

# Saxophone Swing Etude #4

Gunnar Mossblad

Saxophone

$J = 144$

1

5

9

Chords:  $Gm^7$ ,  $C^7$ ,  $FMA^7$ ,  $Gm^7$ ,  $C^7(b9)$ ,  $FMA^7$ ,  $Am^7$ ,  $D^7$ ,  $Bm^7(b5)$ ,  $E^7(b9)$ ,  $Am^7$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $FMA^7$ ,  $Am^7$ ,  $D^7(b9)$

Section -  
All

# Trumpet Swing Etude #1

Waltz Barr

♩ = 120

1) CMA7 Dm7 G7(+5) Em7 Ebm7

5) Dm7 Db7 C6(9)

8) 1) FMA7 Fm7 Bb7

2) CMA7 Gm7 C7(+11) AbMA7 Abm7

The score consists of three staves of music in 3/4 time. The first staff starts with a tempo marking of ♩ = 120. The first measure is marked with a '1' and contains a triplet of eighth notes. The second staff starts with a '5' and contains a triplet of eighth notes. The third staff starts with an '8' and contains two first endings, marked '1)' and '2)', each with a triplet of eighth notes. The music is characterized by various chords and articulations such as accents and slurs.

# Trombone Swing Etude #2

Mark Anderson

$\text{♩} = 152$

1 *f* EMA<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> *mp* *f* *mp*

5 *f* G<sup>♯</sup>m<sup>7</sup> C<sup>7</sup>(9) F<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> Gm<sup>7</sup> FMA<sup>7</sup> *mf*

10 *f* Gm<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup> E<sup>♭</sup><sup>7</sup> FMA<sup>7</sup> *p* *mf*

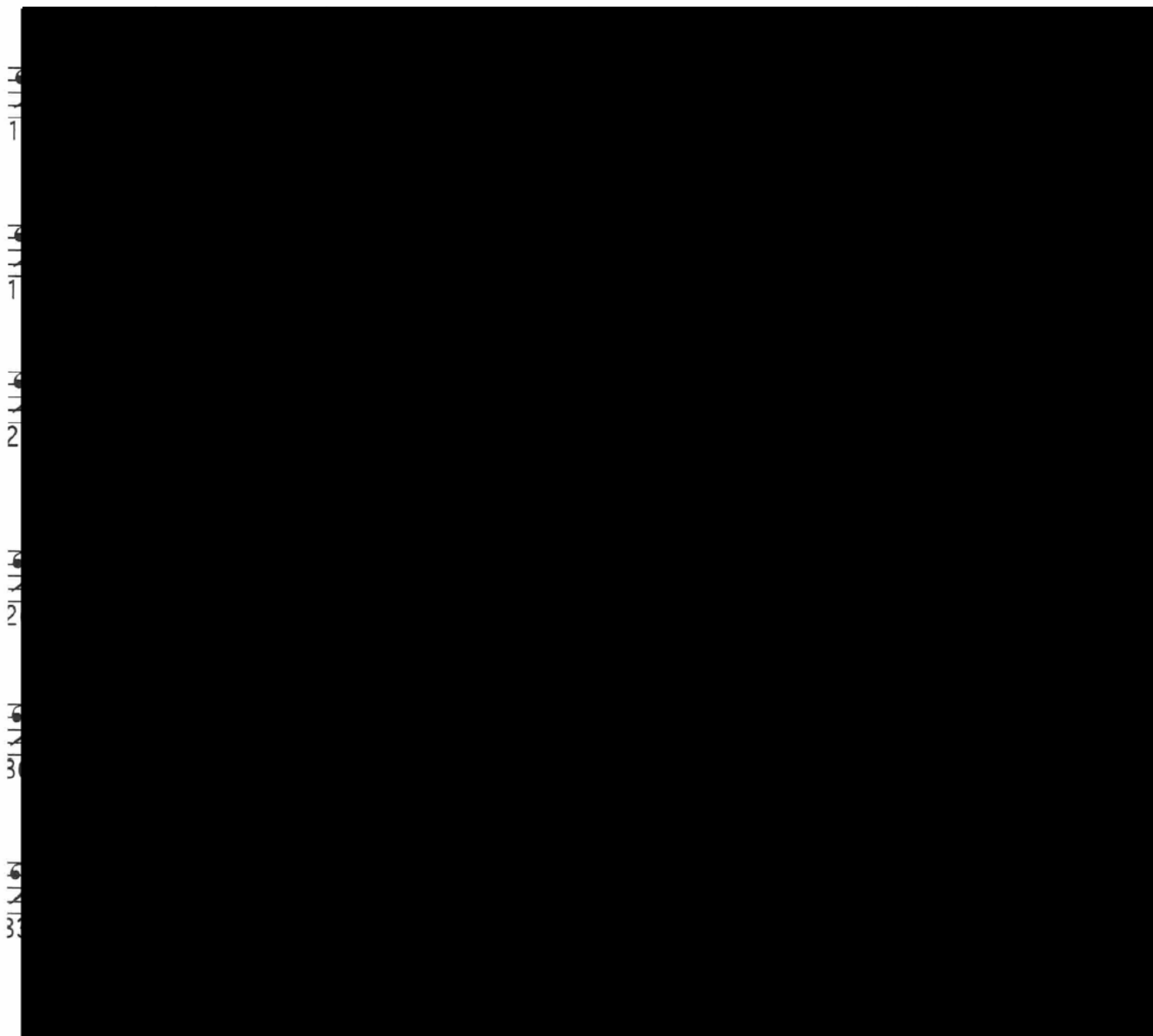
E<sup>♭</sup><sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup>

# Bass Trombone Swing Etude #5

Mark Anderson

♩ = 120

The musical score consists of three staves of music in bass clef, 4/4 time, with a key signature of one flat (B-flat major). The tempo is marked as quarter note = 120. The first staff (measures 1-4) begins with a fermata on the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *piu f*, *p*, and *mf*. A first ending bracket is shown above the first measure of the second staff. The second staff (measures 5-7) continues the melodic line with various articulations. The third staff (measures 8-10) features a triplet of eighth notes in the first measure, followed by a half note and a quarter note, and concludes with a final cadence.



# Guitar Swing Etude #3

Chris DeRose

86

Dm7 Db7 FMA7 GbMA7 CMA7 CbMA7

BbMA7 G7(9/5) Cm7(sus)

BbMA7 Ab/Bb BbMA7

Fm7 Bb7 EbMA7 Dm7 C7 Gb7(b5) Cm7(sus)

# Bass Swing Etude #2

Lou Fischer

$\text{♩} = 132$

**B $\flat$ 7**

1

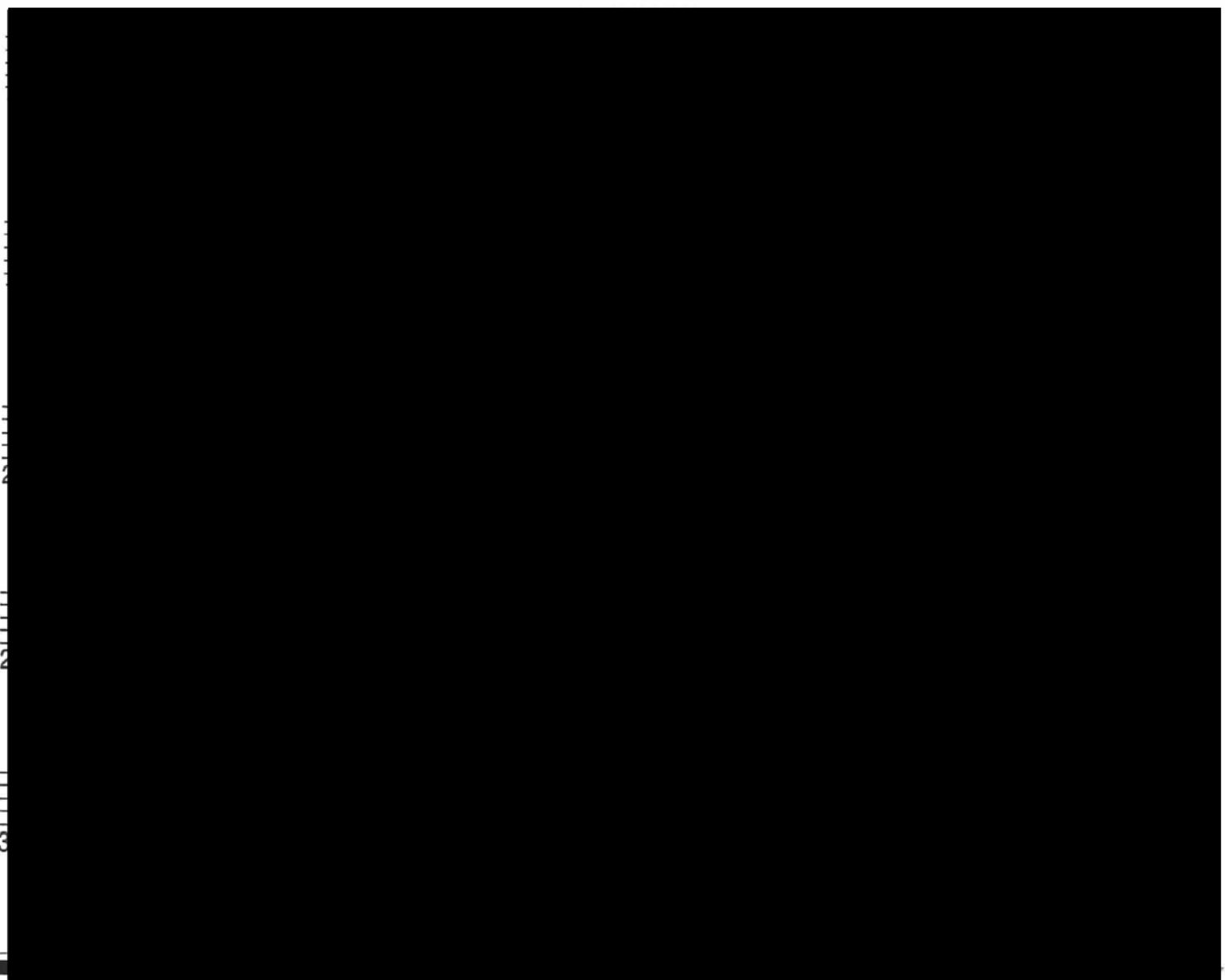
**D $\flat$ 7** **A $\flat$ 7**

5

**D7(+9)** **G13** **C7(+9)** **F13** **B $\flat$ 7** **F7**

9

**B $\flat$ 7** **D $\flat$ 7**



# Piano Swing Etude #2

Charles Argersinger

♩ = 108

♩

*mf*

1

3

6

9

# Drums Swing Etude #5

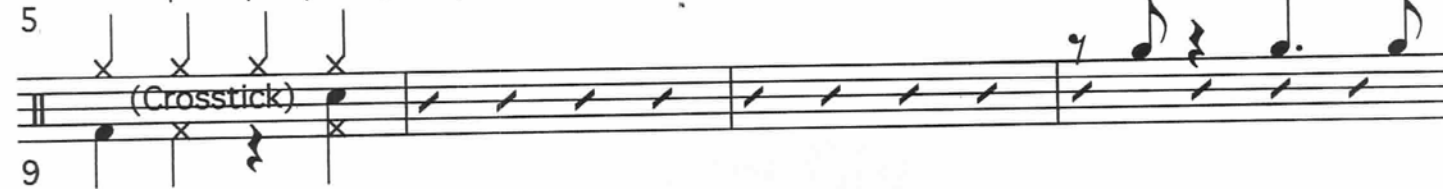
Steve Houghton

[Up Tempo]

(Solo)

♩ = 120

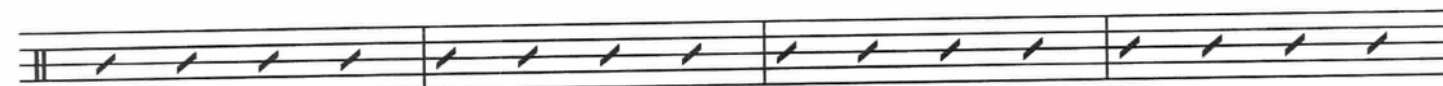
1



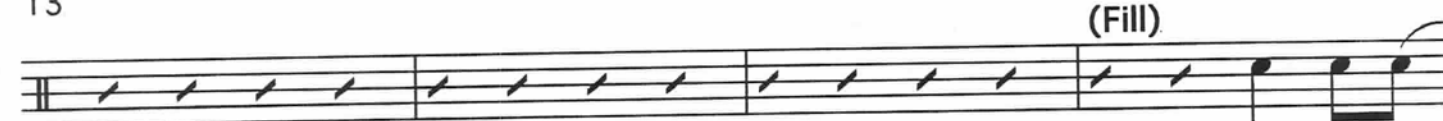
5

(Crosstick)

9



13

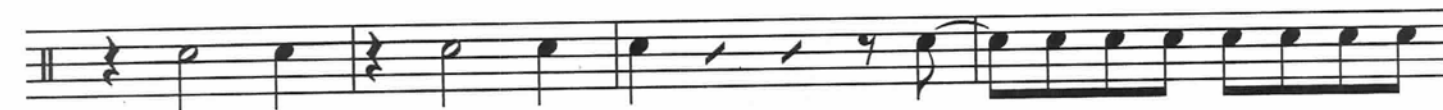


(Fill)

17



21



25



(Fill)

29



(Fill)

3

33



(Fill)

(Fill)

37



(Fill)

41

*sfz*

# Blue Bossa

(Eb Instruments)

Kenny Dorham

$\frac{4}{4}$  || **A<sub>-7</sub>** |

**∕.**

| **D<sub>-7</sub>** |

**∕.** |

| **B<sub>∅7</sub>** |

| **E<sub>7♭9</sub>** |

| **A<sub>-7</sub>** |

**∕.** |

| **C<sub>-7</sub>** |

| **F<sub>7</sub>** |

| **B<sup>♭</sup><sub>Δ7</sub>** |

**∕.** |

| **B<sub>∅7</sub>** |

| **E<sub>7♭9</sub>** |

| **A<sub>-7</sub>** |

| **B<sub>∅7</sub> E<sub>7♭9</sub> ||**

# Blue Bossa

(C Instruments)

Kenny Dorham

$\frac{4}{4}$  || **C<sub>-7</sub>** |

**⋆** |

**F<sub>-7</sub>** |

**⋆** |

**D<sub>ø7</sub>** |

**G<sub>7♭9</sub>** |

**C<sub>-7</sub>** |

**⋆** |

**E<sup>♭</sup><sub>-7</sub>** |

**A<sup>♭</sup><sub>7</sub>** |

**D<sup>♭</sup><sub>Δ7</sub>** |

**⋆** |

**D<sub>ø7</sub>** |

**G<sub>7♭9</sub>** |

**C<sub>-7</sub>** |

**D<sub>ø7</sub> G<sub>7♭9</sub> ||**

# Blue Bossa

(Bb Instruments)

Kenny Dorham

$\frac{4}{4}$  || **D<sub>-7</sub>** |

**⋆** |

**G<sub>-7</sub>** |

**⋆** |

**E<sub>ø7</sub>** |

**A<sub>7♭9</sub>** |

**D<sub>-7</sub>** |

**⋆** |

**F<sub>-7</sub>** |

**B<sub>7</sub><sup>♭</sup>** |

**E<sub>Δ7</sub><sup>♭</sup>** |

**⋆** |

**E<sub>ø7</sub>** |

**A<sub>7♭9</sub>** |

**D<sub>-7</sub>** |

**E<sub>ø7</sub> A<sub>7♭9</sub> ||**