

Chromatic Etudes dedicated to Dr. Tim Powell principal saxophone pedagogue at the University of Maryland and Rowan University. *Sound Patterns* dedicated to Oliver Nelson and Oliver Nelson Jr., DMA.

Chromatic Etudes

And Sound Patterns For Saxophone

by Denis DiBlasio

TITLE	PAGE
Chromatic Etude #1	2
Chromatic Etude #2.....	4
Chromatic Etude #3.....	6
Chromatic Etude #4.....	8
Chromatic Etude #5.....	10
Sound Pattern #1 - Perfect 4th	12
Sound Pattern #2 - Limited Range Perfect 4th	13
Sound Pattern #3 - Descending Shape Off Major Triads.....	14
Sound Pattern #4 - Ascending Shape	15
Sound Pattern #5 - Chromatic Half Step Sound	16
Sound Pattern #6 - Diatonic 7th Interval Sound	17
Sound Pattern #7 - Double Harmonic Major.....	18
Sound Pattern #8 - Double Harmonic Major.....	20
Sound Pattern #9 - Major 7th ^b 5th	22
Sound Pattern #10 - 1, 3, 4 and 5	23
Sound Pattern #11 - 1, 2, ^b 3, 4 and 5 Minor Pentatonic	24
Sound Pattern #12 - 1, ^b 2, ^b 3, 5 and 6	25
Sound Pattern #13 - Diatonic Approach Notes On Maj 7th Chord	26
Sound Pattern #14 - Chromatic Approach On Maj Triad	27
Sound Pattern #15 - Messiaen's 3rd Mode Of Limited Transposition	28
Sound Pattern #16 - Connecting Triads Chromatically	30
Sound Pattern #17 - Harmonic Major.....	31
Sound Pattern #18 - 1, 2 and 5	32
Sound Pattern #19 - Harmonic Tetrachord	33
Sound Pattern #20 - Augmented Scale.....	34

PERFORMANCE NOTES

Etudes

As a jazz player performs the same song differently each time, so it is for these **Chromatic Etudes**. Indicators of dynamics, tempo, etc. are all taken as gentle suggestions. Manipulate freely as one would improvise on a familiar song, making each version of an etude different. Let creativity rule.

Sound Patterns

Each pattern creates a specific *sound*. The 1966 book *Patterns For Jazz* by Oliver Nelson was one of our first jazz books. Oliver's approach was a player would get a *sound* under their fingers, then the *sound* would pop out when and where the ear and taste would place it. No rules... no "this lick fits over these chords"...no criteria. If one were to analyze a Charlie Parker solo, it would become obvious that a particular pattern could fit in a myriad of harmonic settings. It is in this context that these **Sound Patterns** are presented. Play them slowly, evenly and accurately, being sure to listen to the *sound* they offer, then leave it at that. These **Sound Patterns** may be (and should be) rhythmized. They are presented in mostly straight eighths for convenience sake. Get them under your fingers, don't think too much, then go about improvising. Just let it go. See what happens.

Chromatic Etude #1

Denis DiBlasio

♩ = 80 - 138+

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each containing a chromatic line. The dynamics are marked as follows:
Staff 1: Measures 1-2, *f* to *p*; Measures 3-4, *f* to *p*.
Staff 2: Measures 5-6, *f* to *p*; Measures 7-8, *f*.
Staff 3: Measures 9-10, *f* to *p*; Measures 11-12, *f* to *p*.
Staff 4: Measures 13-14, *pp*.
Staff 5: Measures 15-16, *pp* to *f*.
The music features a variety of chromatic patterns, including eighth and sixteenth notes, with slurs and accents throughout.

COPYRIGHT © 2019 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.