

CONTENTS

	<u>PAGE</u>	<u>CD TRACKS</u>	
Preface.....	ii		
About The CD & Equipment Notes.....	iii		
1. " <u>Yellow Dawn</u> " (Based on the chord changes of "Softly, As In A Morning Sunrise").....	1	29	1 2
2. " <u>Silver Lining</u> " (Based on the chord changes of "In Your Own Sweet Way").....	3	31	3 4
Soloing by Jamey Aebersold.....	6		
3. " <u>Caught Red Handed</u> " (Based on the chord changes of "I've Got Rhythm").....	7	35	5 6
4. " <u>White Hot</u> " (Based on the chord changes of "Blues If F Concert").....	9	37	7 8
5. " <u>Brown Out</u> " (Based on the chord changes of "Stella By Starlight").....	11	39	9 10
6. " <u>Blue Plate Special</u> " (Based on the chord changes of "Solar Flair").....	13	41	11 12
7. " <u>Flesh Tones</u> " (Based on the chord changes of "What Is This Thing Called Love?").....	15	43	13 14
8. " <u>Tickled Pink</u> " (Based on the chord changes of "Alone Together").....	17	45	15 16
Complete Listing Of Jamey Aebersold Play-A-Longs.....	20		
9. " <u>Scarlet Letters</u> " (Based on the chord changes of "Nica's Dream").....	21	49	17 18
10. " <u>Totally Golden</u> " (Based on the chord changes of "Impressions").....	23	51	19 20
11. " <u>In The Black</u> " (Based on the chord changes of "Blues In Bb Concert").....	25	53	21 22
12. " <u>Crimson Joy</u> " (Based on the chord changes of "Poinciana").....	27	55	23 24
Dominant 7th Tree of Scale Choices.....	34		
About The Author.....	57		



Published by
JAMEY AEBERSOLD JAZZ®
 P.O. Box 1244
 New Albany, IN 47151-1244
www.jazzbooks.com
 ISBN 978-1-56224-271-8

All Etudes Composed & Arranged by
 TONY DAGRADI
 TONDA MUSIC
 74 EGRET STREET
 NEW ORLEANS, LA 70124

Cover Design
 JASON A. LINDSEY

Copyright © 2011 by Jamey Aebersold Jazz®. All Rights Reserved. Printed in U.S.A. International Copyright secured.
 All copyrights used by permission. No portion of this book may be reproduced in any way without permission from the publisher.

Duplicating copyrighted music is destructive to our industry and is against Federal Law. When you photocopy (Xerox) our printed music or duplicate our recordings, you make it harder for publishers like us to introduce new materials. Every time you copy a piece of copyrighted material, you deny the composers rightful revenue and discourage them from being creative.

Please do not copy our music books or duplicate our recordings.

PREFACE

At the core of any investigation into the art of improvisational music is the process of listening to and transcribing the work of past and present masters of the genre. These performances fully define the idiom. Anyone wishing to learn how to play jazz can gather all necessary information directly from the artists themselves and their recordings. This is in fact how the music has been passed down from generation to generation.

Today, there are numerous books and CDs to aid in the learning process. These materials offer various ways to break down different facets of the the art form; from basic rudiments of chord scale theory to the most esoteric conceptual thinking. Each serves a purpose and can open up exciting avenues of exploration.

The etudes contained here, patterned after well known forms and jazz standards, are designed to offer the student crafted melodic statements possessing the energy and excitement of improvised solos. Stylistically, the majority of these creations are based on the sophisticated language of post bop, including a high degree of chromaticism, pentatonic patterns and motivic development.

"Totally Golden," "Yellow Dawn," "Crimson Joy," "Scarlet Letters" and "Blue Plate Special" demonstrate strategies for modal invention and 'outside' playing which echo the innovations pioneered by John Coltrane, McCoy Tyner, Wayne Shorter, et al. The chromaticism and syncopation found in "Brown Out," "Caught Red Handed" and "Flesh Tones" are elements of the idiom which define bebop and contemporary straight ahead playing. "White Hot" and "In the Black" are excursions into the quintessence of the standard 12 bar blues. These also contain some obvious influences from Coltrane's early sixties period. "Tickled Pink" and "Silver Lining" are medium tempo pieces that explore the possibilities of double time language over compositions with extended phrases and unusual forms.

To fully understand the intricacies of each etude, it is important that the reader be cognizant of the forms that are being used. The development of the melodic ideas of any improvised statement are directly related to and impacted by the length and arrangement of individual phrases as well as the overall length of the complete composition.

From a technical perspective these exercises are designed to challenge. The intervallic leaps and length of phrases require solid mechanical skills and musicianship. All are written in common keys for the standards upon which they are based. Composed originally for the tenor saxophone, the pieces are readily adaptable to all instruments. While a few altissimo notes are required in the Bb tenor/soprano edition, all of the etudes fit neatly into the written range of alto and baritone saxophones, clarinet, flute, guitar, piano and bass. Brass players can also enjoy these exercises but will have the most challenges in respect to range.

At first, close attention should be paid to the nuances of tone articulations and inflections heard on the CD. When the listener gains more confidence with the material he or she may take liberties with articulations and try to put a personal touch on each performance. Experimenting with all facets of these etudes is encouraged, ultimately including the manipulation of written passages to suit the individual or the lifting of a single phrase for study which may then be incorporated into ones personal lexicon of musical ideas.

Throughout this book I've dealt with some large concepts of jazz vocabulary including sequential development, chromatic invention, be-bop phrasing, outside attitudes, etc. It should be remembered that these concoctions represent my own personal musical predilections. There are definitely some idiosyncratic ideas and phrases that appeal to me as an improviser. Hopefully readers will enjoy what's here and find material for personal study and practical application

-- Tony Dagradi 2011

B \flat

CD TRACK 1 & 2

MEDIUM FAST SWING -

1. YELLOW DAWN

- 6 CHORUSES

1ST CHORUS

A

B

C

D

E_b

CD TRACK 23 & 24

MEDIUM - A LA FOURNIER

12. CRIMSON JOY

- 3 CHORUSES
- VAMP AND FADE

* 4 BAR INTRO

A

A MA7

A7sus4

0-7

A MA7

8

A MA7

A7sus4

0-7

A MA7