey, try trading fills during the Eb section or just give it up as a drum or percussion feature.

solo

8x's

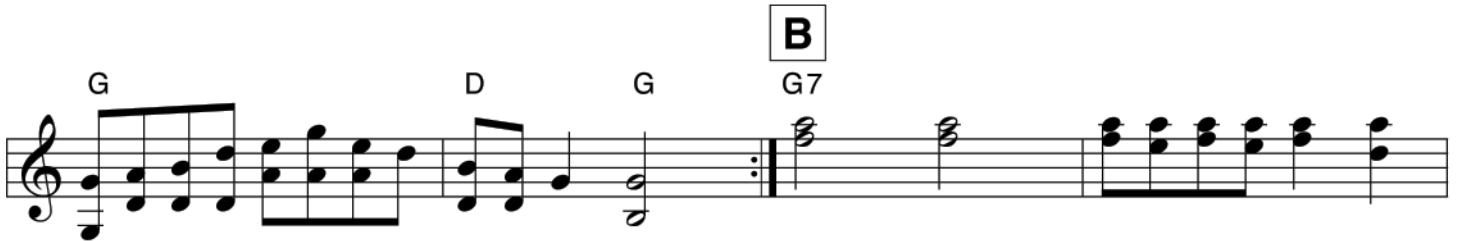
solo 2 trade fills w/ guitar

Bayou Self

Cathy Morris
1994

Cajun

unison



Bayou Self (2)

G7 A drums only

C G

G F gliss G

A G D G

G

solo 4x's

G G F G G F G D.S.

unison

G

Bayou Self! Get It?

This Cajun tune is quite the "Party Jazz" crowd pleaser. Don't let the intro be confusing. It could have been written all in 4/4 meter. And remember, a simple way to make a difference between country and cajun is to place the emphasis on beats 2 and 4 instead of 1 and 3 when playing.

Have fun!

Blue

Cathy Morris
1999

Intro

Musical notation for the Intro section, consisting of four measures of a 4/4 time signature. The notes are represented by diagonal slashes. Chord symbols above the staff are G^bΔ, D^bm, G^bΔ, and D^bm11.

Musical notation for Section A, first line. Chord symbols: G^bΔ, Bm7, E7, G^b/B^b, Bm7, E7.

Musical notation for Section A, second line. Chord symbols: AΔ, Bm7, E7, G^bΔ, D^bm7.

Musical notation for Section A, third line. Chord symbols: G^bΔ, Bm7, E7, G^b/B^b, Bm7, E7.

Musical notation for Section A, fourth line. Chord symbols: AΔ, Bm7, E7, G^bΔ, D^bm7.

Musical notation for Section B, first line. Chord symbols: F[#]Δ, F[#]m7, B7, E.

Musical notation for Section B, second line. Chord symbols: E, Em7, A7sus, DΔ, A^bm7, D^b7. Includes a triplet of eighth notes.

Musical notation for Section C. Chord symbols: G^bΔ, Bm7, E7, G^b/B^b, Bm7, E7.

Blue (2)

Musical staff 1: Treble clef, key signature of one flat (B-flat). Chords: A Δ , Bm7, E7, G \flat Δ , D \flat m7. The melody consists of eighth notes and quarter notes, with a slur over the final two notes.

Musical staff 2: Treble clef, key signature of one flat. Chords: G \flat Δ , Bm7, E7, G \flat /B \flat , Bm7, E7. The melody continues with eighth notes and quarter notes.

Musical staff 3: Treble clef, key signature of one flat. Chords: A Δ , Bm7, E7, G \flat Δ , D \flat m7. The melody concludes with a final slur.

Musical staff 4: Treble clef, key signature of two sharps (F-sharp). Chords: F \sharp Δ , F \sharp m7, B7, E. The melody features eighth notes and quarter notes.

Musical staff 5: Treble clef, key signature of two sharps. Chords: E, Em7, A7sus, D Δ , A \flat m7, D \flat 7. The melody includes a triplet of eighth notes under the A7sus chord.

Musical staff 6: Treble clef, key signature of two sharps. Chords: F \sharp Δ , F \sharp m7, B7, E. The melody continues with eighth notes and quarter notes.

Musical staff 7: Treble clef, key signature of two sharps. Chords: E, Em7, A7sus, D Δ , D \flat 7sus. The melody concludes with a triplet of eighth notes under the A7sus chord.

Blue (3)

solo

4x's

G^bΔ Bm7 E7 G^bΔ Bm7 E7

AΔ Bm7 E7 G^bΔ D^bm7

E F[#]Δ F[#]m7 B7 E

E Em7 A7sus DΔ A^bm7 D^b7

F[#]Δ F[#]m7 B7 E

E Em7 A7sus DΔ D^b7sus

G^bΔ D^bm G^bΔ D^bm11

Blue is an interesting song because of the key in which it can “only” be played. I’m joking. Of course you are welcome to transpose it. Believe me I’m not partial to Gb/minor but to me some songs just sound most “right” in a certain key. I wrote this song keeping in mind the work of some of my favorite pop writers: Burt Bacarach, Lionel Richie and Michael Jackson. Can you hear their influences? (Coincidentally I was invited to open for Burt soon after I wrote this. It was a treat to get to share this with him). Oh and here are the lyrics I wrote for my husband in case you want to sing it.

(LYRICS)

*Blue: Like summer skies without the clouds /
Oceans of love notes read out loud / Blue eyes like
sapphires look so proud...*

*Warm: Gentle and giving is your way /
Years will go by but here we'll stay /
Smiles and laughter always say...*

*These are your eyes / Reaching deep into my heart /
Making our lives / Nearly perfect from the start
Every moment's so right / That's why I think of*

*You: Every time I break in to song / Whenever I need to
be strong / When times alone just seem so long...
You: You'll never know how much you've done / Touch-
ing our lives like rays of sun / Sharing your life making us
one...*

*You are mine love / Next to me your day will start /
Keeping time love / To the music of our hearts
Knowing that I am yours / Knowing that*

*This is our love / Growing older with our hearts /
knowing our love / We will never be apart /
Making everything right*

*Blue: Like summer skies without the clouds / Oceans of
love notes read out loud / Blue eyes of sapphires look so
proud
hmmmmm, hmmmm, hmmmm ...*

Brazilian Blues

Cathy Morris
1994

Fast Samba

Intro

3x's G9sus Cm9 (time)

A (no repeat last x)

Cm9 8va 2nd x Cm9 Cm9 CΔ

Cm9 Cm9 Cm9 CΔ

G9sus F9sus G9sus F9sus

G9sus F9sus E♭9 A♭9 G9 Cm9

B

C9sus B♭9sus C9sus C9sus B♭9sus C9sus stop time
Fine

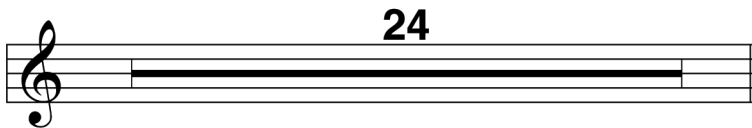
solo

4x's Cm9

Brazilian Blues (2)



drum solo



D.C. (Intro) al Fine

* if you own a 5 string play an octave lower on the C string

A burning samba with a bluesy melody and a solo section over one chord. That sums up my tune called **Brazilian Blues**. Improvising over only one chord used to really challenge me until I realized that a picture can be just as effective using only one color. When improvising sometimes try focusing more on rhythm rather than pitch. Selct just one pitch and alter it in a variety of rthmic ways; then add a second pitch; then a third continuing to build and expand from there.



Cathy's Calypso

Cathy Morris
1998

E Strum A B E A E

A

E A B E A B

E A B E B E

B

A B E

A B C#m *Gliss.*

A B E

Cathy's Calypso (2)

last x only

Solo A 4x's
D.S. to A

C

1.
fills
E

2.
fills
E

3.
fills
E

4.
A B E

Cathy's Calypso is a song that practically wrote itself. The simple tune is ever so reminiscent of another song associated with a mermaid (you know the one!) but hey, we are all influenced by what has come before us! No doubt this one makes people smile and little kids dance!



Daily News

Cathy Morris
1994

Intro

$D^{\flat}\Delta$ $Cm7$ $B^{\flat}m7$ $E13$ $E^{\flat}9$

A

$E^{\flat}9$ $E^{\flat}9$ $E^{\flat}9$ $E^{\flat}9$ $D^{\flat}\Delta$ $Cm7$ $B^{\flat}m7$ $E7$

$E^{\flat}9$ $E^{\flat}9$ $E^{\flat}9$ $E^{\flat}9$ $D^{\flat}\Delta$ $Cm7$ $B^{\flat}m7$ $E7$

to solos after repeat

B

$G^{\flat}\Delta$ $D^{\flat}\Delta$ $G^{\flat}\Delta$ $F\Delta 9$ $E^{\flat}9$ $A^{\flat}9$

$D^{\flat}\Delta$ $Cm7$ $A^{\flat}m7$ $B^{\flat}m7$ $B\Delta$

solo

$E^{\flat}9$

$G^{\flat}\Delta$ $D^{\flat}\Delta$ $G^{\flat}\Delta$ $F\Delta$ $E^{\flat}9$ $A^{\flat}9$

$D^{\flat}\Delta$ $Cm7$ $A^{\flat}m7$ $B^{\flat}m7$ $B\Delta$

bass solo

$E^{\flat}9$

Daily News (2)

E^b9 unison D.S.

keyboard solo

E9

E9 unison

violin solo

F9

F9 unison

B G^bΔ D^bΔ G^bΔ F^Δ9 E^b9 A^b9

D^bΔ Cm7 A^bm7 B^bm7 B^Δ

C 5x's E^b9 E^b9⁶ E^b9 D^bΔ Cm7 B^bm7 E7

Daily News makes a great feature for everyone in the band. Take notice that the original recording doesn't reflect this new roadmap as heard in the accompaniment track. Hope you like both ways.

Duck!

Cathy Morris
1998

unison

Cm7

♩ **A** Cm7
2nd x opt. 8va

Cm7

F7

Cm7

B

Duck! (2)

Musical notation for the first two staves. The first staff contains notes with chords $A\flat\Delta$, $Cm7$, $A\flat\Delta$, and $F7$. The second staff contains notes with chords $A\flat\Delta$, $Cm7$, a whole rest, and $G+7$.

solos trade w/ piano
bass solo 3rd x

Two staves of musical notation for the solo section, consisting of hatched lines. The first staff is labeled "3x's" and has chords $Cm7$ and $Cm7$. The second staff has chords $F7$ and $Cm7$.

After solo

Musical notation for the "After solo" section. It includes a keyboard part and four violin sample fill variations. The first variation is labeled "1. violin sample fill". The second is "2. violin sample fill". The third is "3. violin sample fill". The fourth is "4. pp $Cm7$ > D.S. (A) al coda".

Musical notation for the "unison" section, consisting of two staves of notes.

Espana

Cathy Morris
1999

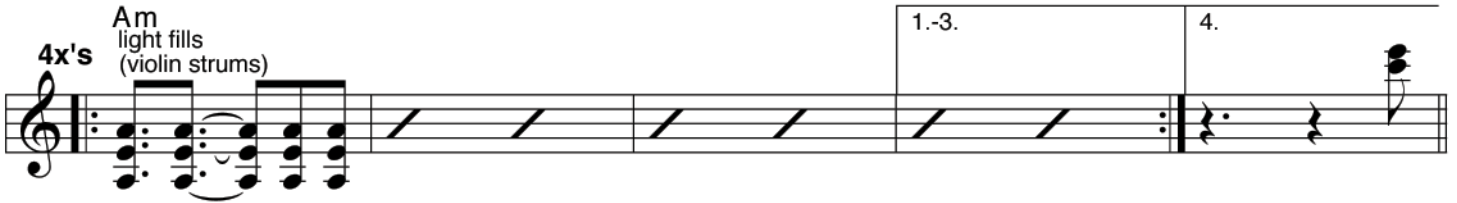
Intro percussion

4



4x's Am light fills (violin strums)

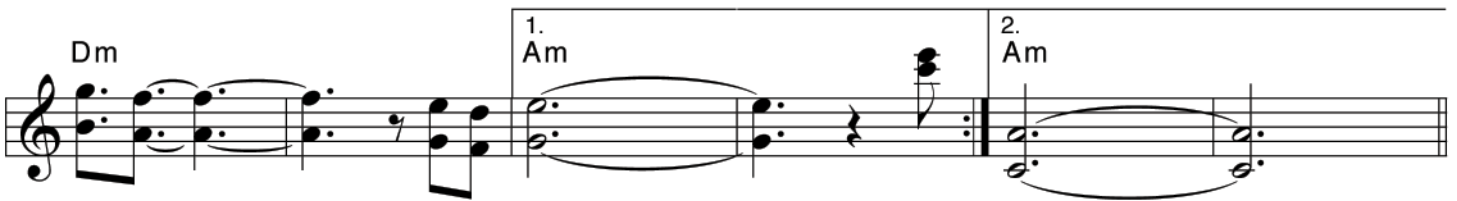
1.-3. 4.



A Am FΔ



Dm 1. Am 2. Am



B Swing (walk bass) solo

BbΔ EbΔ



Cm7 DΔ



Dm BbΔ



EbΔ AΔ/E



Espana (2)

A

swing solos **AABAA**

after solos

Am
light fills
(violin strums)

A

Am repeat & fade out

I've written a number of songs dedicated to special people in my life including this one called **Espana**. dedicated to my Aunt Honey (you'll hear her name in the melody). An interesting tune that toggles back and forth between a 6/8 and 3/4 swing feel (where BTW you improvise the melody each time). My original intention was to continue the toggling even during solos and thru out the head. Although not recorded that way it's often played that way in concert. Fun story: this song was used by choreographer *David Hochoy* when I performed with the contemporary dance company *Dance Kaleidescope*.

Fleckish

Cathy Morris
1991

Intro vamp

Musical notation for the Intro vamp in 4/4 time. The treble clef staff shows two measures of chords: Am (A2, C3, E3) and Dm (D2, F3, A2), each with a quarter rest. The bass clef staff shows a simple bass line: D2, A2, G2, F2, D2, A2, G2, F2.

A

Musical notation for Section A in 4/4 time. The treble clef staff features a melody of eighth notes with a 'v' (accents) above the notes. Chords are indicated above the staff: Am, Dm, Am, Dm, Am, Dm, Am, Dm. The bass clef staff provides a bass line. The section concludes with a key signature change to 3/4 time, indicated by a double bar line with a key signature change symbol, and the chords F9 and E+7^{b9}.

B straight 8th feel

Musical notation for Section B in 4/4 time, marked 'straight 8th feel'. The treble clef staff features a melody of eighth notes with a 'v' (accents) above the notes. Chords are indicated above the staff: F/C, G/D, F/C, G/D. The bass clef staff provides a bass line.

C

Musical notation for Section C in 4/4 time. The treble clef staff features a melody of eighth notes with a 'v' (accents) above the notes. Chords are indicated above the staff: Am, Dm, Am, Dm, Am, Dm, Am, Dm. The bass clef staff provides a bass line. The section concludes with a key signature change to 3/4 time, indicated by a double bar line with a key signature change symbol, and the chords Am, F9, and E+7^{b9}.

Fleckish (2)

solo

D.C. al coda

Inspired by the music of Bela Fleck, **Fleckish** is all about attitude. I find that the closer you can stay to the frog of the bow (while playing the very unconventional bowings) during the A section melody; the more you 'll be able to "get down with your bad self"!

Marty Graw

Cathy Morris
1992

Intro

enter 2nd time

enter 1st time

A

B \flat Δ Cm7 B \flat Δ Cm7 B \flat Δ Cm7 B \flat Δ B \flat Δ

B

A \flat Δ B \flat Δ A \flat Δ G \flat Δ /B \flat A \flat 6 B \flat 6 E \flat 9sus Fsus

B \flat Δ Cm7 B \flat Δ Cm7 B \flat Δ Cm7 B \flat Δ

solo over form (no stops)
D. C. after last solo and take coda

Giving your original composition a name is sometimes kind of difficult. That wasn't so however, in the case of the song **Marty Graw**. In my head I could hear and see the festive New Orleans celebration so distinctly it was a no brainer that I commemorate it with an appropriate title. I just couldn't resist turning it into a pun. Originally recorded as a samba you'll want to try this with a cajun groove when you play it with your band!



With A School Orchestra

Camp Riley

(NEXT PAGE)

On The Run is one of the first songs I wrote back when I was just beginning to improvise and was playing duets with an electric harpist! So what a surprise it was that in the long run it has turned into such a grandiose orchestral piece. See, a few years after putting together my band, I arranged a number of my original songs including this one with orchestra accompaniment. Ever since, the band and I have been appearing with school and community orchestras and this is always a big hit on those concerts.

On The Run

Cathy Morris

Intro

A

Dm F Δ B \flat Δ Am7

On The Run (2)

Dm7 Am7 Bbsus B \flat Δ

Dm9 F Δ B \flat Δ Am7

Gm7 Am7 B \flat Δ C Dsus Dm

B

Dm Am B \flat Am

Dm Am B \flat Asus Dm

On The Run (3)

C

Musical notation for section C, first system. Treble clef, key signature of one flat. Chords: Dm, Ab Δ , B \flat , Am. Includes triplets in the melody.

Musical notation for section C, second system. Treble clef, key signature of one flat. Chords: Dm, Am, B \flat , Asus, Dsus, Dm9. Includes triplets in the melody.

D

Musical notation for section D, first system. Treble clef, key signature of one flat. Chords: Dm, F Δ , B $\flat\Delta$, Am7.

Musical notation for section D, second system. Treble clef, key signature of one flat. Chords: Dm7, Am7, B \flat sus, B $\flat\Delta$.

Musical notation for section D, third system. Treble clef, key signature of one flat. Chords: Dm9, F Δ , B $\flat\Delta$, Am7.

On The Run (4)



Gm7 Am7 B \flat Δ C Dsus Dm

E

f Dm Gm

Dm Gm

A/C# Dm

A/C# Dm

On The Run (5)

Dm F Δ B \flat Δ Am7

Dm7 Am7 B \flat sus B \flat Δ

Dm9 F Δ B \flat Δ Am7

Gm7 Am7 B \flat Δ C Dsus Dm

solos

Dm Gm Dm Gm

A/C# Dm A/C# Dm D.S. al Coda

On The Run (6)

Orient Express

Cathy Morris and Royce Campbell
1994

Intro

8x's Gm7

A Gm7 Gm7 Gm7

Gm7 *pizz* *8va*

Gm7 (8va) Gm7 Gm7

Gm7 (8va) Gm7/F E ø E ø *arco*

B DΔ Ab7b5 GΔ GΔ

C Samba Em Em

CΔ D7

Orient Express (2)

D on outhead repeat 4's with solo, take coda

Solo

11x's

4x's

D.S.

In 1994 I was honored with an invitation to play some concerts in Japan. After an amazing 12 concert tour, I just had to document the experience through music. With assistance from guitarist / composer Royce Campbell the song **Orient Express** was created. When I perform this at school convocations the cue for the band to start the song is: "Imagine you're on a train (band enters). Look over there! The mountains and Japanese farmers...and over there, the ocean... As always I invite audiences to see what they hear while listening to my "songs without words"!

Spanish Swing

Cathy Morris
1991

Intro *rubato*

Am B B \flat Am

a tempo

A E Am E \flat E Am E Am B7 E+ Am

B *Swing*

E Am Dm G C F7 E

solo

4x Am B B \flat Am

C E Am E \flat E Am E Am B7 E+ Am

E Am E \flat E Am E Am B7 E7 Am

Wes Fest



Rick's



The Jazz Kitchen

Spanish Swing is so fun to play! A classic Rondo form it toggles back and forth between the A section and B swing section. All of my songs have continued to evolve even after being recorded. In this case I added a very dramatic rubato Cadenza introduction since the original recording.

Sunshine Afternoon

Cathy Morris
1991

A play 3x's
melody enters 2nd x
rhythm enters 3rd x

First system of musical notation for section A. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure is a repeat sign. The second measure has a G Δ chord. The third measure has a G Δ chord. The fourth measure has a 'fills' label. The system ends with a double bar line.

Second system of musical notation for section A. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure has a G Δ chord. The second measure has a G Δ chord. The third measure has an F Δ chord. The fourth measure has a 'fills' label. The system ends with a double bar line.

Third system of musical notation for section A. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure has an F Δ chord. The second measure has an F Δ chord. The third measure has an F Δ chord. The fourth measure has a 'fills' label. The system ends with a double bar line.

Fourth system of musical notation for section A. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure has a G Δ chord. The second measure has a G Δ chord. The third measure has a G Δ chord. The fourth measure has a 'fills' label. The system ends with a double bar line.

B

Section B musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure has a B \flat Δ chord. The second measure has a C Δ chord. The third measure has a B \flat Δ chord. The fourth measure has an A \flat Δ chord. The system ends with a double bar line.

Sunshine Afternoon (2)

solo

C

Sunshine Afternoon (3)

Awwww, this song **Sunshine Afternoon** was my first attempt at writing. I was messing around with a mandolin when I stumbled upon a cool sounding chord only to find another that sounded great alongside the first and then continued to build incrementally from there. To me it was such a happy and innocent sound that I always had a visual scenario for this tune. Imagine this while you listen to the song: There's an empty playground (the intro of the tune) when out of nowhere one little girl appears all by herself (enter the melody) then suddenly she's joined by countless numbers of other children all blissfully hanging on the swings, merry-go-round etc. (enter the entire band). Can you see it? By the way, the melody is actually based on that little girl's name. My daughter_____. Can you guess what her name is? Drop me an e-mail and I'll tell you. cathymorris@cathymorris.com



Circle Fest



WTPI Jazz Fest



Opening For A Coat & Tie Production At The Roof



Think Fast

Cathy Morris
1997

Intro

Gm11

A

Gm11 Gm11

1. 2.

Gm11 Gm11

B

A ø D+7 b9 Gm11

Cm7 D+7 b9 Gm11

C

Cm7 D+7 b9 Gm11

Cm7 D+7 b9 D.C. to Intro

Think Fast (2)

solo 1

4x's Gm11 Gm11

F7sus Gm11

solo 2

A ø D+7 b9 Gm11

Cm7 D+7 b9 1. Gm11 2.

Gm11

D

Gm11 Gm11

Think Fast (3)

1. 2.

Gm11 Gm11

Gm11

repeat and fade out

It's all about the bass line...or at least it is when it comes to my song **Think Fast**. This tune has a moody vibe that lends itself as a great back up when collaborating with other artists like dancers, spoken word poets, rappers etc.



Richmond Jazz Fest



Rainforest Party



Jam'n @ The Jorg!

Animal's And All That Jazz

Time & Again

Cathy Morris
1998

Rubato

time

A

1/2 x feel

Time & Again (2)

Chord symbols: G, F Δ , G/C, Em, Am, Dm7

Chord symbols: G7sus, F Δ , Em, E \flat , Dm, G7, G7

B 1st x only

Chord symbols: C, F, B \emptyset , E7 \flat 9, Am, G7sus

Chord symbols: C, F, Bm7, E7, Am, Am/G, F Δ , G7sus

solo 4x

2x 1/2 time feel
2x groove

Chord symbols: C Δ , D \emptyset /C, A \flat Δ , G7

Time & Again (3)

C

C F Bm7 E7^{b9} Am G7sus

C F Bm7 E7 Am Am/G F_Δ G7

C B^b/F F Gm/F C

C F_Δ Em E^b_Δ Dm7 G7

1/2 x feel

C_Δ D∅/C A^b_Δ G7sus

Time & Again (4)

C F Δ Bm7 E7 \flat 9 Am G7

C F Bm7 E7 Am Am/G F Δ G7

Time & Again Like so many of my “songs without words” this one in many ways seems so conducive to lyrics. There are three specific sections to this tune: the verse, the chorus and a bridge that rocks out a bit. The perfect vocal format. I’ve tried writing words to this song! If any occur to you let me know! Seriously, write some lyrics and we’ll sell the tune and get rich together!

NOTES

Cathy Morris
Music Minus One
Play Along Book
with Audio Accompaniment
for Violin

For more than fifteen years Cathy Morris has been making her living performing all original music on the electric violin that covers an array of styles: Latin, Funk, Swing, Pop, Reggae, New Age, Cajun and more and now you can too! *"...I share this book of tunes and stories with you with one thing in mind, the hope that it will bring you visions of starting a musical journey of your own making.*

- **Are you suffering from musical burnout?**
- **Are you ready to go on a different kind of musical adventure?**
- **Are you ready to step out of the box and try something new with your instrument?**

Well buckle up because you are in for one wild ride!

When you step into my world of music experiencing all of the alternative grooves and melodies included in this book you can't help but open your heart and mind to a way of playing that will put you on your way to jamm'n with any band; maybe even your own!

We've set you up with

- **A balanced variety of easy to more challenging charts (complete with lead lines and chords) as well as**
- **An accompaniment CD of sample audio and accompaniment tracks for each song so you can listen or play along.**

I certainly hope these songs bring you the pleasure that they have brought to me over the years and maybe a even some inspiration to "go for it"... put together a band, write some music and create your own unique musical world!

Electric violinist composer/arranger and entertainer Cathy Morris has been making her living performing her original music in a broad range of musical arenas: concerts and festival stages in the US and abroad including a tour of Japan, opening for Al Jareau, George Benson, Chuck Mangione, Rick Braun, Spyro Gyra, FourPlay, Diane Reeves, Burt Bacarach and Wayman Tisdale to name few, at special events including the opening ceremonies for the 2004 Indianapolis International Violin Competition and the 1st annual World Swimming Championships, in front of 250,000 at the Formula One and Indy 500 races, for world leaders, dignitaries, and royalty including President Bill Clinton, Senator Hillary Clinton, First Lady Laura Bush, Mikhail Gorbachev and the Prince & Princess of Serbia and as a guest soloist with numerous student and community orchestras and jazz bands performing her arranged originals. As a recording artist she has five CDs of original music that covers an array of styles: Latin, Funk, Swing, Pop, Reggae, New Age, Cajun and more in addition to a holiday disc, a Brazilian Jazz recording and the '06 release, Sacred Romance; keyboard and violin duets accompanying the Sufi poetry of Rumi and Hafez. It's a commitment to education



that puts her in front of and collaborating with literally thousands of students each year performing convocations, conducting workshops and as a featured soloist playing her original works arranged for orchestra.

In addition, her commitment to educational programming takes her to numerous auditoriums performing for thousands of students each year while her arranged original scores put her in front of student and community orchestras as a soloist.