

PIANO

MOAJE SWING ETUDE 4

COMP. ERIC WARREN

♩ = 142



PIANO

PNO.

9 C⁶ D 7(#11)

PNO.

D MIN⁷ G⁷ C G MIN⁷ C⁷

PNO.

MOAJE SWING ETUDE 4

17 FMAJ⁷

PNO.

D⁹

D MIN⁹

G^{7(b9)}

PNO.

21

25 C^b

D^{7(#11)}

PNO.

D MIN⁷

G⁷

PNO.

29

PIANO

MOAJE LATIN ETUDE 4

COMP. ERIC WARREN

♩=147

(BASED ON RECORDAME)

STRAIGHT ♩'s

PIANO

Musical notation for the first system of the piano part, measures 1-5. The treble clef contains chords and single notes, while the bass clef has rests.

PNO.

Musical notation for the second system of the piano part, measures 6-9. The treble clef contains chords and single notes, while the bass clef has rests.

PNO.

Musical notation for the third system of the piano part, measures 10-13. The treble clef contains chords and single notes, while the bass clef has chords and single notes.

PNO.

Musical notation for the fourth system of the piano part, measures 14-17. The treble clef contains chords and single notes, while the bass clef has chords and single notes.

COPYRIGHT

MOAJE LATIN ETUDE 4

2
17 A MIN⁷

PNO.

Four measures of piano accompaniment, each containing diagonal lines in both the treble and bass staves, indicating a placeholder or a specific rhythmic pattern.

PNO.

C MIN⁷ C MIN⁷ F⁷

Four measures of piano accompaniment, each containing diagonal lines in both the treble and bass staves. Chord markings C MIN⁷ and F⁷ are placed above the staves.

PNO.

B^b MAJ⁷ B^b MIN⁷ E^b7 A^b MAJ⁷ A^b MIN⁷ D^b7

Four measures of piano accompaniment, each containing diagonal lines in both the treble and bass staves. Chord markings B^b MAJ⁷, B^b MIN⁷, E^b7, A^b MAJ⁷, A^b MIN⁷, and D^b7 are placed above the staves.

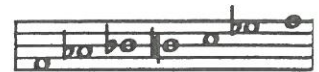
PNO.

G^b MAJ⁷

Four measures of piano accompaniment with actual musical notation. The first measure (29) has a treble clef and a bass clef, with a G^b MAJ⁷ chord marking above the treble staff. The subsequent measures (30-32) show a melodic line in the treble staff and a bass line in the bass staff, with various chords and notes.



8. F BLUES



F BLUES SCALE

A MELODY

A Little of This?

♩ = 100

Musical notation for section A, showing three staves of a melody with various chords and triplets.

Chords: F7, Bb7, F7, C-, F7, Bb7, Bb7, F7, A∅, D7+9, G-, C7, A-, D7, G-, C7.

Triplets: 3, 3.

B Play 4 Choruses

Musical notation for section B, showing three staves of a blues progression with various chords.

Chords: F7, Bb7, F7, C-, F7, Bb7, Bb7, F7, A∅, D7+9, G-, C7, A-, D7, G-, C7.

C Play 4 Choruses

Musical notation for section C, showing three staves of a blues progression with various chords.

Chords: F7, Bb7, F7, C-, F7, Bb7, Bb7, B^o7, FΔ, G-, A-, Ab-, G-, C7, A-, D7, G-, C7.

PIANO

SATIN DOLL

LISTEN AND ANALYZE HEAD

Track 11
JAZZ DEMO

PLAY THE HEAD

Track 12
PLAY ALONG

By DUKE ELLINGTON

EASY SWING
INTRO

© 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

GMi7 C7 F#m7

Ami7 D7 Dmi7 G7

TO CODA ☐

Dmi7 G7 Dmi7^{8va} G7 Emi7 A7^{8va} Emi7 A7

Ami7 D7 Abmi7 Db7 C7 B7 Bb7 A7

SUGGESTED RHYTHMS FOR COMPING

PATTERN A.)

PATTERN B.)

PATTERN C.)



SOLO SECTION - 2 CHORUSES

SUGGESTED VOICINGS FOR COMPING

Track 12
PLAY ALONG

Chorus 1 Chords: Dmi7, G7, Emi7, A7, Ami7, D7

Chorus 2 Chords: Abmi7, Db7, C7, B7, Bb7, A7, Cma7

Chorus 3 Chords: Gmi7, C7, Fma7

Chorus 4 Chords: Ami7, D7, Dmi7, G7

Dmi7 G7 Emi7 A7

AFTER LAST SOLO
D.S. & AL CODA

Ami7 D7 Abmi7 Db7 C7 B7 Bb7 A7

♪ CODA
 Ami7 D7 Abmi7 Db7 C7 B7

Bb7 A7 Ami7 D7 Abmi7 Db7 C6

C INSTRUMENTS

EXAMPLE IMPROVISATION

LISTEN AND ANALYZE
(JAZZ DEMO PLAYS 1 CHORUS)



Track 11
JAZZ DEMO

By WILLIE THOMAS

EASY SWING

The musical score consists of eight staves of music in 4/4 time, written in treble clef. The key signature has one flat (Bb). The chords and markings 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 (with a triplet '3' over the first three notes)
- Staff 4: Ami7, D7, Abmi7, Db7, Cmaj7
- Staff 5: Gmi7, C7, Fmaj7 (with a triplet '3' over the last three notes)
- Staff 6: Ami7, D7, Dmi7, G7
- Staff 7: Dmi7, G7, Emi7, A7
- Staff 8: Ami7, D7, Abmi7, Db7, C7, B7, Bb7, A7 (with a triplet '3' over the last three notes)

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.

C INSTRUMENTS

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.

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 B7 Bb7 A7 2. Cmaj7

Gmi7 C7 Fmaj7

Ami7 D7 Dmi7 G7 D.C. (TO 2ND ENDING)

3. C7 B7 Bb7 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