

GUITAR

MOAJE SWING ETUDE 4

COMP. ERIC WARREN

(BASED ON TAKE THE A TRAIN)

♩=142



5
9 C⁶

D^{7(#11)}



D^{MIN7}

G⁷

C

G^{MIN7}

C⁷



13
17 F^{MAJ7}



D⁹

D^{MIN9}

G^{7(b9)}



21
25 C⁶

D^{7(#11)}



D^{MIN7}

G⁷



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GUITAR

MOAJE LATIN ETUDE 4

COMP. ERIC WARREN

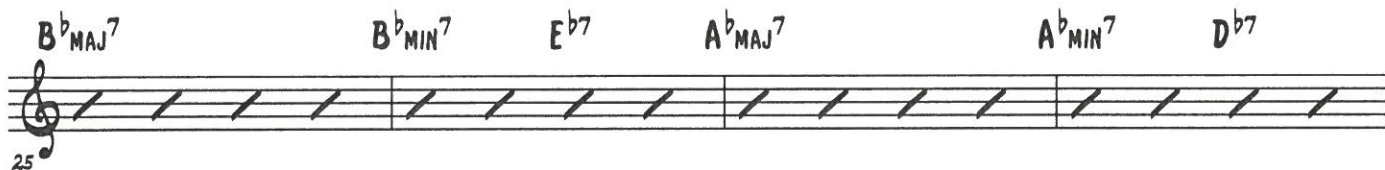
(BASED ON RECORDAME)

♩=147

STRAIGHT ♩'s



17 Amin⁷



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8. F BLUES



F BLUES SCALE

A MELODY

A Little of This?

♩ = 100

Musical notation for Section A, Melody. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, A∅, and D7+9. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7. There are triplets in measures 10 and 11.

B Play 4 Choruses

Musical notation for Section B, Play 4 Choruses. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, A∅, and D7+9. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7.

C Play 4 Choruses

Musical notation for Section C, Play 4 Choruses. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, FΔ, G-, A-, and Ab-. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7.

C INSTRUMENTS
HEAD

SATIN DOLL

LISTEN AND ANALYZE HEAD

PLAY THE HEAD

Track 11
JAZZ DEMO

Track 12
PLAY ALONG

BY DUKE ELLINGTON

EASY SWING
INTRO

♩

Musical notation for the head of the piece. It begins with an 8-measure intro in 4/4 time, marked 'EASY SWING' and 'INTRO'. The first chorus consists of 8 measures, with the first measure marked '1.'. The second chorus also consists of 8 measures, with the first measure marked '2.'. The piece concludes with a double bar line and a repeat sign. A 'TO CODA' symbol is placed below the final measure of the second chorus.

SOLO CHORD CHANGES - 2 CHORUSES CREATE YOUR OWN IMPROVISATION

Track 12
PLAY ALONG

Chord changes for two choruses and a coda. The first chorus consists of 8 measures with the following chords: Dmi7, G7, Emi7, A7, Ami7, D7, Abmi7, Db7. The second chorus consists of 8 measures with the following chords: C7, B7, Bb7, A7, Cmaj7, Gmi7, C7, Fmaj7. The third chorus consists of 8 measures with the following chords: Ami7, D7, Dmi7, G7, Dmi7, G7, Emi7, A7, Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7. The piece concludes with a double bar line and a repeat sign. A 'CODA' symbol is placed below the final measure of the third chorus.

EXAMPLE IMPROVISATION

C INSTRUMENTS

LISTEN AND ANALYZE
(JAZZ DEMO PLAYS 1 CHORUS)

Track 11
JAZZ DEMO

BY WILLIE THOMAS

EASY SWING

The musical score consists of ten staves of music in 4/4 time, written for C instruments. The key signature has one flat (Bb). The tempo/style is 'EASY SWING'. The score includes various chords and improvisation lines. The chords are: Dmi7, G7, Emi7, A7, Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7, Dmi7, G7, Emi7, A7, Ami7, D7, Abmi7, Db7, Cmaj7, Gmi7, C7, Fmaj7, Ami7, D7, Dmi7, G7, Dmi7, G7, Emi7, A7, Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7.

IMPROVISED SOLO

LISTEN, ANALYZE AND TRANSCRIBE

(JAZZ DEMO PLAYS 1 CHORUS)



COMPOSER INSIGHT

SATIN DOLL

“Satin Doll” was written in an AABA 32-bar song form by one of this century’s most prolific composers, Edward Kennedy “Duke” Ellington. Pianist Duke Ellington was born April 29, 1899, in Washington, D.C., and died in 1974 at the age of 75. He wrote thousands of tunes, many of which became a part of the jazz musician’s standard repertoire. A few of his famous works include “Mood Indigo,” “Sophisticated Lady,” “It Don’t Mean a Thing if It Ain’t Got That Swing,” “In a Sentimental Mood,” “Solitude,” and “Satin Doll.” Written in 1953, “Satin Doll” was one of Duke’s last hit “pop” tunes performed in the swing era style and demonstrates a variety of effective sequences. The chord progression in the A section moves the tonality up a whole-step and then progresses naturally back to the tonic. Measures 5–6 provide a traditional half-step down chord progression found in many bebop tunes. Using sequences in your improvisation will give your solos form and their own character.

C INSTRUMENTS

LICKS AND TRICKS

Licks #1 and #2 both show a simple ii-V progression and are then written up a whole-step to form a sequence. Lick #3 is a quote from the Gershwin tune "Fascinatin' Rhythm" used to demonstrate a sequence. Lick #4 is a ii-V pattern for the bridge or B section. Transpose this pattern into the second half of the bridge. Make up your own patterns for these sequences.

1.) Dmi7 G7 Emi7 A7

2.) Dmi7 G7 Emi7 A7

3.) Dmi7 G7 Emi7 A7

4.) Gmi7 C7 F A7

SCALES AND CHORDS

Dmi7 G7 Emi7 A7

Ami7 D7 Abmi7 Db7

1. C7 B7 Bb7 A7 2. Cmaj7

Gmi7 C7 Fmaj7

Ami7 D7 Dmi7 G7 D.C. (TO 3RD ENDING)

3. C7 B7 Bb7 A7

DISCOGRAPHY

SATIN DOLL

- Duke Ellington - *Priceless Jazz Collection* GRP 9875
- Duke Ellington - *Greatest Hits* - Legacy (Columbia) 65419
- Duke Ellington - *Jazz Profile* - Blue Note 54900
- Oscar Peterson & Clark Terry - OJC 806
- Ellington Orchestra With Mercer Ellington - *Digital Duke* GRP 9548
- The Best Of Duke Ellington* - Capitol 7243 8 31501