Piano

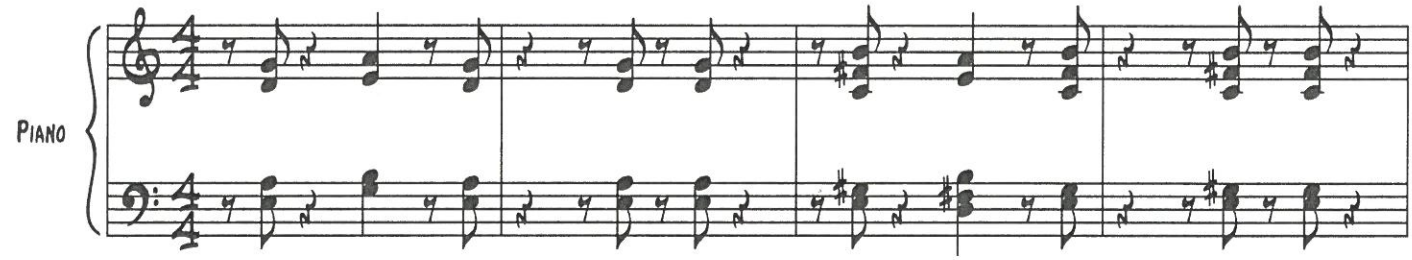
MOAJE Swing Etude 4

(based on Take the A Train)

Comp. Eric Warren

♩=142

Piano



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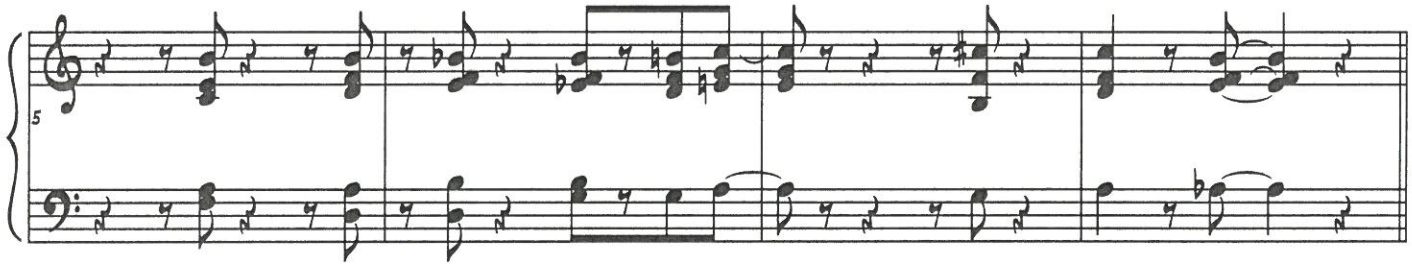

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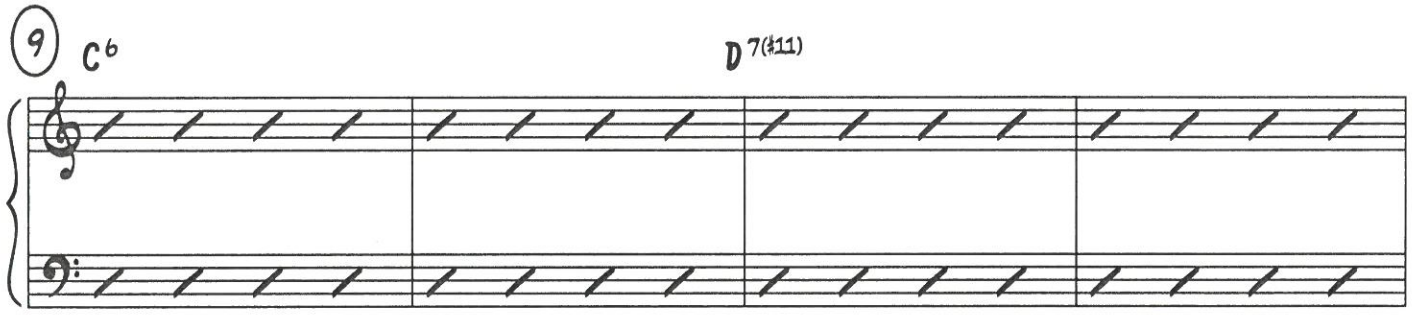

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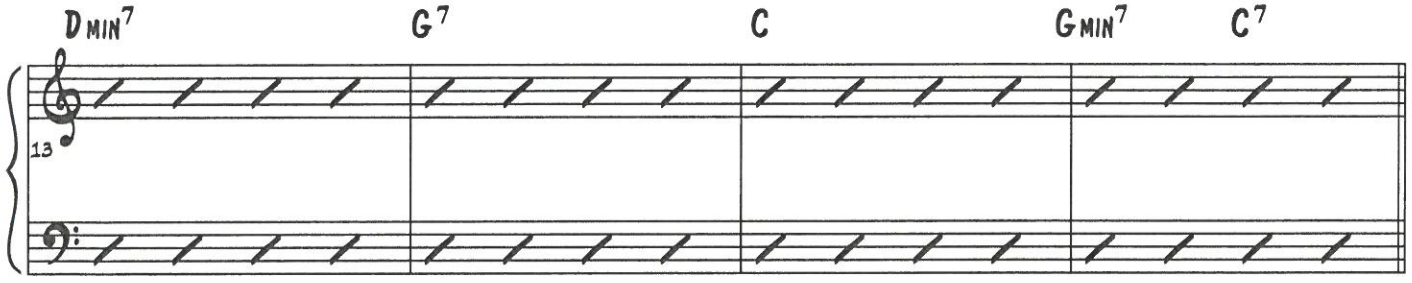

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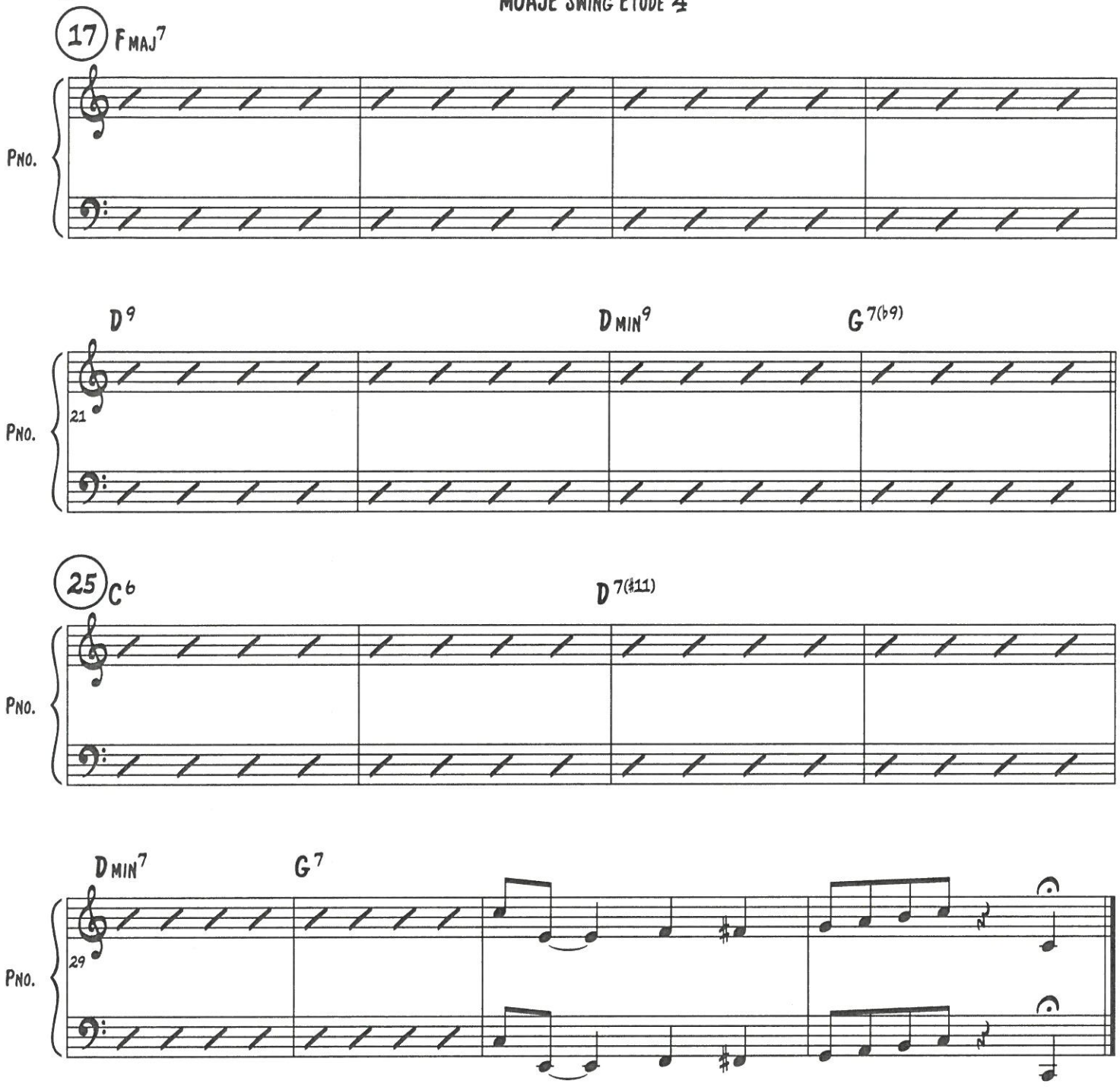
MOAJE SWING ETUDE 4



Piano

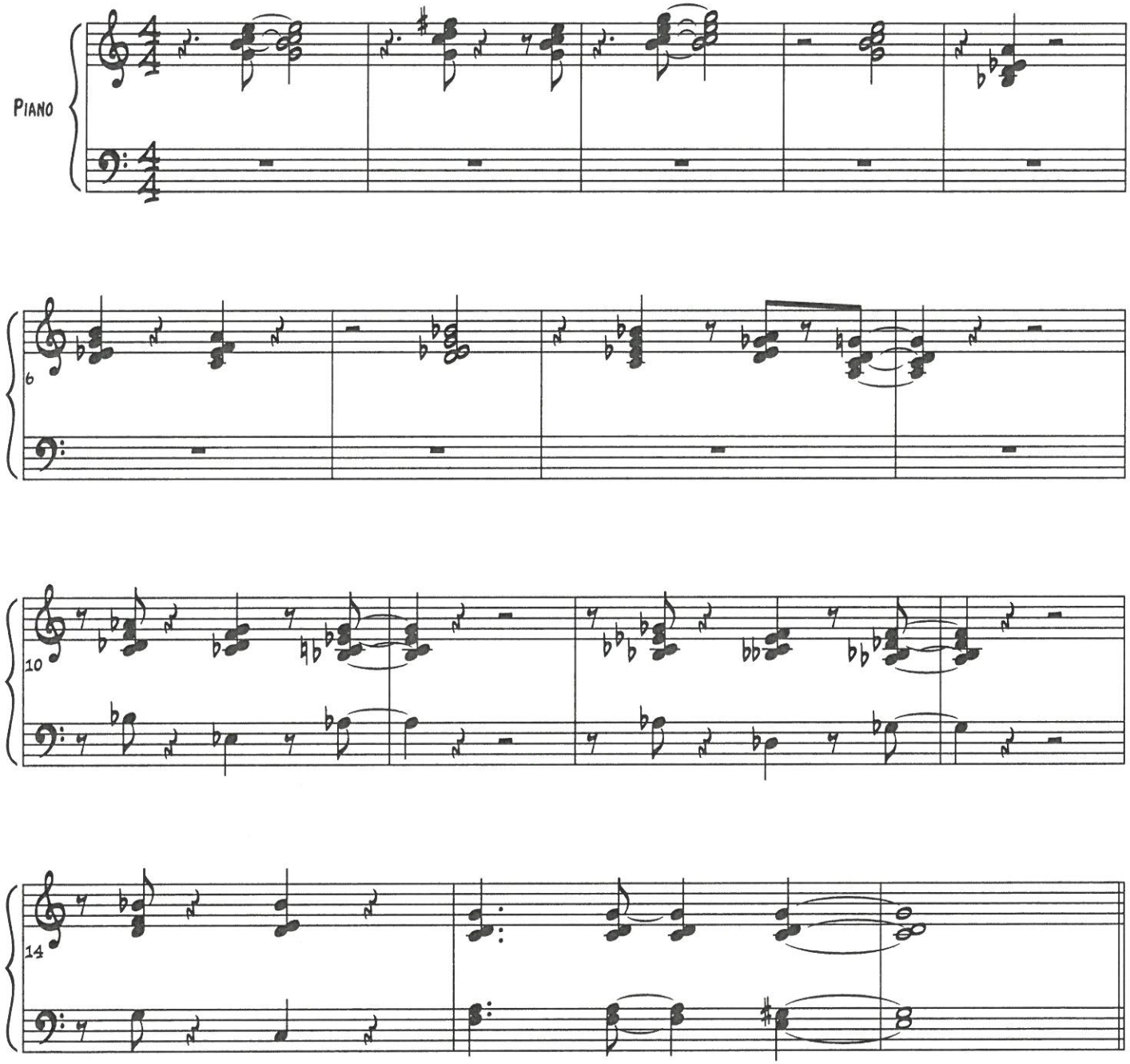
MOAJE Latin Etude 4

(based on Recordame)

Comp. Eric Warren

♩=147

Straight ♪'s



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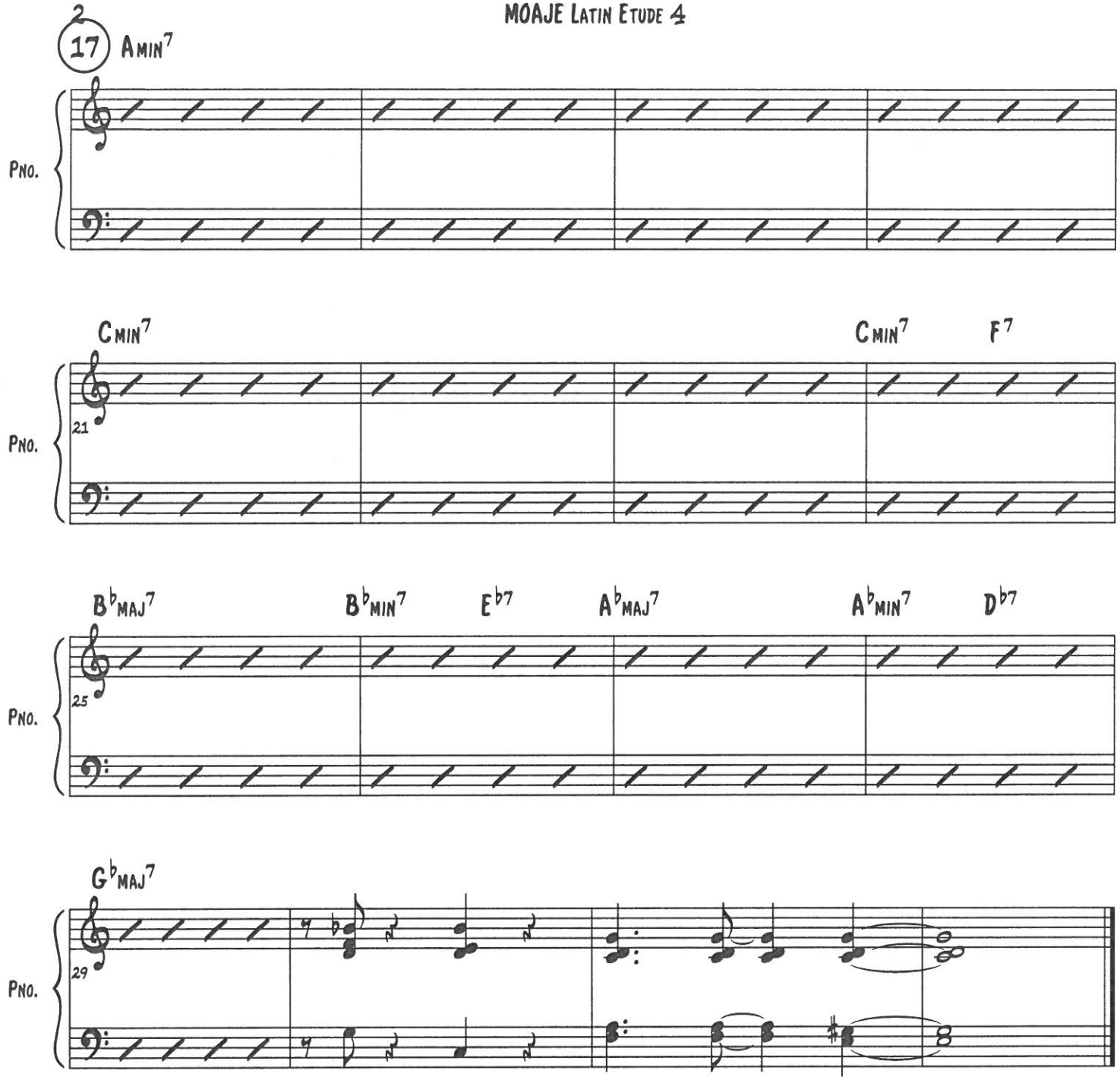
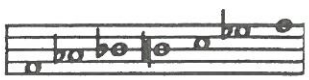
MOAJE Latin Etude 4



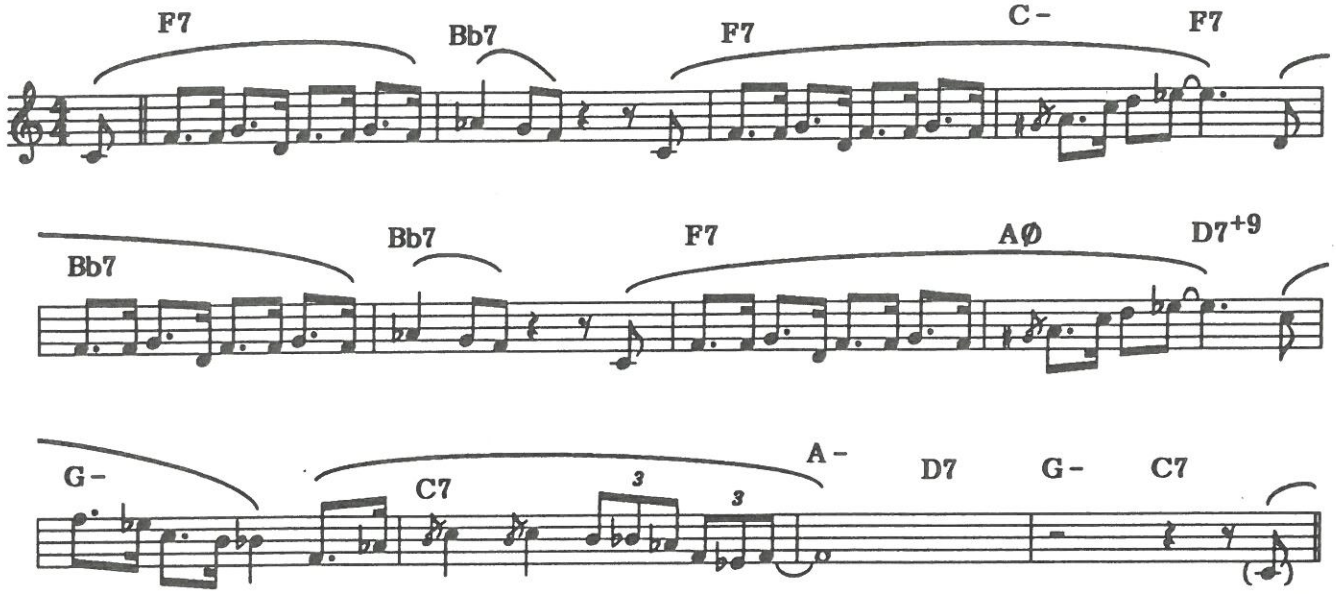
8. F BLUES


F BLUES SCALE

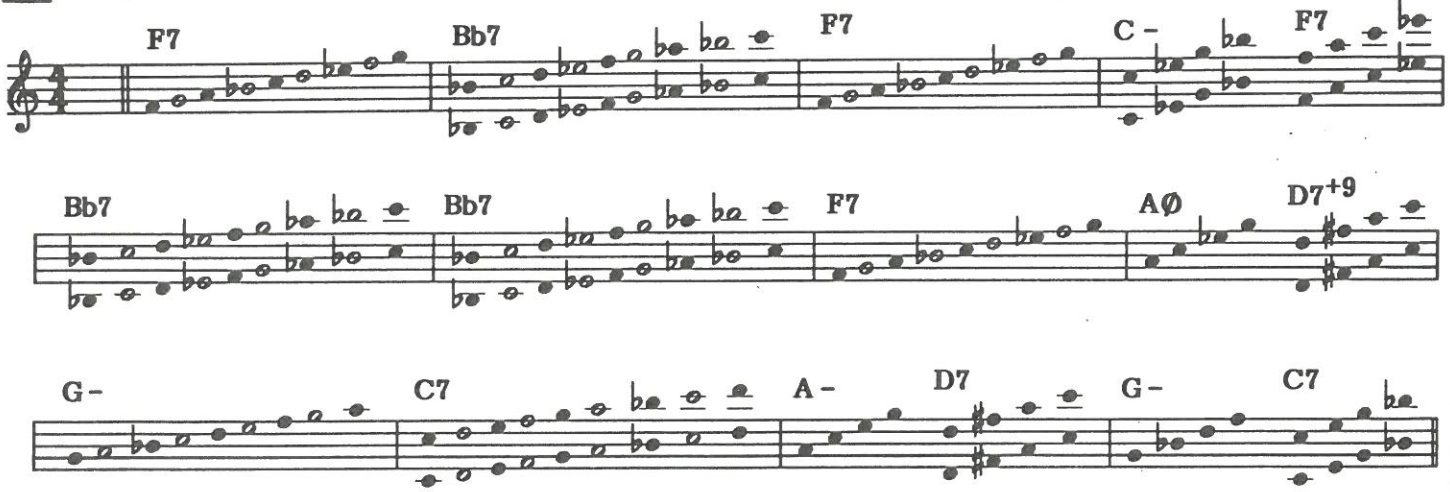
A MELODY

A Little of This?

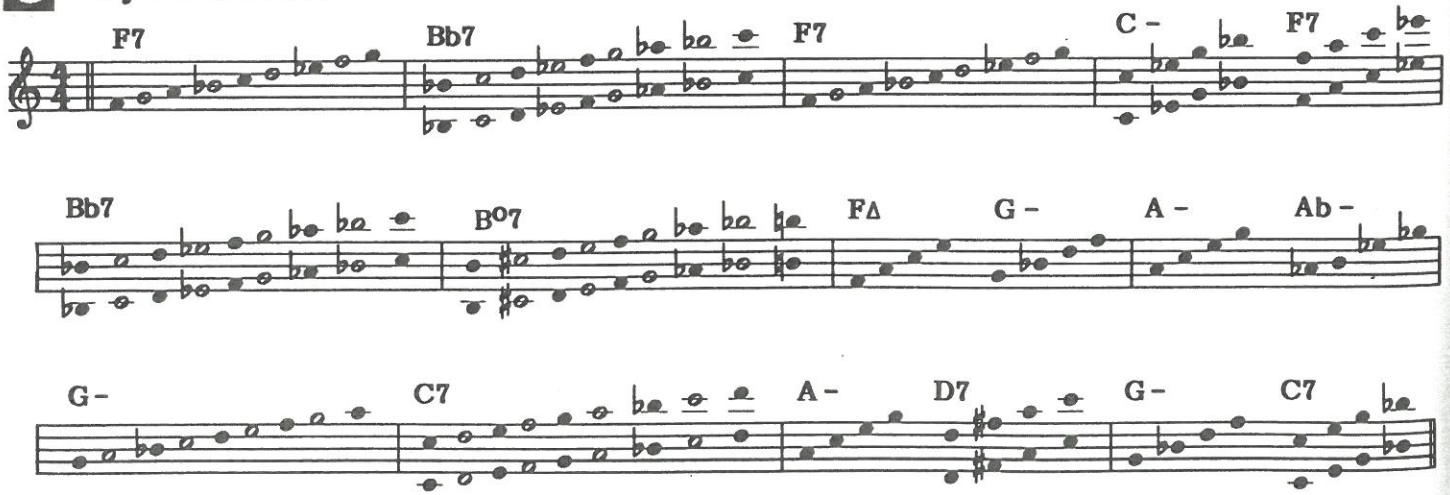
♩ = 100



B Play 4 Choruses



C Play 4 Choruses



PIANO

SATIN DOLL

LISTEN AND ANALYZE HEAD Track 11 JAZZ DEMO

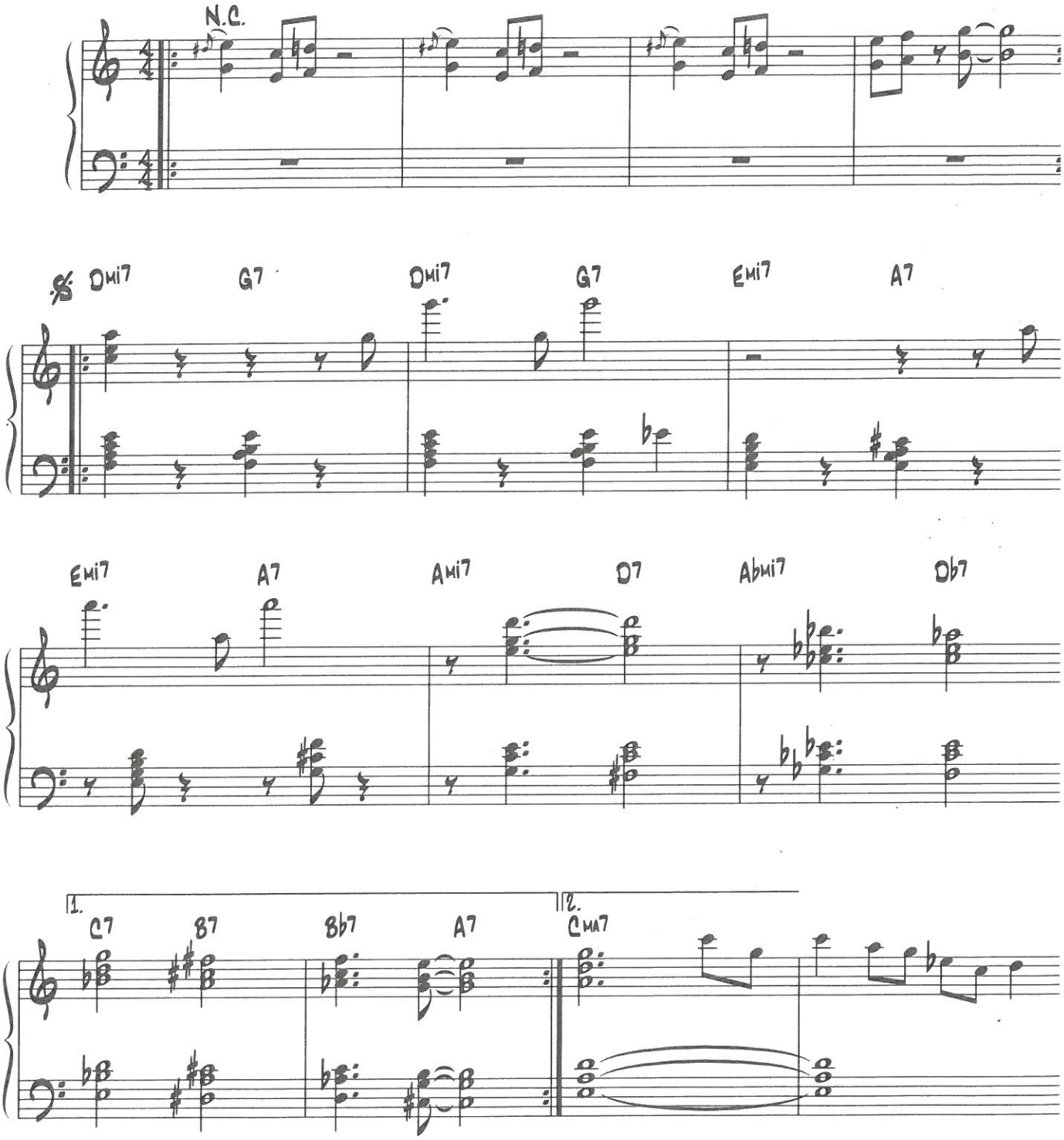
PLAY THE HEAD Track 12 PLAY ALONG

EASY SWING

INTRO

N.C.

BY DUKE ELLINGTO



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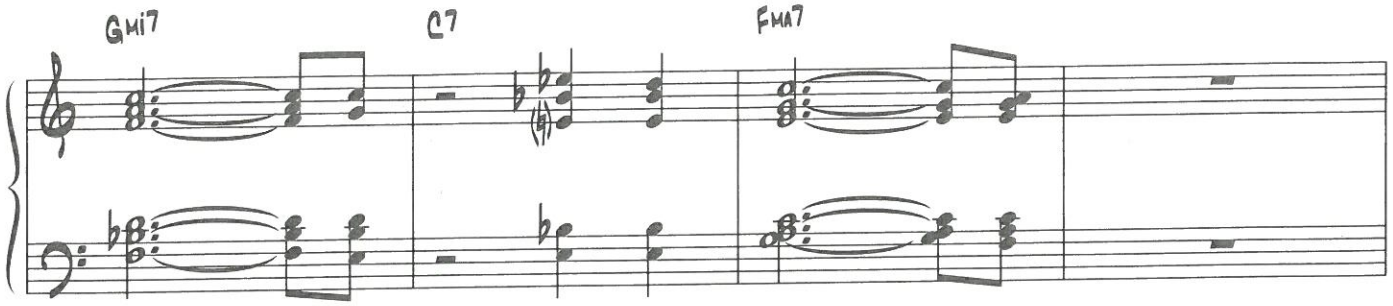
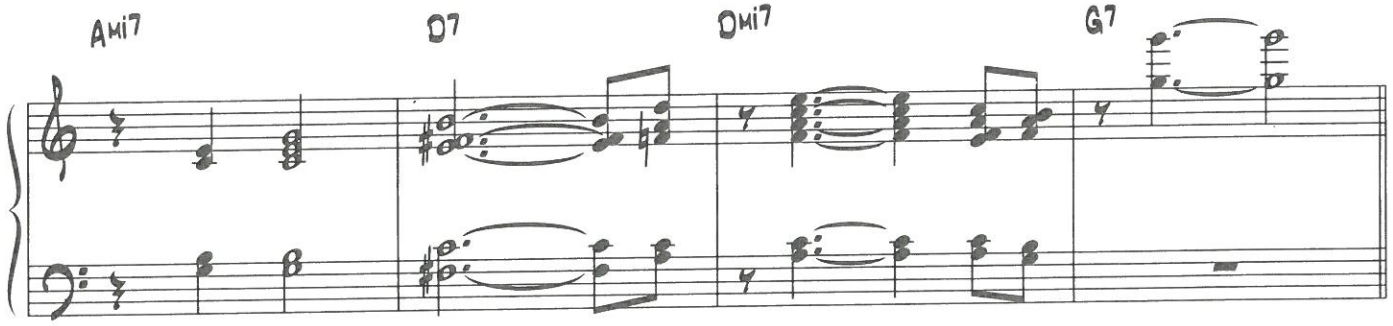
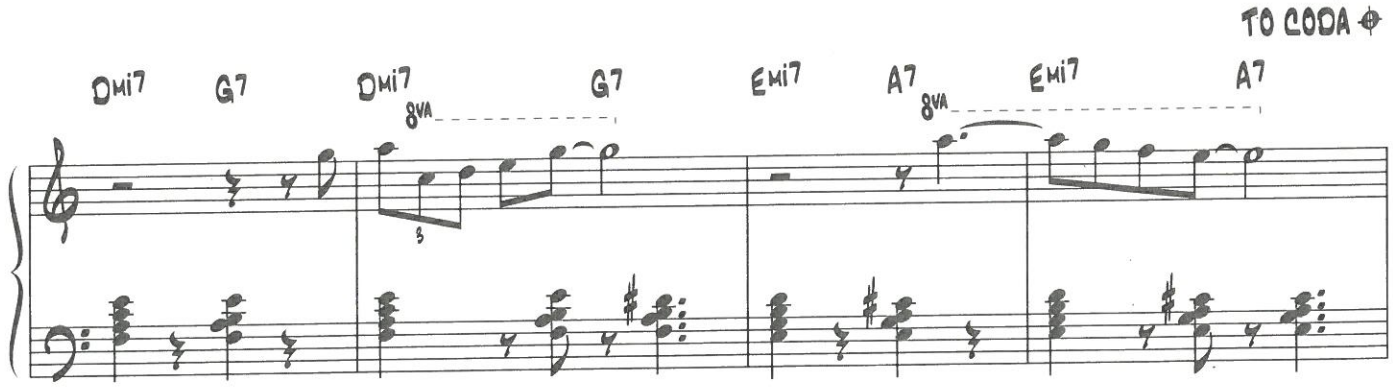
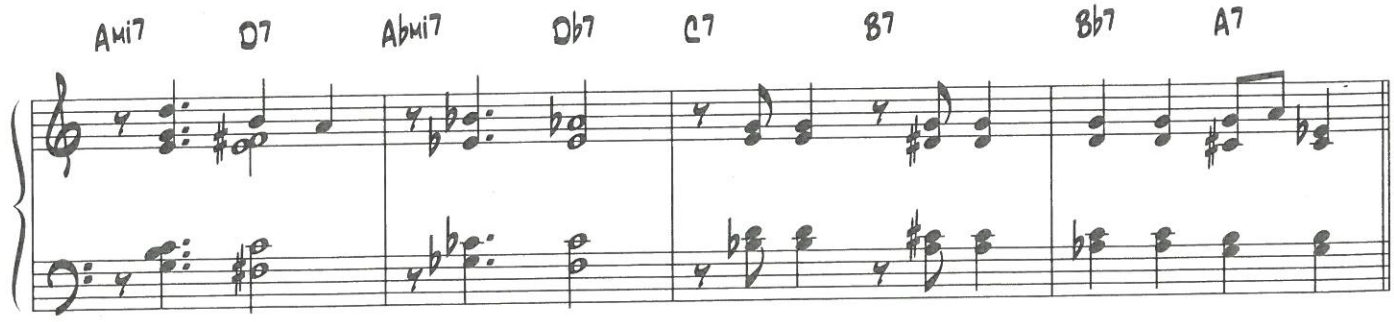

Gmi7
C7
Fma7


Ami7
D7
Dmi7
G7

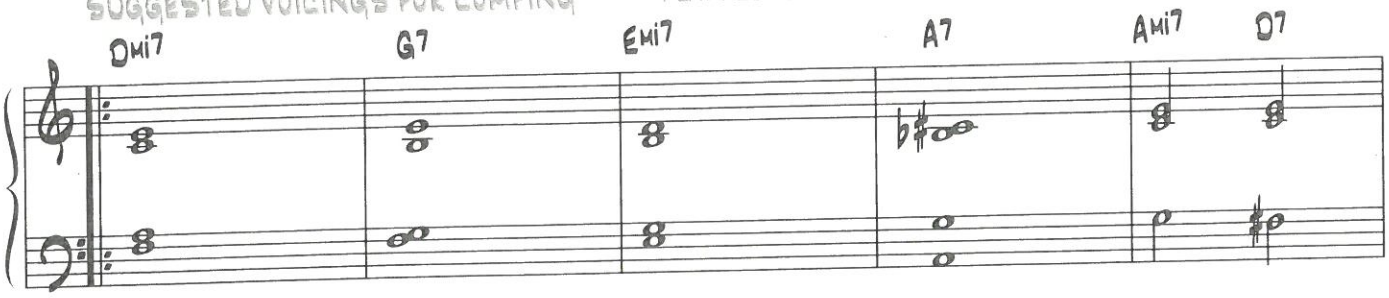

TO CODA
Dmi7
G7
Dmi7
8va
G7
Emi7
A7
8va
Emi7
A7

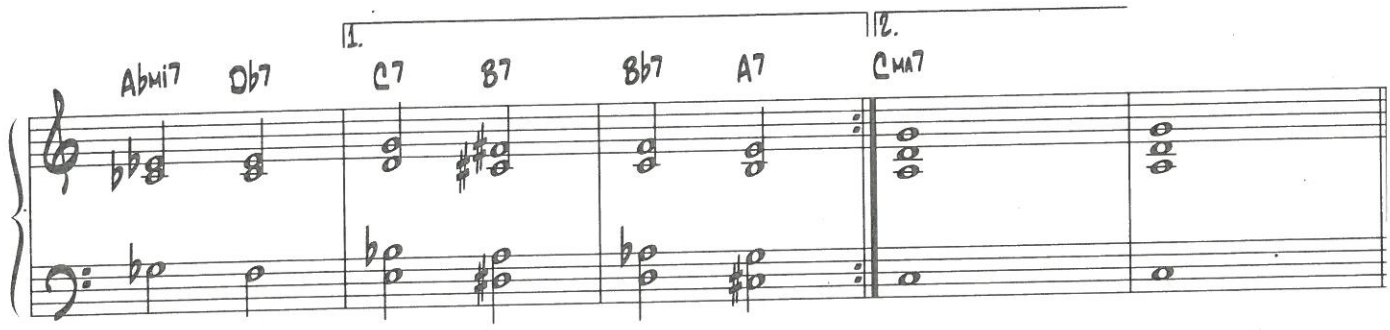

Ami7
D7
Abmi7
Db7
C7
B7
Bb7
A7

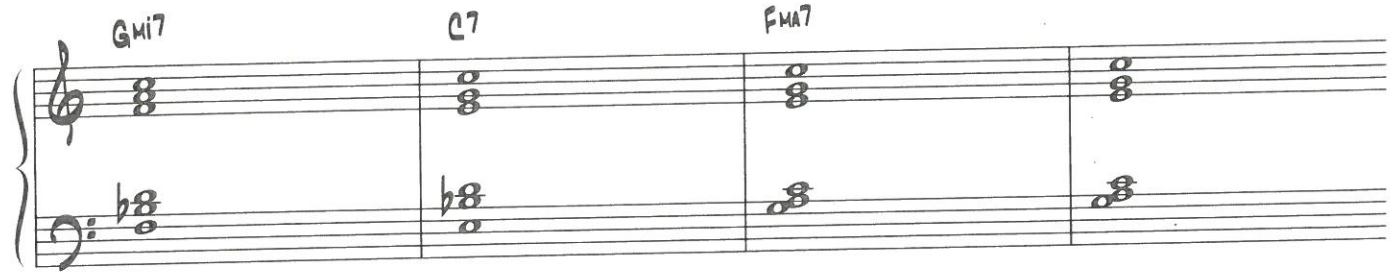
SUGGESTED RHYTHMS FOR COMPING

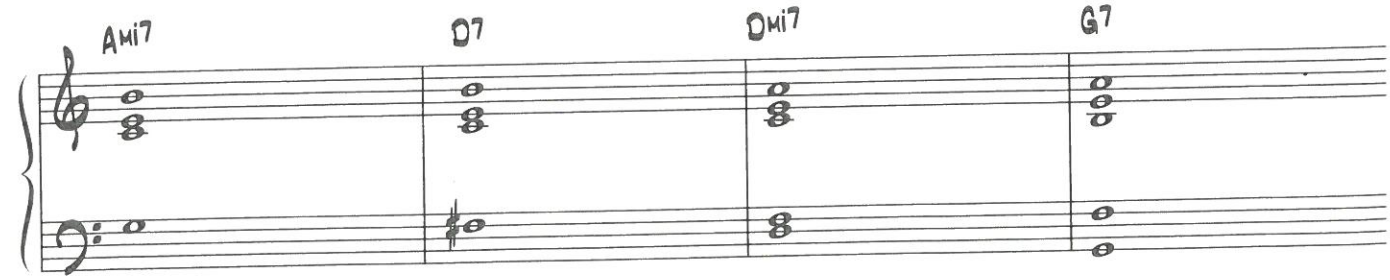
SOLO SECTION - 2 CHORUSES
SUGGESTED VOICINGS FOR COMPING

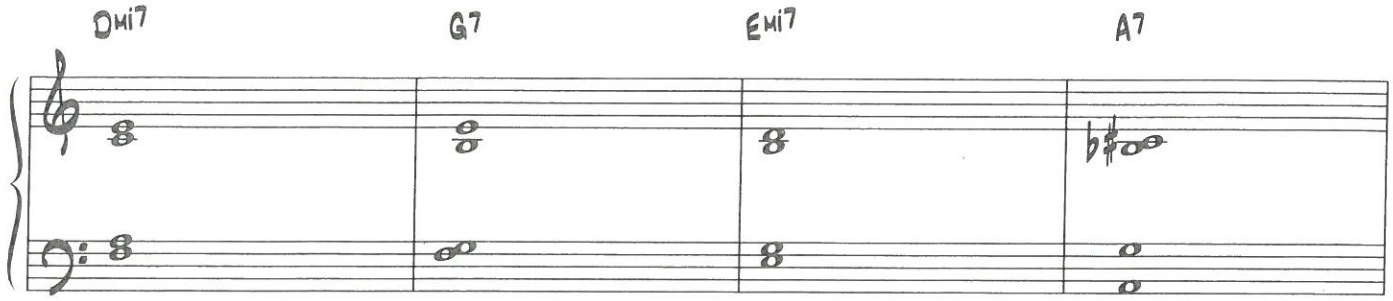
Track 12
PLAY ALONG



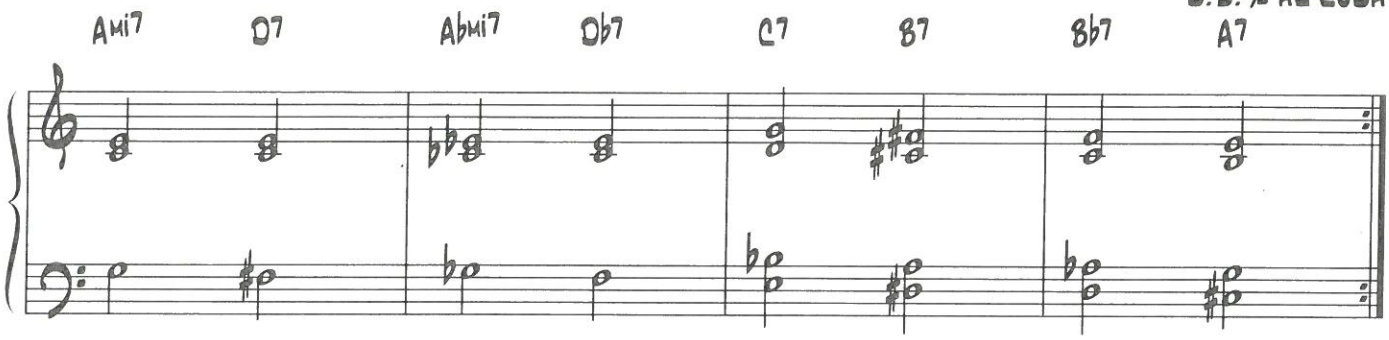


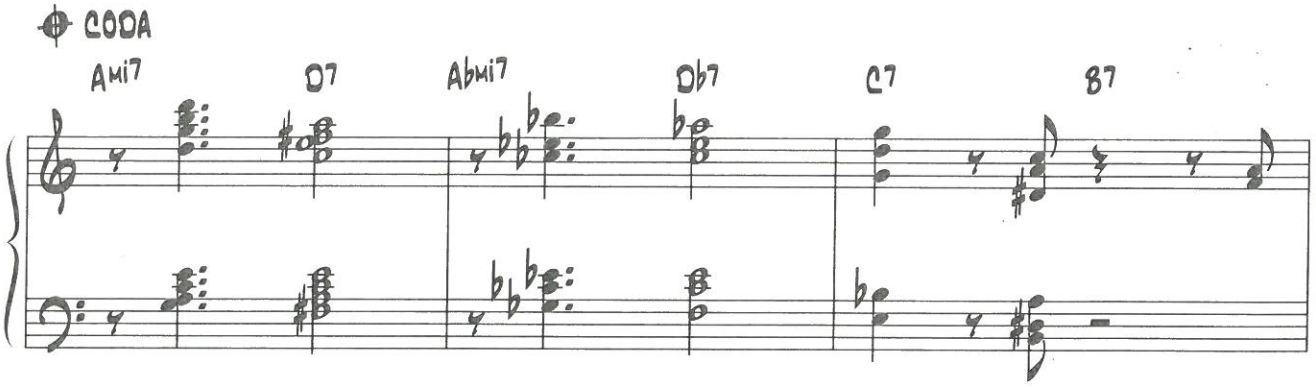


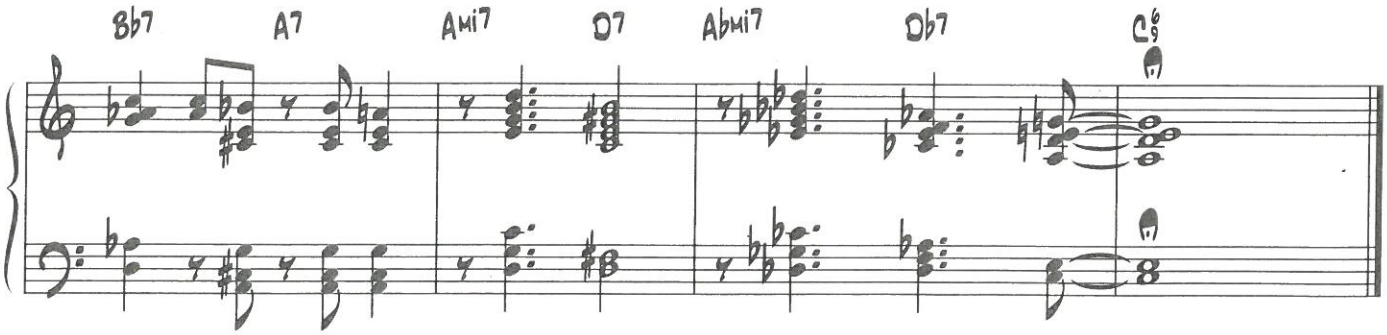




AFTER LAST SOLO
D.S. 𝄋 AL CODA







EXAMPLE IMPROVISATION

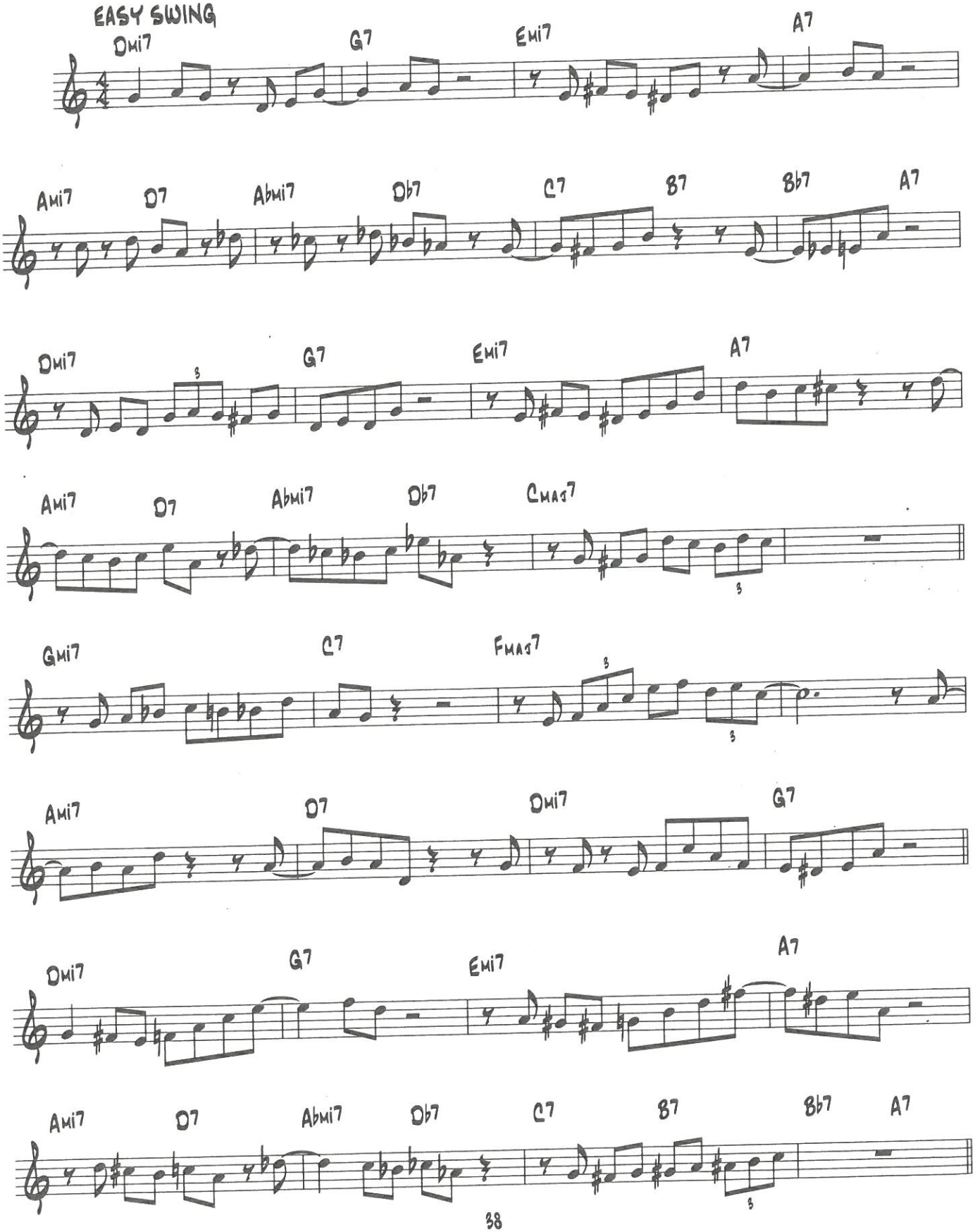
C INSTRUMENTS

LISTEN AND ANALYZE — Track 11 JAZZ DEMO

(JAZZ DEMO PLAYS 1 CHORUS)

BY WILLIE THOMAS

EASY SWING



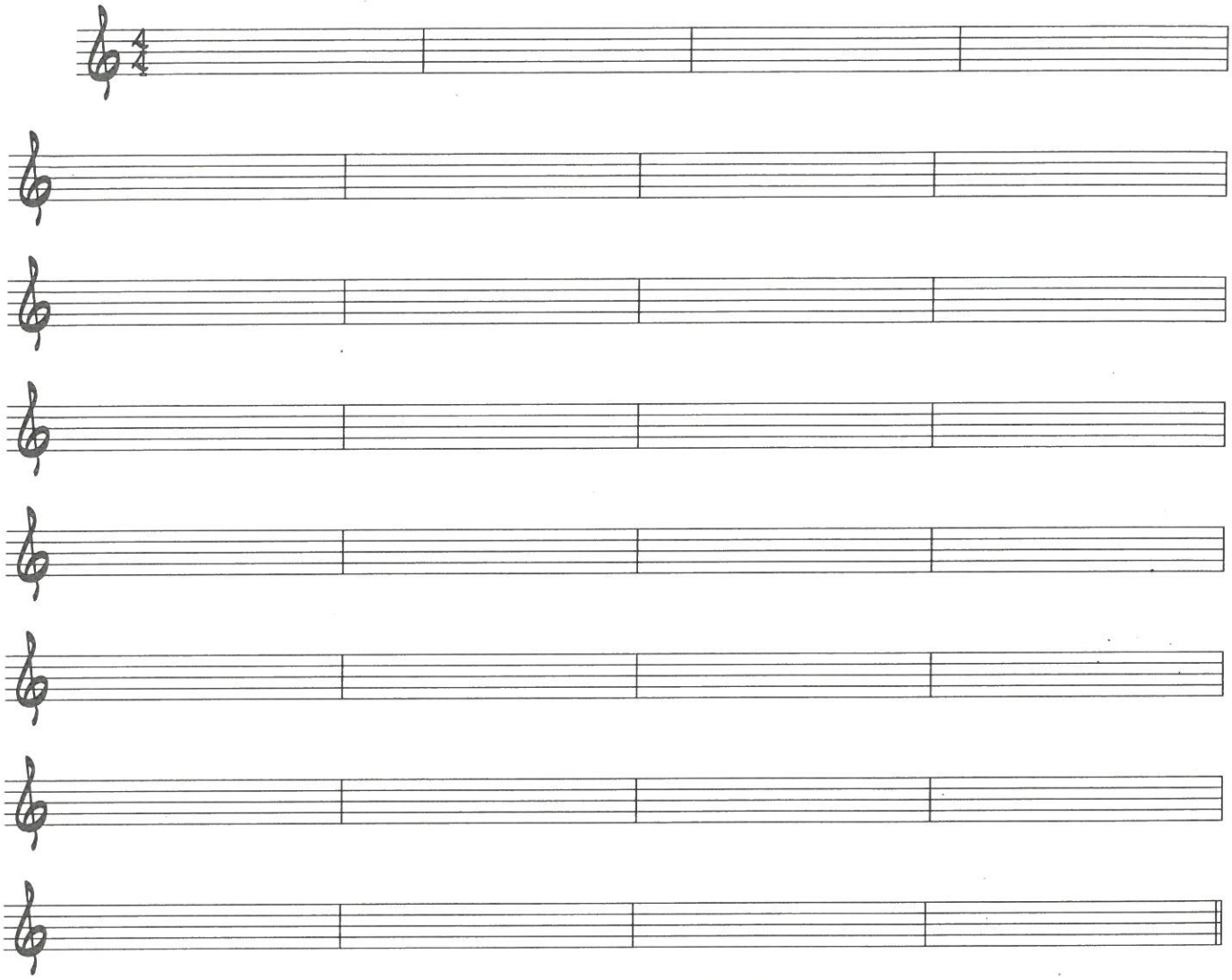
C INSTRUMENTS

IMPROVISED SOLO

LISTEN, ANALYZE AND TRANSCRIBE

Track 11
JAZZ DEMO

(JAZZ DEMO PLAYS 1 CHORUS)

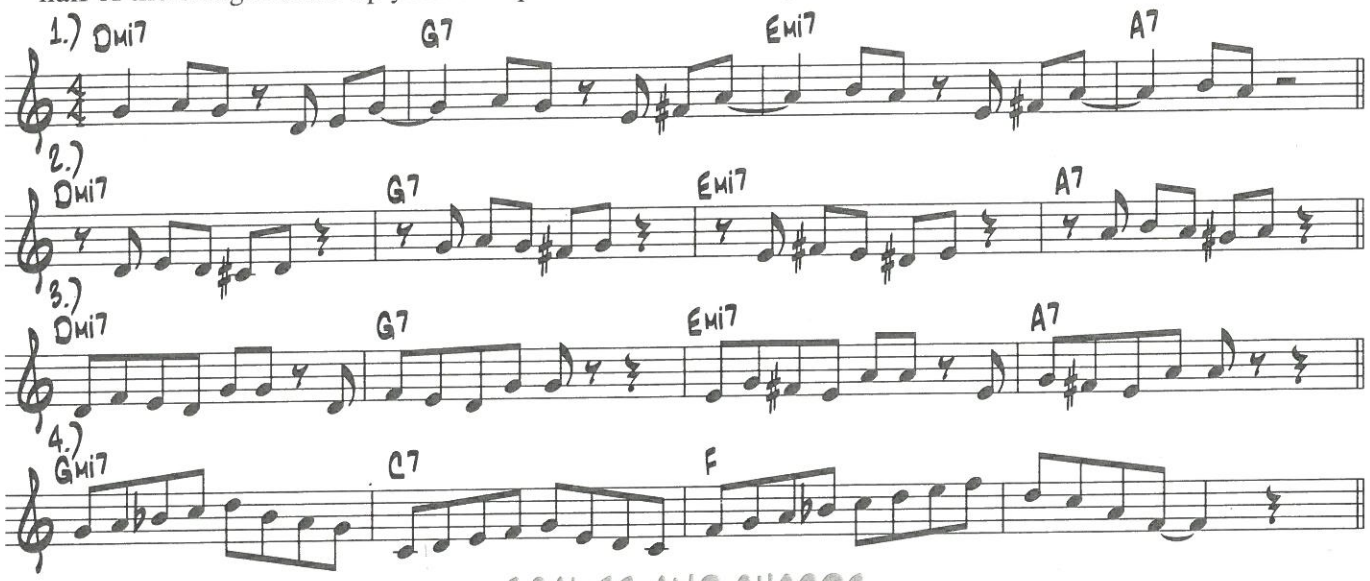


COMPOSER INSIGHT

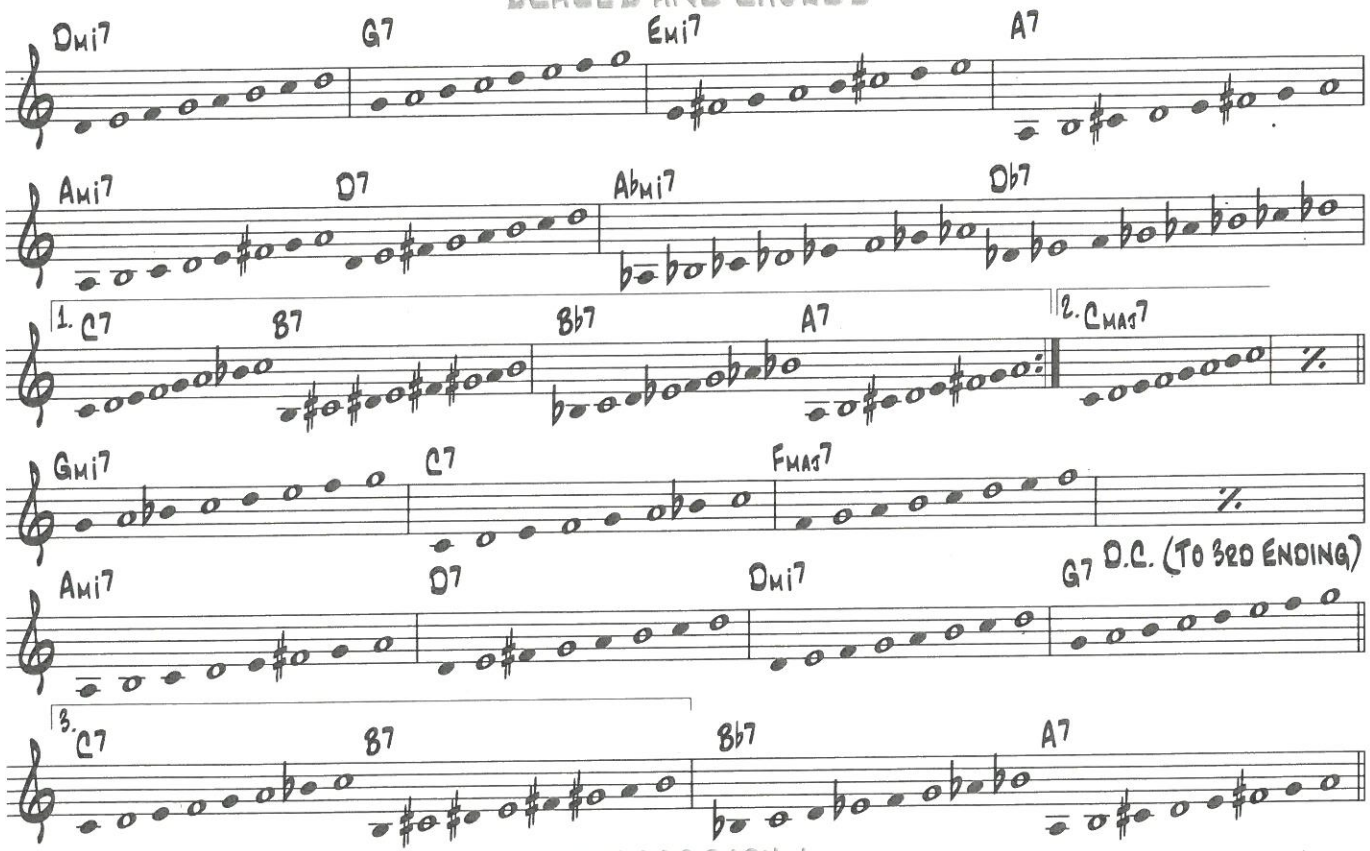
SATIN DOLL

"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* - 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