

Swing Etude #4

Based on the changes of
"Satin Doll"

$\text{♩} = 120$

1 Dm^7 G^7 Dm^7 G^7 Em^7 A^7 Em^7 A^7

5 Am^7 D^7 A^7 Dm^7 D^7 C^7 Em^7 A^7

9 Dm^7 G^7 Dm^7 G^7 Em^7 A^7 Em^7 A^7

13 Am^7 D^7 A^7 Dm^7 D^7 C^7 B^7 Am^7 A^7

17 Gm^7 C^7 Gm^7 C^7 $\text{F}^{\text{maj}7}$ Gm^7 C^7

21 Am^7 D^7 Am^7 D^7 Dm^7 G^7 Em^7 A^7

25 Dm^7 G^7 Dm^7 G^7 Em^7 A^7 Em^7 A^7

29 Am^7 D^7 A^7 Dm^7 D^7 C^7 Em^7 A^7

Rock/Latin Etude #2

Based on the changes of
"Blue Bossa"

Latin

♩ = 198

1 Cm⁶ Fm⁷ B^b7

5 Dm^{7/5} G⁷ Cm⁶

9 E^bm⁷ A^b7 D^bmaj⁷

13 Dm^{7/5} G⁷ Cm⁶

17 Cm⁶ Fm⁷ B^b7

21 Dm^{7/5} G⁷ Cm⁶

25 E^bm⁷ A^b7 D^bmaj⁷

29 Dm^{7/5} G⁷ Cm⁶

The bass line is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of eight staves of music. The first staff starts with a measure rest, followed by eighth-note patterns. The second staff continues with eighth-note patterns and includes a triplet of eighth notes. The third staff features a half-note triplet and a dotted half note. The fourth staff has eighth-note patterns and a triplet. The fifth staff begins with a triplet of eighth notes, followed by quarter notes and eighth notes. The sixth staff continues with eighth-note patterns and a dotted half note. The seventh staff has eighth-note patterns and a triplet. The eighth staff concludes with eighth-note patterns and a triplet. Chord changes are indicated above the staff at measures 1, 5, 9, 13, 17, 21, 25, and 29.