

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

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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, numbered 1 through 16. The piece is characterized by chromatic lines and dynamic contrasts. The first staff (measures 1-2) starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff (measures 3-4) continues with *f* and *p* dynamics. The third staff (measures 5-6) also features *f* and *p* dynamics. The fourth staff (measures 7-8) includes *f* and *p* dynamics. The fifth staff (measures 9-10) is marked with a piano (*p*) dynamic. The sixth staff (measures 11-12) features *p*, *f*, and *p* dynamics. The seventh staff (measures 13-14) is marked with a pianissimo (*pp*) dynamic. The eighth staff (measures 15-16) starts with *pp* and ends with a forte (*f*) dynamic. The music includes various articulations such as accents, slurs, and phrasing slurs.

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