

TROMBONE

MOAJE SWING ETUDE 4

(BASED ON TAKE THE A TRAIN)

MM=142

ARRANGED BY DAVE DICKEY

First musical staff in bass clef, 4/4 time signature. It begins with a series of eighth notes and quarter notes, including accents and slurs. The key signature has one sharp (F#).

Second musical staff in bass clef, 4/4 time signature. It features eighth notes and quarter notes with slurs and accents. A circled measure number '5' is at the start, and a circled '3' indicates a triplet of eighth notes.

Third musical staff in bass clef, 4/4 time signature. It contains eighth notes, quarter notes, and slurs. A circled measure number '9' is at the start, and a circled '3' indicates a triplet of eighth notes.

Fourth musical staff in bass clef, 4/4 time signature. It features eighth notes, quarter notes, and slurs. A circled measure number '14' is at the start, and a circled '17' is placed above a measure. A circled '3' indicates a triplet of eighth notes.

Fifth musical staff in bass clef, 4/4 time signature. It contains eighth notes, quarter notes, and slurs. A circled measure number '19' is at the start, and a circled '3' indicates a triplet of eighth notes.

Sixth musical staff in bass clef, 4/4 time signature. It features eighth notes, quarter notes, and slurs. A circled measure number '24' is at the start, and a circled '25' is placed above a measure.

Seventh musical staff in bass clef, 4/4 time signature. It contains eighth notes, quarter notes, and slurs. A circled measure number '28' is at the start, and a circled '3' indicates a triplet of eighth notes.

TROMBONE

MOAJE LATIN ETUDE 4

(BASED ON RECORDAME)

MM = 147

5

10

15

21

26

30

3

BASS TROMBONE

MOAJE LATIN ETUDE 4

(BASED ON RECORDAME)

MM = 147

ARRANGED BY DAVE DICKEY

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-4. Includes accents and a flat sign.

Musical staff 2: Bass clef, 4/4 time signature. Measures 5-8. Includes triplets and a flat sign.

Musical staff 3: Bass clef, 4/4 time signature. Measures 9-12. Includes triplets and accents.

Musical staff 4: Bass clef, 4/4 time signature. Measures 13-16. Includes a circled measure number 17 and accents.

Musical staff 5: Bass clef, 4/4 time signature. Measures 17-20. Includes accents.

Musical staff 6: Bass clef, 4/4 time signature. Measures 21-24. Includes accents and a triplet.

Musical staff 7: Bass clef, 4/4 time signature. Measures 25-28. Includes accents.

B.C. INSTRUMENTS

SATIN DOLL

HEAD

LISTEN AND ANALYZE HEAD

Track 11
JAZZ DEMO

PLAY THE HEAD

Track 12
PLAY ALONG

BY DUKE ELLINGTON

EASY SWING
INTRO

4

TO CODA

SOLO CHORD CHANGES - 2 CHORUSES CREATE YOUR OWN IMPROVISATION

Track 12
PLAY ALONG

Dmi7 G7 Emi7 A7 Ami7 D7 Abmi7 Db7 C7 B7 Bb7 A7

2. Cmaj7 Gmi7 C7 Fmaj7

Ami7 D7 Dmi7 G7 Dmi7 G7

Emi7 A7 Ami7 D7 Abmi7 Db7 C7 B7 Bb7 A7

AFTER LAST SOLO D.S. AL CODA

CODA

© 1942 (Renewed 1970) EMI ROBBINS CATALOG INC.
All Rights Controlled by EMI ROBBINS CATALOG INC. (Publishing)
and WARNER BROS PUBLICATIONS U.S. INC. (Print)
All Rights Reserved

EXAMPLE IMPROVISATION

B.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, each with a bass clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The chords and their positions are as follows:

- Staff 1: Dmi7, G7, Emi7, A7
- Staff 2: Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7
- Staff 3: Dmi7, G7, Emi7, A7
- Staff 4: Ami7, D7, Abmi7, Db7, Cmaj7
- Staff 5: Gmi7, C7, Fmaj7
- Staff 6: Ami7, D7, Dmi7, G7
- Staff 7: Dmi7, G7, Emi7, A7
- Staff 8: Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7

IMPROVISED SOLO
LISTEN, ANALYZE AND TRANSCRIBE
 (JAZZ DEMO PLAYS 1 CHORUS)

The image shows eight horizontal musical staves, each starting with a bass clef and a 4/4 time signature. The staves are empty, providing space for the student to transcribe the improvised solo from the audio track.

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

B.C. INSTRUMENTS

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 Bb7 A7 Eb7 2. Eb7 A7

Gmi7 C7 Fmi7

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

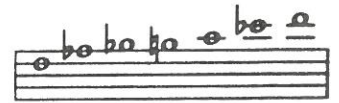
Bb7 B7 A7

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

First system: F7, Bb7, F7, C-, F7

Second system: Bb7, Bb7, F7, A∅, D7+9

Third system: G-, C7, A-, D7, G-, C7

B Play 4 Choruses

First system: F7, Bb7, F7, C-, F7

Second system: Bb7, Bb7, F7, A∅, D7+9

Third system: G-, C7, A-, D7, G-, C7

C Play 4 Choruses

First system: F7, Bb7, F7, C-, F7

Second system: Bb7, Bb7, Bb7, FΔ, G-, A-, Ab-, Bb-

Third system: G-, C7, A-, D7, G-, C7