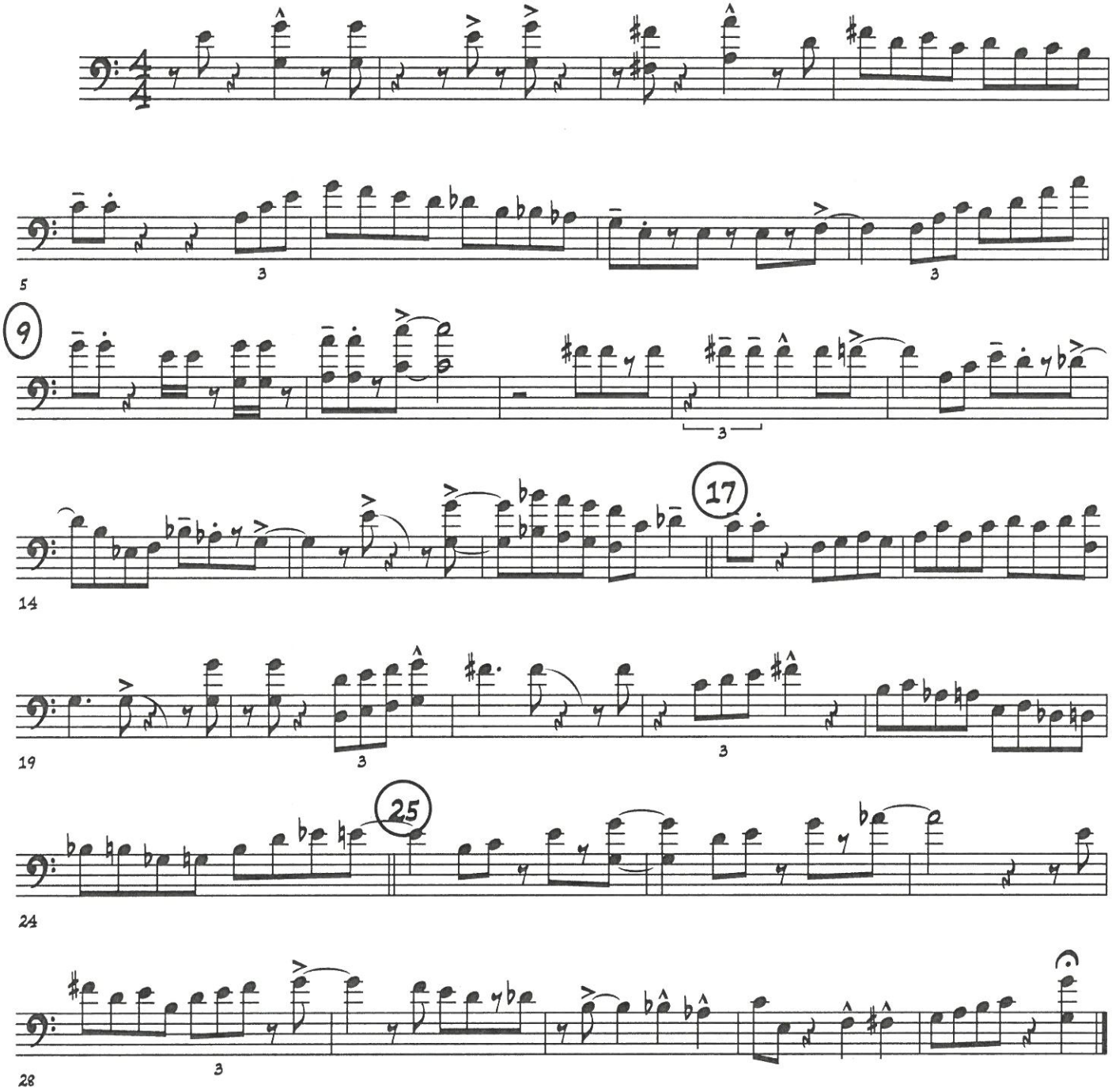
TROMBONE

MOAJE SWING ETUDE 4

(BASED ON TAKE THE A TRAIN)

MM=142

ARRANGED BY DAVE DICKEY

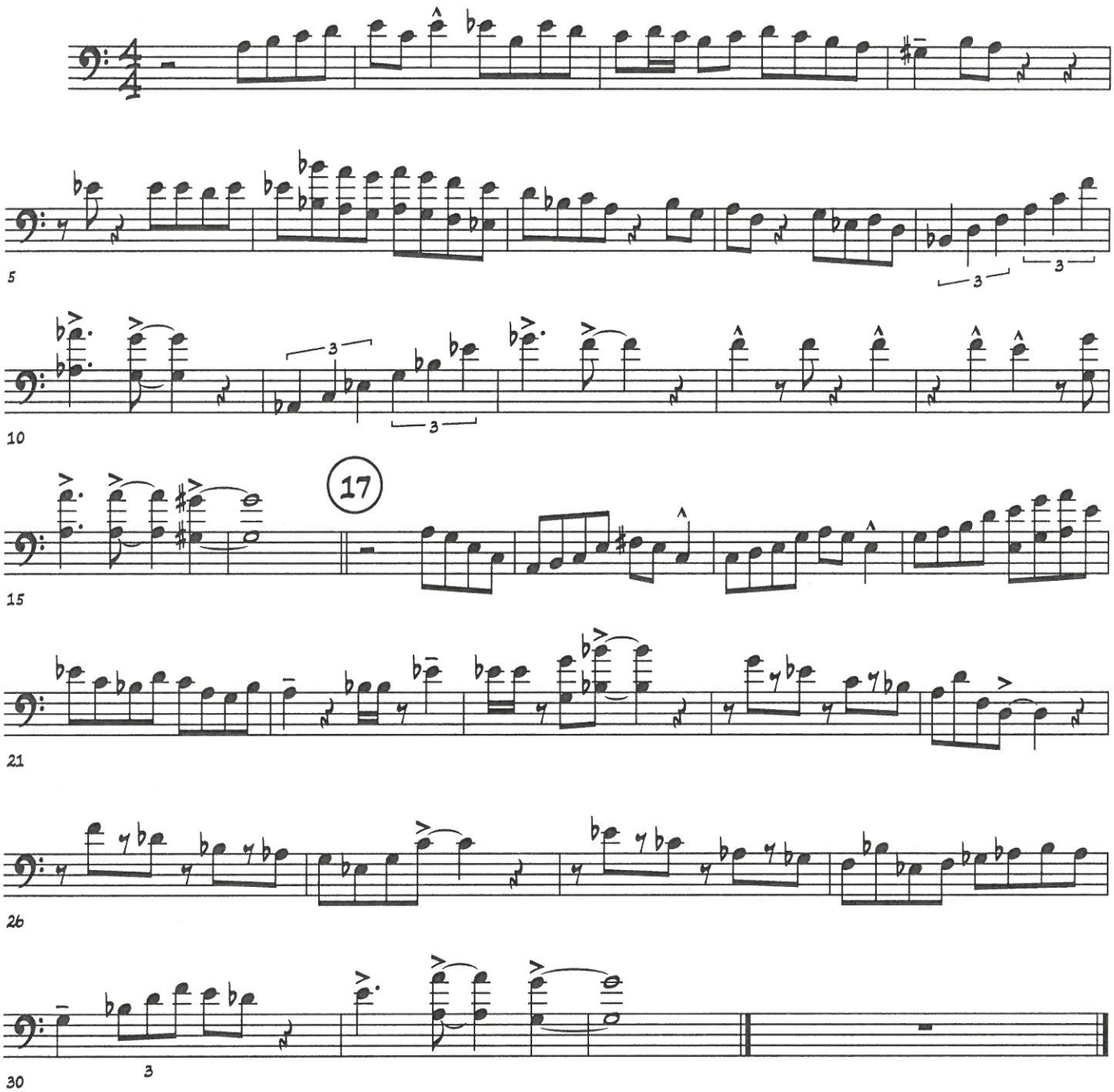


Trombone

MOAJE Latin Etude 4

(based on Recordame)

mm = 147



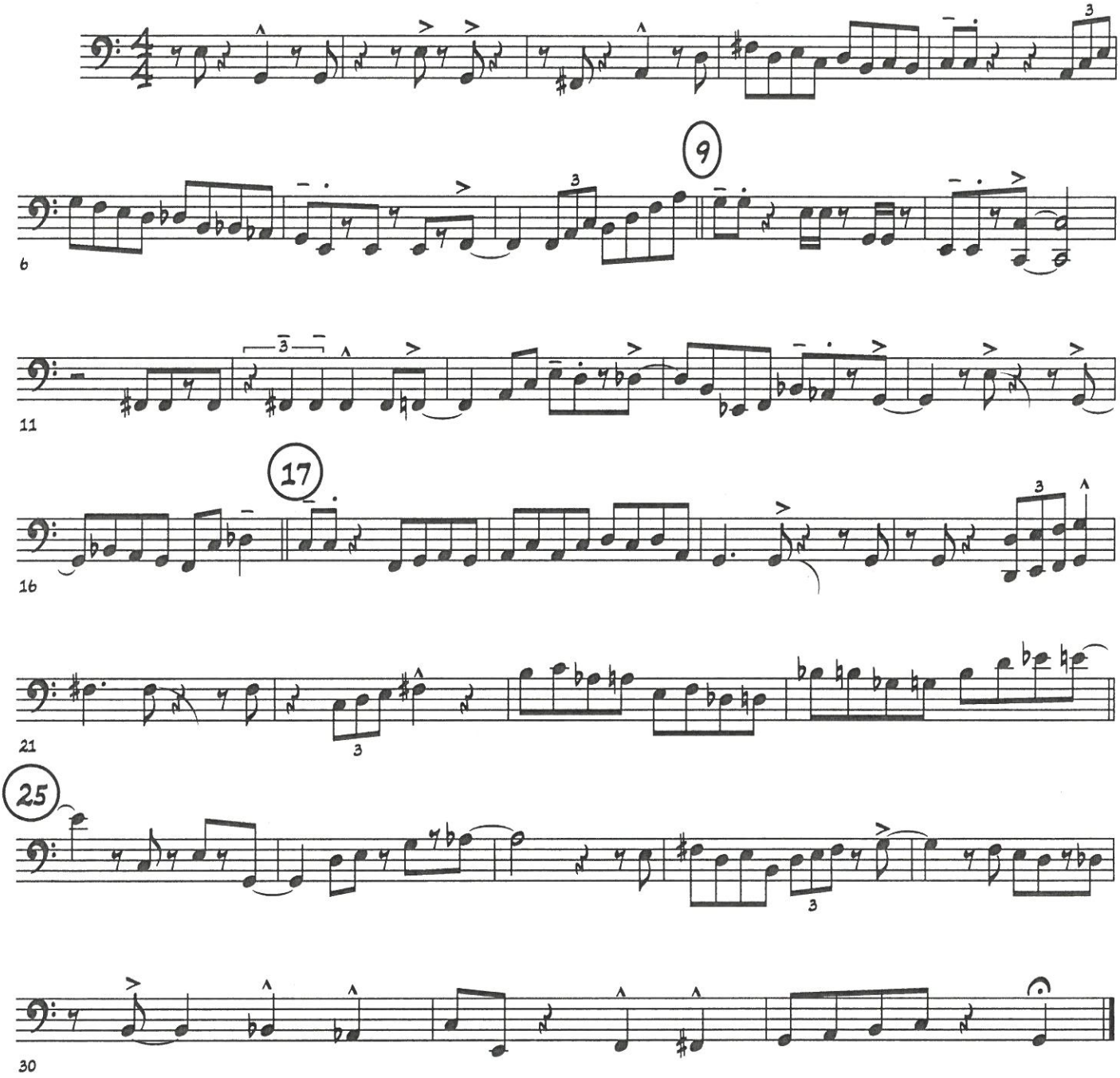
Bass Trombone

MOAJE Swing Etude 4

(based on Take the A Train)

mm=142

Arranged by Dave Dickey



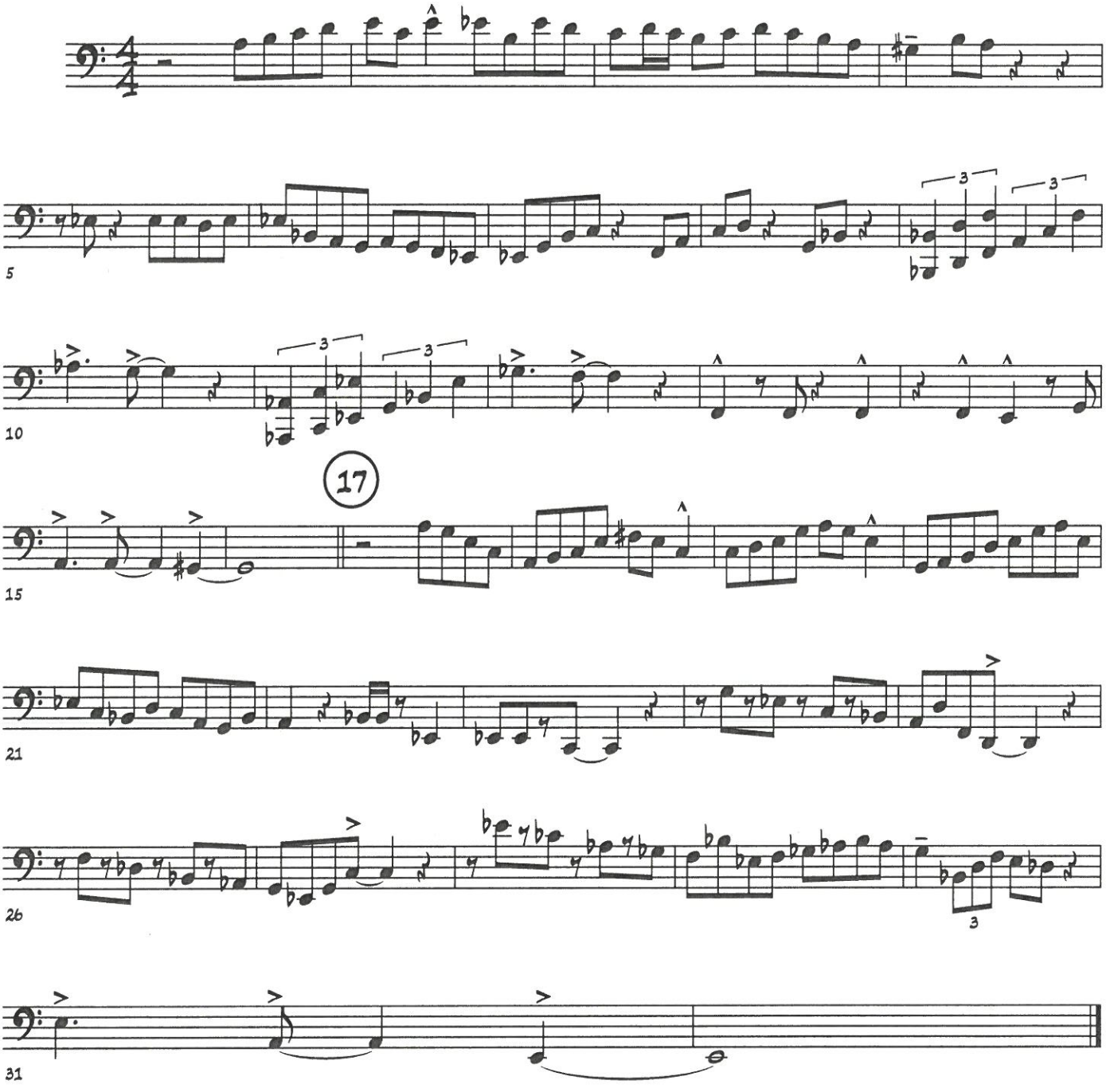
Bass Trombone

Moaje Latin Etude 4

(based on Recordame)

mm = 147

Arranged by Dave Dickey



B.C. INSTRUMENTS

HEAD

SATIN DOLL

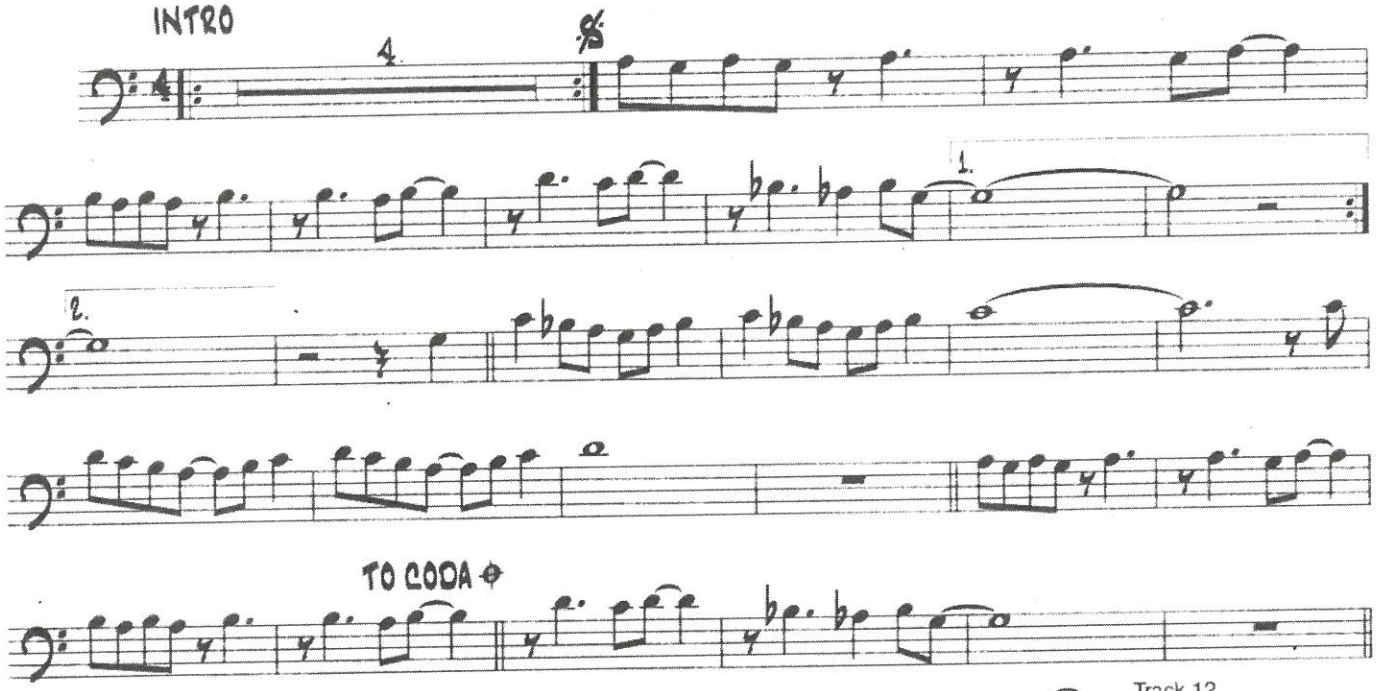
LISTEN AND ANALYZE HEAD Track 11 JAZZ DEMO

PLAY THE HEAD Track 12 PLAY ALONG

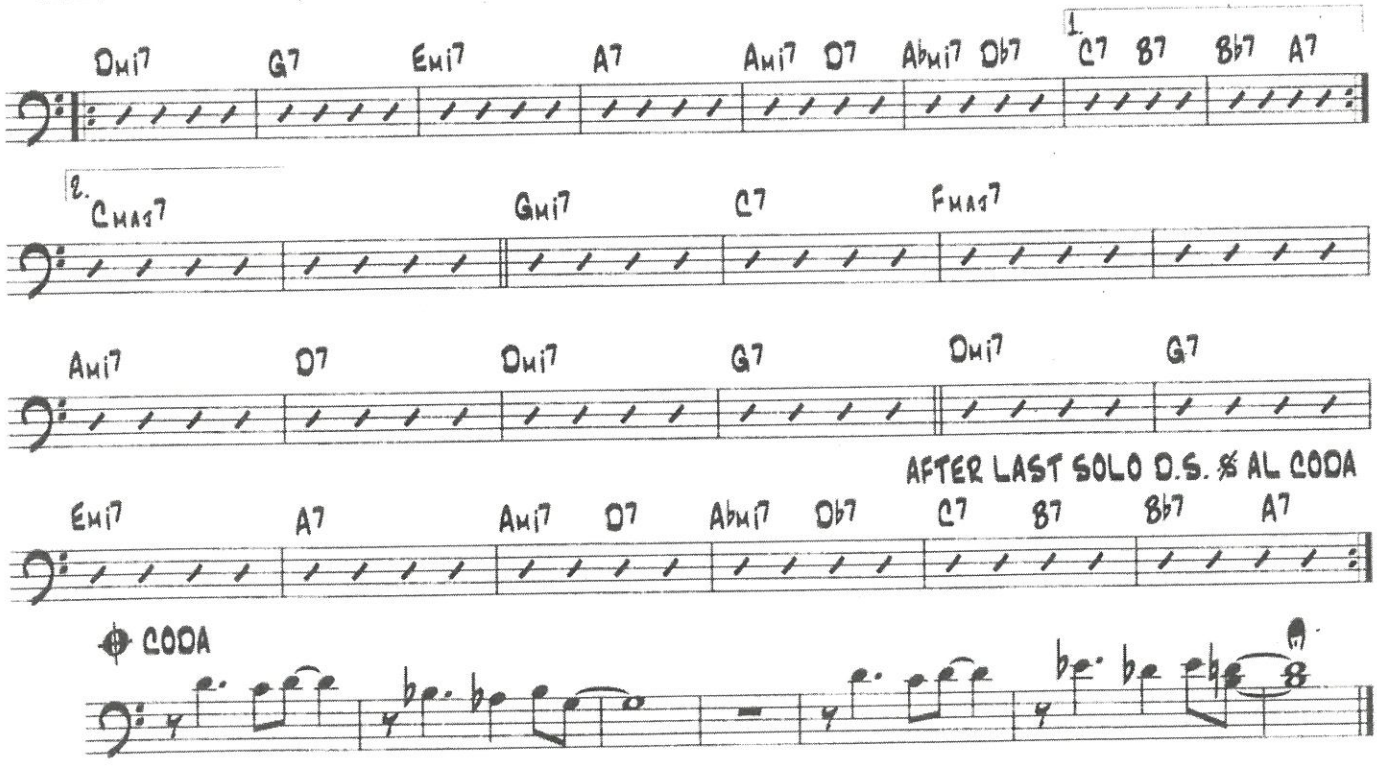
BY DUKE ELLINGTON

EASY SWING

INTRO



SOLO CHORD CHANGES - 2 CHORUSES CREATE YOUR OWN IMPROVISATION Track 12 PLAY ALONG.



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EXAMPLE IMPROVISATION

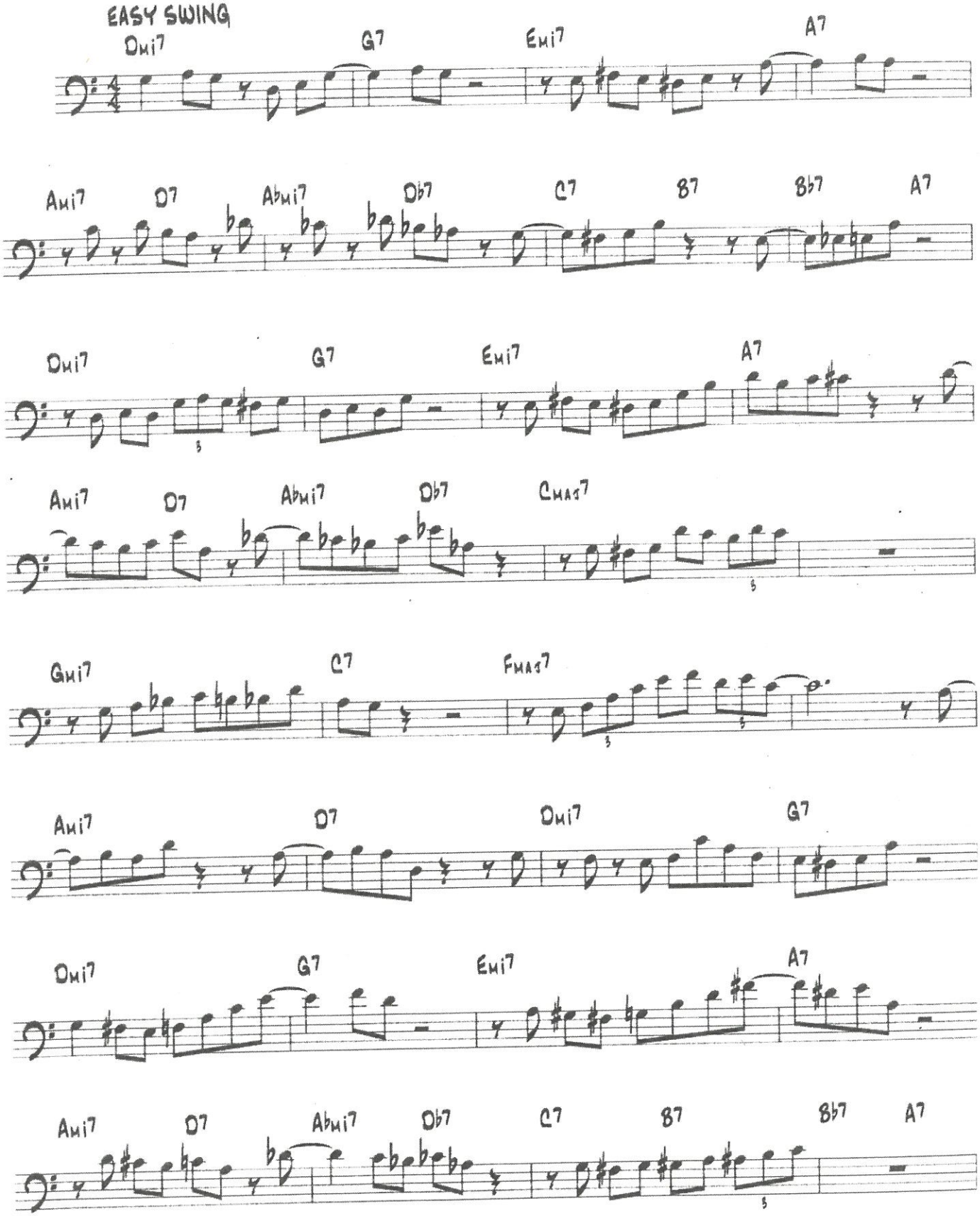
B.C. INSTRUMENTS

LISTEN AND ANALYZE

(JAZZ DEMO PLAYS 1 CHORUS)

Track 11
JAZZ DEMO

BY WILLIE THOMAS



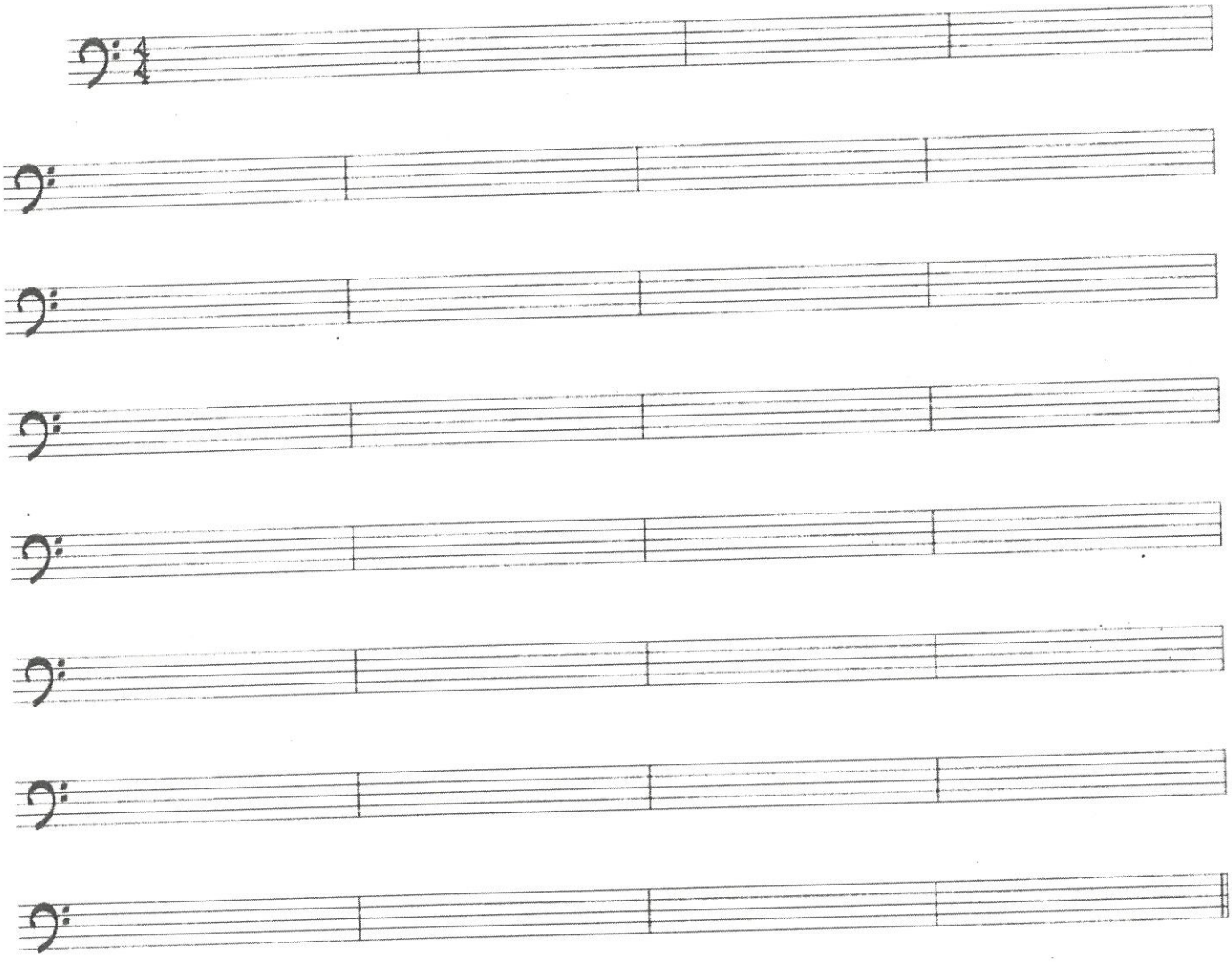
B.C. INSTRUMENTS

IMPROVISED SOLO

LISTEN, ANALYZE AND TRANSCRIBE

(JAZZ DEMO PLAYS 1 CHORUS)

Track 11
JAZZ DEMO



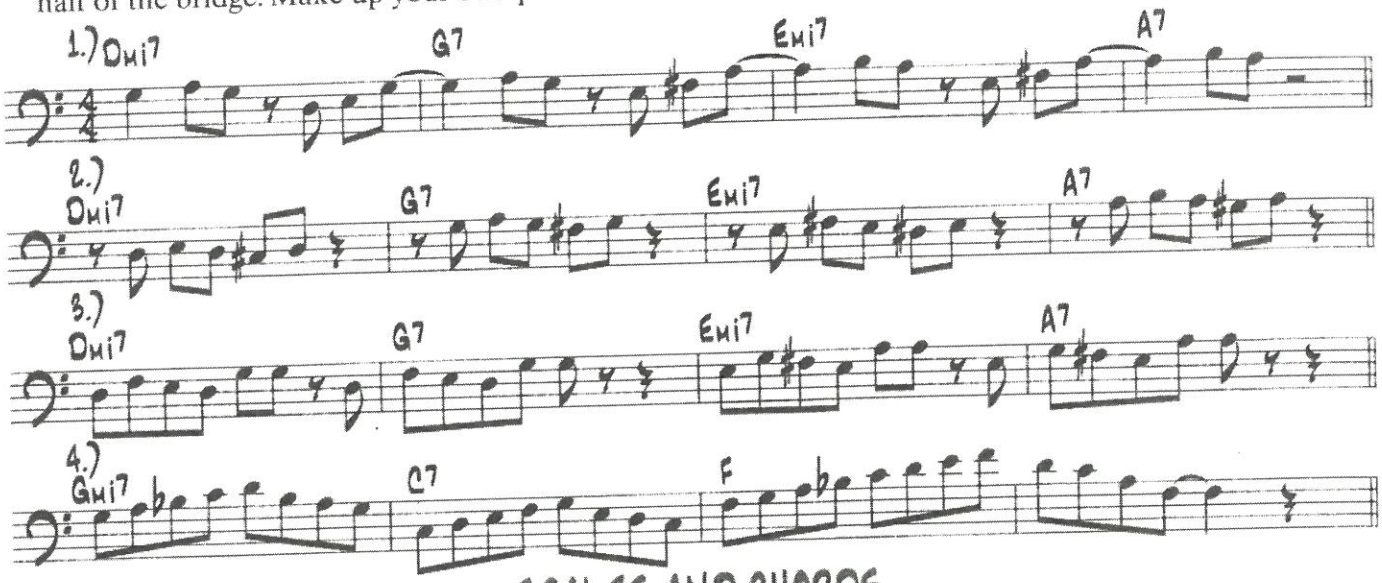
COMPOSER INSIGHT

SATIN DOLL

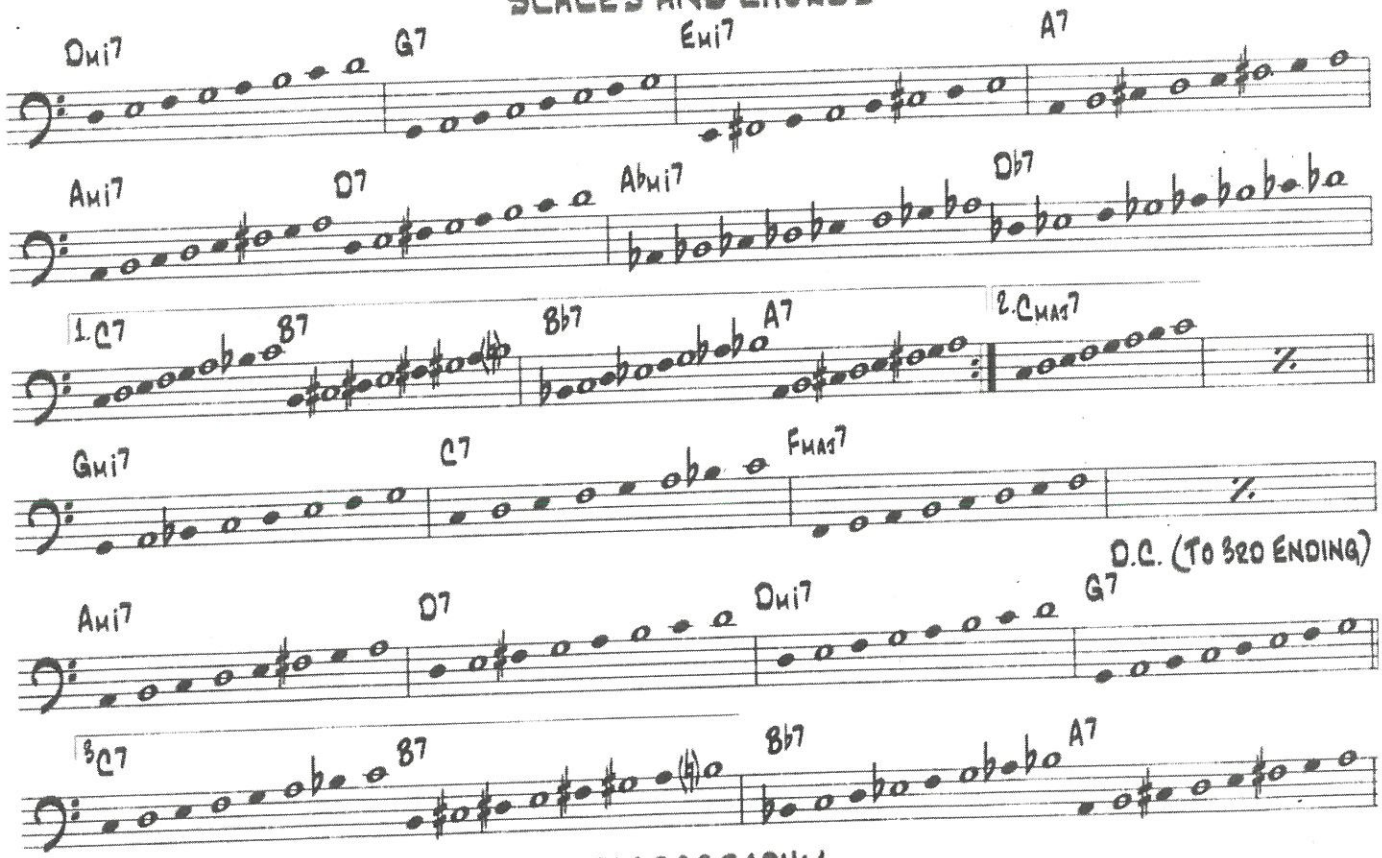
"Satin Doll" was written in an AABA 32-bar song form by one of this century's most prolific composers, Edward Kennedy "Duke" Ellington. Pianist Duke Ellington was born April 29, 1899, in Washington, D.C., and died in 1974 at the age of 75. He wrote thousands of tunes, many of which became a part of the 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.

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.



SCALES AND CHORDS

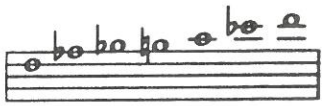


DISCOGRAPHY

SATIN DOLL

Duke Ellington - *Priceless Jazz Collection* - GRP9875
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* - GRP9548
The Best Of Duke Ellington - Capitol 7243 8 31501

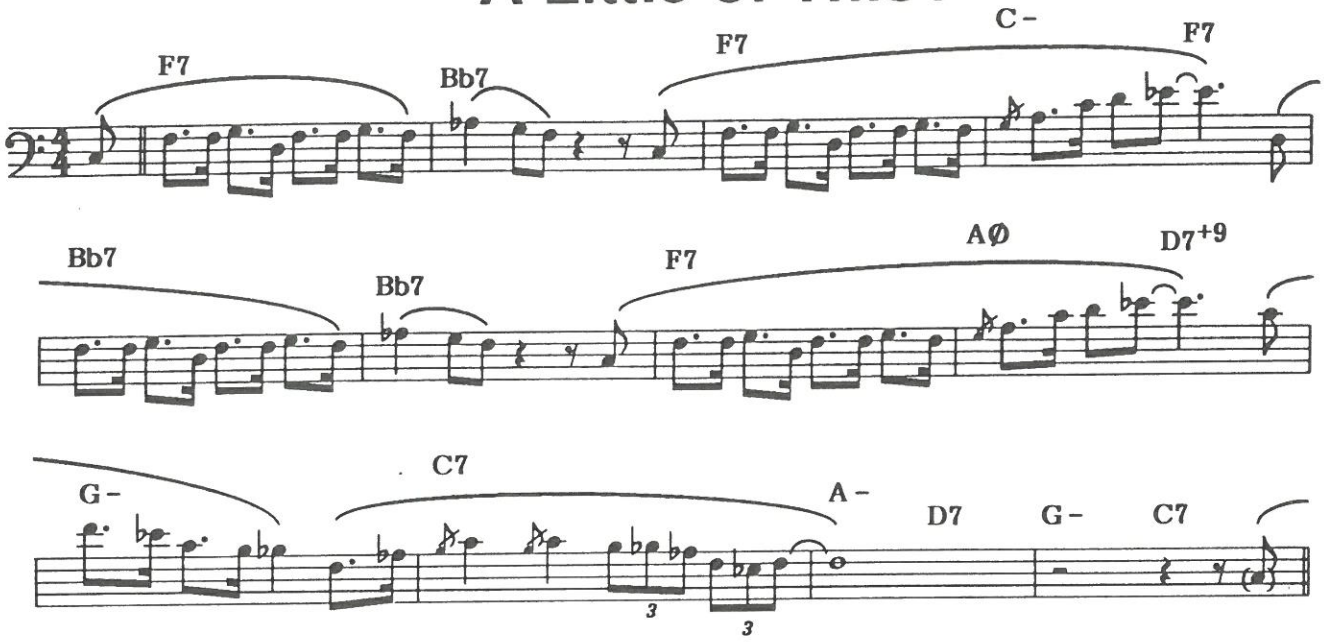
8. F BLUES



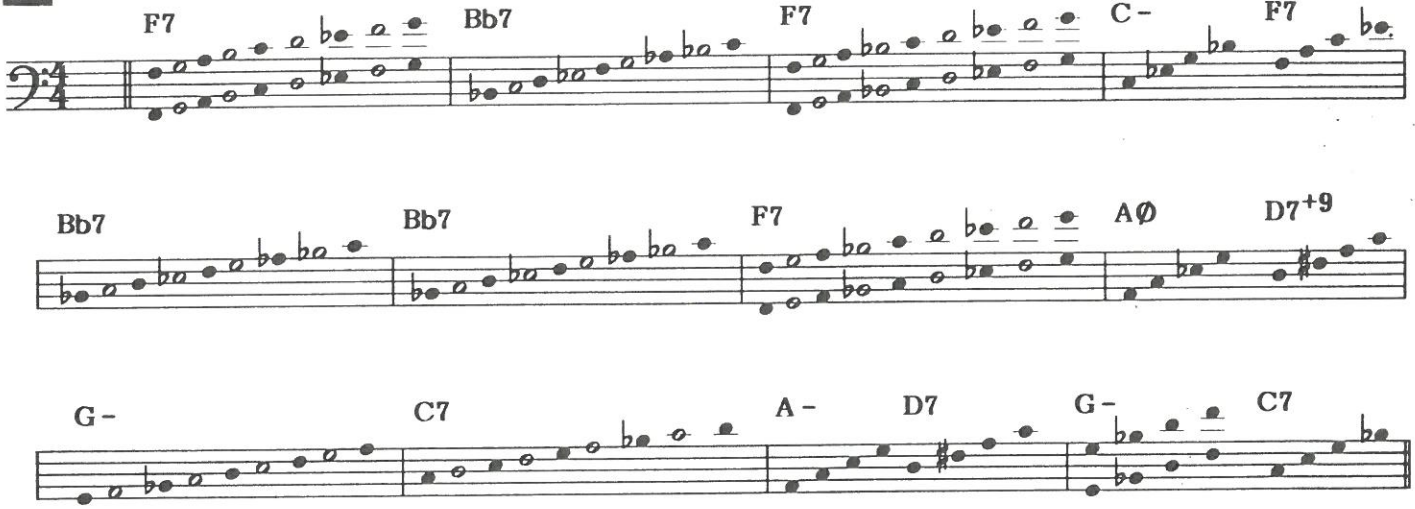
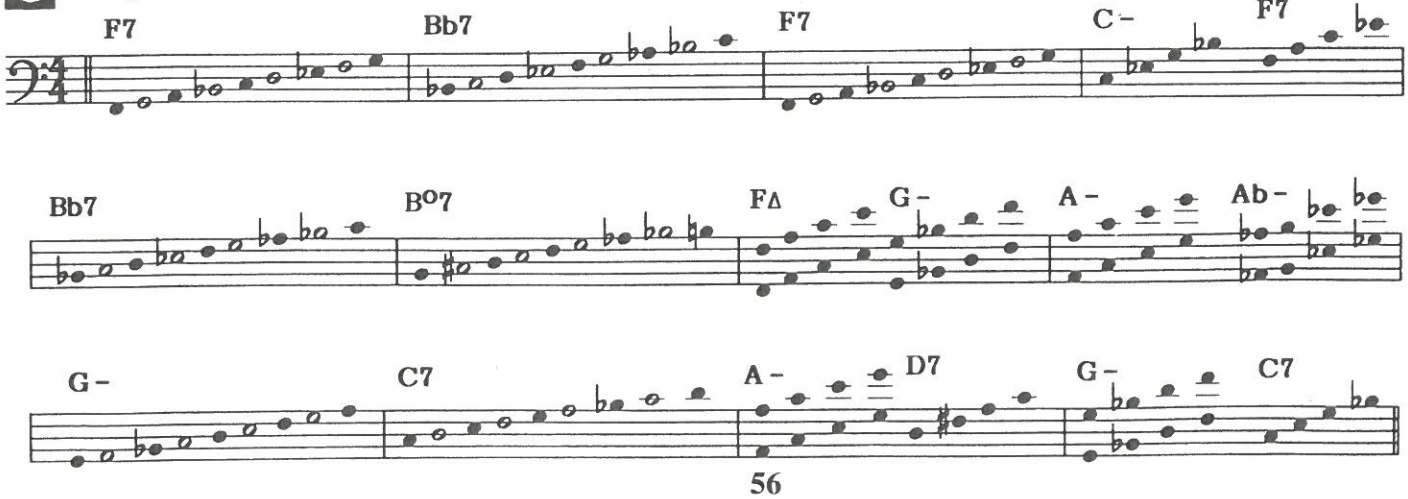
F BLUES SCALE

A Little of This?

♩ = 100



B Play 4 Choruses



C Play 4 Choruses