

GUITAR/Vibes

MOAJE SWING ETUDE 3

COMP. ERIC WARREN

(BASED ON HAVE YOU MISS JONES)

♩=150



9 **FMAJ⁷** **AMIN⁷** **D^{7(b9)}** **GMIN⁷** **C⁷**

AMIN **DMIN** **CMIN⁷** **F⁷**

17 **B^bMAJ⁷** **A^bMIN⁷** **D^{b7}** **G^bMAJ⁷** **EMIN⁷** **A⁷**

DMAJ⁷ **A^bMIN⁷** **D^{b7}** **G^bMAJ⁷** **GMIN⁷** **C⁷**

25 **FMAJ⁷** **AMIN⁷** **D^{7(b9)}** **GMIN⁷** **C⁷**

AMIN⁹ **D7+5** **GMIN⁷** **C7+5** **FMAJ⁷**

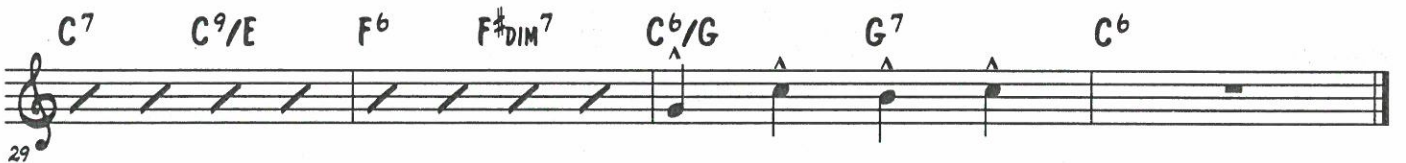
GUITAR

MOAJE LATIN ETUDE 3

COMP. ERIC WARREN

(BASED ON ST. THOMAS)

LATIN ♩=190

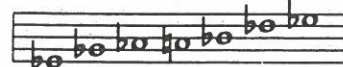


29



6. Eb BLUES

Eb BLUES SCALE



A MELODY

Dr. Jay

♩ = 120

Melody notation for Dr. Jay in 4/4 time. The piece consists of three staves of music. The first staff contains measures 1-4 with chords Eb7, Ab7, Eb7, Bb-, and Eb7. The second staff contains measures 5-8 with chords Ab7, Ab7, Eb7, GØ, and C7+9. The third staff contains measures 9-12 with chords F-, Bb7, G-, C7, F-, and Bb7. The melody features eighth and sixteenth notes, often beamed together, with some triplets and accents.

B Play 4 Choruses

Four choruses of the Eb Blues scale in 4/4 time. Each chorus consists of four measures. The first chorus has chords Eb7, Ab7, Eb7, Bb-, and Eb7. The second chorus has chords Ab7, Ab7, Eb7, GØ, and C7+9. The third chorus has chords F-, Bb7, G-, C7, F-, and Bb7. The fourth chorus has chords Ab7, AØ, EbΔ, F-, G-, and F#-. The notation shows the scale notes with chord changes above the staff.

C Play 5 Choruses

Five choruses of the Eb Blues scale in 4/4 time. Each chorus consists of four measures. The first chorus has chords Eb7, Ab7, Eb7, Bb-, and Eb7. The second chorus has chords Ab7, AØ, EbΔ, F-, G-, and F#-. The third chorus has chords F-, Bb7, G-, C7, F-, and Bb7. The fourth chorus has chords Ab7, AØ, EbΔ, F-, G-, and F#-. The notation shows the scale notes with chord changes above the staff.

I GOT RHYTHM

C INSTRUMENTS
HEAD

LISTEN AND ANALYZE HEAD

Track 15
JAZZ DEMO

PLAY THE HEAD

Track 16
PLAY ALONG

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MEDIUM UP-TEMPO SWING

Musical notation for the head of the piece, including first and second endings. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff is the main melody. The second staff has a first ending (1.) and a second ending (2.). The third staff is a bass line. The fourth staff is a bass line. The fifth staff is a bass line. The notation ends with a double bar line and a repeat sign.

TO CODA ♪

SOLO CHORD CHANGES - 2 CHORUSES CREATE YOUR OWN IMPROVISATION

Track 16
PLAY ALONG

Musical notation for solo chord changes, showing two choruses of chords. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of chords. The first staff shows the first chorus of chords: Bb, Cmi7 F7, Bb, Cmi7 F7, Bb7, Eb7 Ab7, Bb, Cmi7 F7. The second staff shows the second chorus of chords: Bb, D7, G7. The third staff shows the third chorus of chords: C7, F7, Bb, Cmi7 F7. The notation ends with a double bar line and a repeat sign.

AFTER LAST SOLO D.C. AL CODA

Musical notation for the final chorus of chords. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of one staff of chords: Bb, Cmi7 F7, Bb7, Eb7 Ab7, Bb, Cmi7 F7. The notation ends with a double bar line and a repeat sign.

♪ CODA

Musical notation for the coda. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of one staff of music. The notation ends with a double bar line and a repeat sign.