

TENOR SAX.

MOAJE SWING ETUDE 4

(BASED ON TAKE THE A TRAIN)

COMP. AARON LEHDE

♩=142

♪ = $\overset{3}{\text{♪}}$

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a triplet of eighth notes. Dynamics include 'f' and a triplet '3'.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. Dynamics include 'mf' and a crescendo hairpin.

9

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. A circled '9' is at the beginning.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. A circled '13' is at the beginning.

17

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. Dynamics include 'mf', 'f', and 'ff'. A circled '17' is at the beginning.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. A circled '21' is at the beginning.

25

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. Dynamics include 'f'. A circled '25' is at the beginning.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with various rhythmic patterns. Dynamics include 'f'. A circled '29' is at the beginning.

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TENOR SAX.

MOAJE LATIN ETUDE 4

(BASED ON RECORDAME)

COMP. AARON LEHDE

♩=147

STRAIGHT ♩'s

mf

5 *f*

9 *f*

13 *f*

17 *mf* *f*

21

25 *mp* *mf*

29 *f*

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B_b

8. G BLUES



G BLUES SCALE

A MELODY

A Little of This?

♩ = 100

Musical notation for section A, featuring a melody line with various chords and a triplet.

Chords: G7, C7, G7, D-, G7, C7, G7, BØ, E7+9, A-, D7, B-, E7, A-, D7.

Triplet: 3

B Play 4 Choruses

Musical notation for section B, featuring a melody line with various chords.

Chords: G7, C7, G7, D-, G7, C7, C7, G7, BØ, E7+9, A-, D7, B-, E7, A-, D7.

C Play 4 Choruses

Musical notation for section C, featuring a melody line with various chords.

Chords: G7, C7, G7, D-, G7, C7, C#°7, GΔ, A-, B-, Bb-, A-, D7, B-, E7, A-, D7.

8b INSTRUMENTS

SATIN DOLL

HEAD

LISTEN AND ANALYZE HEAD

Track 11
JAZZ DEMO

EASY SWING
INTRO

PLAY THE HEAD

Track 12
PLAY ALONG

BY DUKE ELLINGTON

4

1.

2.

TO CODA

SOLO CHORD CHANGES - 2 CHORUSES
CREATE YOUR OWN IMPROVISATION

Track 12
PLAY ALONG

1.

Emi7 A7 F#mi7 B7 Bmi7 E7 Bbmi7 Eb7 D7 C#7 C7 B7

2.

Dmas7 Ami7 D7 Gmas7

Bmi7 E7 Emi7 A7 Emi7 A7

AFTER LAST SOLO D.S. AL CODA

F#mi7 B7 Bmi7 E7 Bbmi7 Eb7 D7 C#7 C7 B7

CODA

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EASY SWING

Handwritten musical notation for a Bb instrument, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation consists of ten staves of music. Above the notes, various chords are written in a handwritten style: Emi7, A7, F#mi7, B7, Bmi7, E7, Bbmi7, Eb7, D7, C#7, C7, B7, Emi7, A7, F#mi7, B7, Bmi7, E7, Bbmi7, Eb7, Dmaj7, Ami7, D7, Gmaj7, Bmi7, E7, Emi7, A7, Emi7, A7, F#mi7, B7, Bmi7, E7, Bbmi7, Eb7, D7, C#7, C7, B7.

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

Eight blank musical staves, each beginning with a treble clef and a key signature of one flat (B♭). The staves are arranged vertically and are intended for transcribing an improvised solo.

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 #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.) Emi7 A7 F#mi7 B7

2.) Emi7 A7 F#mi7 B7

3.) Emi7 A7 F#mi7 B7

4.) Ami7 D7 G B7

SCALES AND CHORDS

Emi7 A7 F#mi7 B7

Bmi7 E7 Bbmi7 Eb7

1. D7 C#7 C7 B7 2. D#m7b9

Ami7 D7 G#m7b9

Bmi7 E7 Emi7 A7 D.C. (TO 3RD ENDING)

3. D7 C#7 C7 B7

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