

TRUMPET ETUDE ON TAKE THE "A" TRAIN

LEAD TRUMPET

(MISSOURI ASSOCIATION FOR JAZZ EDUCATION SET IV)

KEITH MOYER

The musical score is written for Lead Trumpet in the key of D major (two sharps). It consists of ten staves of music. The first staff begins with a D6 chord and a mezzo-forte (mf) dynamic. It features eighth-note patterns with triplets and a forte (f) dynamic. The second staff continues with E-7 and A7 chords, including a triplet and a -4 fingering. The third staff is a whole rest with a D6 chord. The fourth staff, starting at measure 11, features an E7(#11) chord and a tremolo effect. The fifth staff includes E-7, A7, D6, -4, A-7, and D7 chords. The sixth staff has a GΔ7 chord. The seventh staff starts with an E7 chord and a forte (f) dynamic, followed by a piano (p) dynamic and a triplet. The eighth staff includes D6 and E7(#11) chords with 'BEND' markings. The final staff concludes with E-7, A7, and D6 chords, including 'BEND' markings and a final chord with a fermata.

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SECTION TRUMPET

KEITH MOYER

D6 E7(#11) -4
mf f

E-7 A7 D6 E-7 A7

D6
p

11 E7(#11)

E-7 A7 D6 -4 A-7 D7
mf

G#7

E7 E-7 A7
f p f

D6 E7(#11)
BEND BEND

E-7 A7 D6

JAZZ TRUMPET ETUDE ON RECORDAME

(MISSOURI ASSOCIATION FOR JAZZ EDUCATION SET IV)

KEITH MOYER

B-7
mp

D-7 D-7 G7

CΔ7 -4 C-7 F7 BbΔ7 Bb-7 Eb7
p f

AbΔ7 A-7 D7 GΔ7 F#7(#9)
f

B-7
p

D-7 D-7 G7 -4
f

CΔ7 C-7 F7 BbΔ7
mp

28 Bb-7 Eb9 AbΔ7 A-7 D7 GΔ7 F#7(#9)

SECTION TRUMPET

JAZZ TRUMPET ETUDE ON RECORDAME

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KEITH MOYER

B-7
mp

D-7 D-7 G7

CΔ7 -4 C-7 F7 BbΔ7 Bb-7 Eb7
p (OPT. 8vb) f

AbΔ7 A-7 D7 GΔ7 F#7(#9)

B-7
p

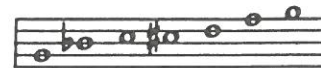
D-7 D-7 G7
f f

CΔ7 C-7 F7 BbΔ7 Bb-7 Eb7
p

AbΔ7 A-7 D7 GΔ7 F#7(#9)
f

B_b

8. G BLUES



G BLUES SCALE

A MELODY

A Little of This?

♩ = 100

Musical notation for the melody section, consisting of three staves. Chords are indicated above the notes:

- Staff 1: G7, C7, G7, D-, G7
- Staff 2: C7, C7, G7, B \emptyset , E7+9
- Staff 3: A-, D7, B-, E7, A-, D7

There are triplets (marked with '3') in the third staff.

B Play 4 Choruses

Musical notation for section B, consisting of three staves. Chords are indicated above the notes:

- Staff 1: G7, C7, G7, D-, G7
- Staff 2: C7, C7, G7, B \emptyset , E7+9
- Staff 3: A-, D7, B-, E7, A-, D7

C Play 4 Choruses

Musical notation for section C, consisting of three staves. Chords are indicated above the notes:

- Staff 1: G7, C7, G7, D-, G7
- Staff 2: C7, C \sharp 07, G Δ , A-, B-, B \flat -
- Staff 3: A-, D7, B-, E7, A-, D7

8b INSTRUMENTS

SATIN DOLL

HEAD

LISTEN AND ANALYZE HEAD

Track 11
JAZZ DEMO

EASY SWING

PLAY THE HEAD

Track 12
PLAY ALONG

BY DUKE ELLINGTON

INTRO

4

TO CODA

SOLO CHORD CHANGES - 2 CHORUSES
CREATE YOUR OWN IMPROVISATION

Track 12
PLAY ALONG

AFTER LAST SOLO D.S. AL CODA

CODA



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 eight 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. The notation includes eighth and quarter notes, rests, and some triplets. The piece concludes with a double bar line.

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.

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* - 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