

JAZZ GUITAR

sight-reading

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Bio

Guitarist/composer Adam Levy is a native of Los Angeles, where he attended the Dick Grove School of Music and studied with Ted Greene. He spent the early 1990s making a name for himself in San Francisco, teaching at the Blue Bear School of Music and performing with some of the Bay Area's most interesting groups. This ultimately led to touring and performing with Tracy Chapman, who featured Levy on her Grammy Award-winning song "Give Me One Reason." Respected as a teacher as well as a performer, Levy is a regular faculty member at the National Guitar Summer Workshop and has contributed several instructional articles to *Guitar Player Magazine*. He presently lives in New York City.

Introduction

The purpose of this book is to provide jazz-oriented sight-reading material for guitarists at an intermediate level. The exercises are written using common jazz-style phrases and are intended to be played with a "jazz" or "swing" feel.

The music is presented in four sections. The first section is a series of blues etudes intended to help you familiarize yourself with different positions on the guitar. The second section consists of jazz rhythm studies. The third section is a series of etudes in the style of famous jazz tunes, such as *All the Things You Are* and *Stella by Starlight*. The final section is a series of duets; some are in the style of popular jazz standards and some are my own original compositions.

I hope you enjoy the music. Many books on the subject of reading are full of black dots, but don't have much to offer in the way of real music. It was my goal in writing this book to provide students with music that is fun to play, as well as challenging.

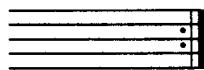
One final note: our goal in sight-reading is to be able to play a piece of music with little or no preparation. If you make mistakes, try playing at a slower tempo, but do not stop in the middle to practice a difficult passage. Finish playing the piece. Our motto is "forward ever, backward never."

Cover photos: Jeff Oshiro

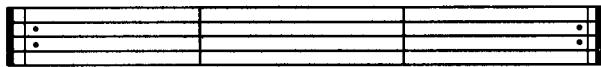


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Musical Symbols used in this book.

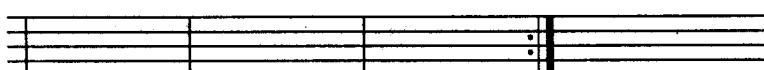


Go back to the beginning and play again.



Go back to the repeat sign and play again.

First time only	Second time only
1.	2.



Play 1st ending first time, repeat to the beginning, then skip 1st ending and play 2nd ending.

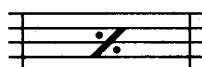
D. C. al Fine Go back to the beginning and end at **Fine**.

D. C. al Coda Go back to the beginning and play to the coda sign (Φ), then skip to the **Coda** to end the piece.

Other Musical Symbols you are likely to see in music you will play.

D. S. al Fine Go back to the sign (§) and end at **Fine**.

D. S. al Coda Go back to the sign (§) and play to the coda sign (Φ), then skip to the **Coda** to end the piece.



Repeat the previous measure.



Repeat the previous two measures.

A Few Words About Sight-Reading

When students ask me what they should do to develop their reading skills, my answer is always the same: *Read*. Like any other area of skill, there aren't too many "secrets," just real practice. That being said, I do want to mention a few things that will help you to get the most out of this book and any other reading material.

The first rule is to look ahead. Just as when you're driving a car, you wouldn't dare to think of only looking at the ten feet of asphalt you happen to be on at the moment. You look out in front of you, as far as you can see, in order to be prepared for any obstacles that may be coming your way.

You can also improve your reading skills by learning to memorize. Try this: Look at the first measure of a piece of music and then look away or close your eyes and play what you can remember. With practice, you can memorize two, four, eight or more measures. This is a skill that you must develop in order to maximize your reading ability. It will allow you to look even farther ahead in the music and it will allow you to look at other people—the audience, the other musicians, the conductor—while you are playing.

Sometimes you can use "games" to help keep your practice time fun and interesting. One game is to take a piece of music and play every other measure (play the first measure, then jump to the third measure, then the fifth, etc.). This forces you to use your peripheral vision and look even farther ahead. Get creative—read every other measure, then try every third or fourth measure. You could even try reading down the page vertically. In other words, play the first measure of the first staff, then the first measure of the second staff, etc. When you get to the bottom you can go back to the top and read the down the second measure of each staff, then the third measure of each staff, and so on.

Perhaps the most important thing to keep in mind when practicing sight-reading is to not stop. If you hit a wrong note, just keep going. This will take a lot of concentration, as you will probably be tempted to stop and fix your mistakes. That's fine when you're working on a piece of music for a performance, but when you're practicing reading

you must not stop. This may mean playing at a slower tempo until your ability to sight-read improves.

Remember, the best way to become a better reader is to read. So, what are you waiting for? Dust off your music stand and your metronome, and let's go for it.

The "Jazz" Feel

Almost all of the music in this book is intended to be played with a "jazz" feel. This means that two consecutive eighth notes should sound more like the first and third notes of an eighth-note triplet. This gives the music a "swing" feel. The exceptions to this are the duets "Dolphins on Green Street," "Hymn-like" and "Kenny D." These should be played as written, with even eighth notes or "straight eighths."

Using a Metronome

When practicing reading, it's important to use a metronome to help you to keep a steady tempo. This is particularly important in sight-reading.

Many jazz players like to practice with their metronome clicking only the off-beats. In other words, if you're practicing a piece of music at 100 beats per minute, set your metronome to 50 beats per minute and think of the clicks as "2" and "4". Try practicing something simple, like a scale. After that becomes comfortable, try playing some of the rhythm studies in this book.

Using the CD

A CD is available demonstrating all the music in this book. The track numbers on the CD correspond with the track numbers listed throughout the book. For the Etudes Based on Jazz Standards section, the guitar part can be tuned out by using the balance control, enabling you to play along with the rhythm section. For the Duets section, you can tune out either guitar part allowing you to play either part with the CD. Be sure you have practiced the music before listening to the demonstrations on the CD.

Section #1: Blues Etudes

These etudes were written to help you get familiar with different positions on the guitar. Playing “in position” means keeping your fretting hand in one specific place on the neck, and using only one finger per fret. If you are in “third position,” use your first finger for notes in the third fret, your second finger for notes in the fourth fret, your third finger for notes in the fifth fret and your fourth finger for notes in the sixth fret. You can also use your first finger to stretch to the second fret and

your fourth finger can stretch to the seventh fret. Some of the etudes are in positions that may seem awkward. If an etude seems particularly difficult, try a slower tempo. If it’s still too hard, try a higher or lower position. Then return to the indicated position when you are ready.

Practice all of these etudes at a metronome marking between 80–132 beats per minute and experiment with a variety of different dynamics.

Blues in F #1

TRACK 2

First Position

Blues in F #2

TRACK 3

First Position

Blues in F #3

TRACK 4

*First Position***Blues in G #1**
*First Position***Blues in G #2**
*First Position***Blues in G #3**

*Third Position***Blues in C #1**  TRACK 8
*Third Position***Blues in C #2**  TRACK 9
*Third Position***Blues in C #3**  TRACK 10

*Fifth Position***Blues in B♭ #1**

TRACK 11

*Fifth Position***Blues in B♭ #2**

TRACK 12

*Fifth Position***Blues in B♭ #3**

TRACK 13

*Fifth Position***Blues in E♭ #1**

TRACK 14

*Fifth Position***Blues in E♭ #2**

TRACK 15

*Fifth Position***Blues in E♭ #3**

TRACK 16

*Fifth Position***Blues in D #1** TRACK 17

Musical score for Blues in D #1, Fifth Position. The score consists of four staves of music in G major (one sharp) and common time (indicated by a '4'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody follows a blues-like pattern with specific intervals and rhythms.

*Fifth Position***Blues in D #2** TRACK 18

Musical score for Blues in D #2, Fifth Position. The score consists of five staves of music in G major (one sharp) and common time. The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. The melody features more complex patterns and includes a section with numbered fingerings (1, 2, 1, 2) at the end.

*Fifth Position***Blues in D #3** TRACK 19

Musical score for Blues in D #3, Fifth Position. The score consists of four staves of music in G major (one sharp) and common time. The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. The melody includes several slurs and grace notes, typical of blues-style phrasing.

*Seventh Position***Blues in B_b #1**

TRACK 20

*Seventh Position***Blues in B_b #2**

TRACK 21

*Seventh Position***Blues in B_b #3**

TRACK 22

*Seventh Position***Blues in C #1**

TRACK 23

4/4 time signature. The music is divided into four staves. The first three staves are in common time (indicated by a 'C'). The fourth staff begins with a key signature of one sharp (F#), followed by a staff with a key signature of one flat (B-flat). Measures include eighth-note patterns with slurs and grace notes.

*Seventh Position***Blues in C #2**

TRACK 24

4/4 time signature. The music is divided into four staves. The first three staves are in common time (indicated by a 'C'). The fourth staff begins with a key signature of one sharp (F#), followed by a staff with a key signature of one flat (B-flat). Measures include eighth-note patterns with slurs and grace notes.

*Seventh Position***Blues in C #3**

TRACK 25

4/4 time signature. The music is divided into four staves. The first three staves are in common time (indicated by a 'C'). The fourth staff begins with a key signature of one sharp (F#), followed by a staff with a key signature of one flat (B-flat). Measures include eighth-note patterns with slurs and grace notes.

About Jazz Rhythms

At first, jazz rhythms may be confusing. There seems to be no end to the possible combinations of quarter notes, eighth notes, dotted notes and tied notes. This is true, but in jazz—as in any style—

there are particular rhythmic phrases that are used over and over. Familiarizing yourself with the most common phrases will make reading much easier.

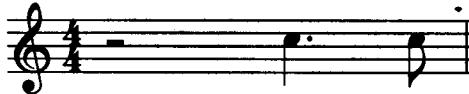
One very common rhythm is a dotted quarter followed by an eighth note:



The same rhythm could start on the second beat of a measure:



Or the third beat:

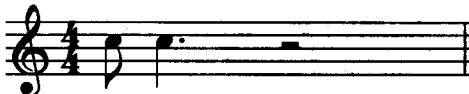


Notice that when the phrase starts on the second beat, it is written differently. Instead of using a dotted quarter, we use a tie from the second beat

to the third beat. This makes reading easier by clearly showing how the measure can be broken into two smaller pieces:

wrong:	A musical staff in G clef and 4/4 time. It shows a dotted quarter note (three vertical stems) followed by an eighth note (two vertical stems). The first beat is a rest, and the second beat has a vertical stem with a small tick mark.	right:	A musical staff in G clef and 4/4 time. It shows a rest on the first beat, followed by a dotted quarter note (three vertical stems) connected by a tie to an eighth note (two vertical stems) on the second beat.
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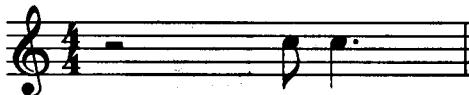
It is also common to see our first phrase reversed:



And, again, you may see this same phrase starting on the second beat:



Or the third beat:



Another rhythm used frequently in jazz is the eighth-quarter-eighth.

It looks like this:



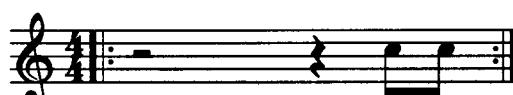
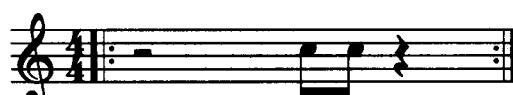
Here is a common variation on the above rhythm:



Remember, the point of studying these examples is to familiarize yourself with the most common jazz rhythms. Just as when learning to read the English language in school, you first had to learn the sound of each letter of the alphabet, then you learned simple words, like "cat" and "go." Eventually you progressed to harder words, then sentences, paragraphs, etc. Now you don't have to sound out each word. You can look at a sentence and grasp its meaning as a whole. Our goal in sight-reading is much the same. If you can look at a piece of music and recognize familiar patterns, you

won't have to sound out each and every rhythm ("one, two-AND, three...") and will be able to read complex rhythmic phrases with ease.

Now let's look at two consecutive eighth notes. The following is a series of one-measure phrases using two eighth notes starting on each possible beat. Repeat each measure as many times as you like, then move on to the next measure. When you are comfortable with all of the rhythms, try playing the measures in reverse order or skipping around from measure to measure.



Section #2: Rhythm Studies

This section is made up of twelve rhythm studies. You should play these in as many positions as you can. Don't forget to use your metronome to help keep a steady groove.

Rhythm Study #1 TRACK 26

This study starts with a simple two-measure phrase using the first rhythm found on page 12. The phrase is repeated several times, adding one new measure each time.



$\text{♩} = 70\text{-}120$

Rhythm Study #2 TRACK 27

This one contains most of the tricky rhythms you're likely to encounter in $\frac{3}{4}$ time. Try clapping the rhythms a few times before reading it with your guitar.

$\text{♩} = 70\text{-}120$

Rhythm Study #3



TRACK 28

This study shows just how much you can do with one rhythm, in this case the dotted quarter. Try this study with an even eighth-note bossa nova feel.

$\text{♩} = 70\text{-}132$

The musical score for Rhythm Study #3 consists of four staves of music in common time with a key signature of one flat. The music is composed entirely of dotted quarter notes. The first staff begins with a dotted quarter note followed by a half note. The second staff begins with a dotted quarter note followed by a quarter note. The third staff begins with a dotted quarter note followed by a half note. The fourth staff begins with a dotted quarter note followed by a quarter note. The music is divided into measures by vertical bar lines.

Rhythm Study #4



TRACK 29

Composed of three five-measure phrases, this study seems to turn the beat around. If you get lost, try counting out loud.

$\text{♩} = 80\text{-}124$

The musical score for Rhythm Study #4 consists of five staves of music in common time with a key signature of one flat. The music is composed of three five-measure phrases. The first phrase begins with a dotted quarter note followed by a half note. The second phrase begins with a dotted quarter note followed by a half note. The third phrase begins with a dotted quarter note followed by a half note. The music is divided into measures by vertical bar lines.

Rhythm Study #5



This one contains many simple variations on its two-measure theme. The melody was inspired by the style of the great jazz guitarist Charlie Christian.

$\text{♩} = 80-142$

Musical notation for Rhythm Study #5, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Musical notation for Rhythm Study #5, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

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Musical notation for Rhythm Study #5, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Rhythm Study #6



This study has a blues-like melody, but doesn't follow the usual 12-bar form.

$\text{♩} = 80-142$

Musical notation for Rhythm Study #6, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Musical notation for Rhythm Study #6, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Musical notation for Rhythm Study #6, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Musical notation for Rhythm Study #6, consisting of four lines of staff music. The key signature is common G (no sharps or flats). The time signature is 4/4. The music consists of eighth-note patterns and rests, primarily using quarter note and eighth note values.

Rhythm Study #7



TRACK 32

Here the challenge is quarter-note triplets. There are also a couple of half-note triplets. Make sure not to rush these.

$\text{♩} = 80-112$

The musical score consists of four staves of music in common time (indicated by a '4'). The key signature is one flat (B-flat). The tempo is marked as $\text{♩} = 80-112$. The first staff begins with a quarter note followed by a eighth note tied to a sixteenth note. The second staff starts with a half note followed by a quarter note. The third staff begins with a quarter note followed by a eighth note tied to a sixteenth note. The fourth staff starts with a half note followed by a quarter note. Measure lines are present between the first and second staves, and between the third and fourth staves. Brackets under the notes indicate triplet groups: a bracket under the first two notes of the first staff, another under the first two notes of the second staff, and brackets under the first two notes of both the third and fourth staves. The word "Fine" is written above the third staff, and "D. C. al Fine" is written above the fourth staff.

Rhythm Study #8



TRACK 33

Again, the challenge here is triplets, but this study has more rests than Rhythm Study #7. Sometimes rests are the hardest part of sight-reading.

$\text{♩} = 80-112$

The musical score consists of five staves of music in common time (indicated by a '4'). The key signature is two sharps (F major). The tempo is marked as $\text{♩} = 80-112$. The first staff begins with a rest followed by a eighth note tied to a sixteenth note. The second staff starts with a half note followed by a eighth note tied to a sixteenth note. The third staff begins with a quarter note followed by a eighth note tied to a sixteenth note. The fourth staff starts with a half note followed by a eighth note tied to a sixteenth note. The fifth staff begins with a quarter note followed by a eighth note tied to a sixteenth note. Measure lines are present between the first and second staves, and between the third and fourth staves. Brackets under the notes indicate triplet groups: a bracket under the first two notes of the first staff, another under the first two notes of the second staff, and brackets under the first two notes of both the third and fourth staves.

Rhythm Study #9



Here again we see a theme (the first two measures) followed by variations (measures 3 and 4, and 5 and 6). Make sure you understand the rhythmic variations and are really reading, not just guessing what the rhythms are.

$\text{♩} = 80-140$

A musical score consisting of four staves of music. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music. The second staff uses a treble clef and has a key signature of one sharp. It contains five measures of music, with the last measure ending on a double bar line. The third staff uses a treble clef and has a key signature of one sharp. It contains eight measures of music. The bottom staff uses a treble clef and has a key signature of one sharp. It contains eight measures of music.

Rhythm Study #10



This study is also theme and variations. The very first phrase (C-B-C) is the basis for the whole piece. Be careful with all of the chromatic tones, especially near the end.

$\text{♩} = 90-130$

A musical score consisting of four staves of music. The top staff is in G major (one sharp) and 4/4 time. It features eighth-note patterns with various rests. The second staff is also in G major and 4/4 time, showing a mix of eighth and sixteenth notes. The third staff follows the same key and time signature, continuing the rhythmic patterns. The bottom staff is in F major (one flat) and 4/4 time, providing a harmonic contrast with its different key signature.

Rhythm Study #11



TRACK 36

This study starts with a six-note phrase and then moves it around. See how it repeats throughout the first eight measures? It's trickier than it looks.

$\text{♩} = 90-140$

The musical score consists of four staves of music in common time with a key signature of one sharp. The tempo is indicated as $\text{♩} = 90-140$. The music features various rhythmic patterns, primarily six-note phrases, which are repeated and rearranged across the staves. Measure numbers 1 and 2 are marked under the third staff.

Rhythm Study #12



TRACK 37

Study #12 introduces eighth-note triplets.

$\text{♩} = 80-130$

The musical score consists of five staves of music in common time with a key signature of one flat. The tempo is indicated as $\text{♩} = 80-130$. The score includes eighth-note triplets and other rhythmic patterns. Measure numbers 1 and 2 are marked under the second staff. The score concludes with a dynamic instruction "D. C. al Coda" and a final section labeled "CODA". The tempo changes to $\text{♩} = 100$ for the coda section.

Section #3: Etudes Based on Jazz Standards

The etudes in this section are in the style of jazz standards that you are probably familiar with, such as *All the Things You Are* and *Stella by Starlight*. They can be played in any position. In fact, you should

play each of them in several different positions. You can play these pieces at any tempo you like, but don't forget to swing!

St. Sonny TRACK 3B

With a calypso feel $\text{♩} = 90-108$

(In the style of "St. Thomas")

A single line of musical notation starting with a treble clef, followed by a common time signature. The first measure consists of a rest, a sixteenth note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The second measure starts with a sixteenth note. The dynamic marking 'mf' is placed below the staff.

A single line of musical notation continuing from the previous page. It features a treble clef and a common time signature. The melody consists of eighth notes and sixteenth notes, with a slight change in key signature around the middle of the line.

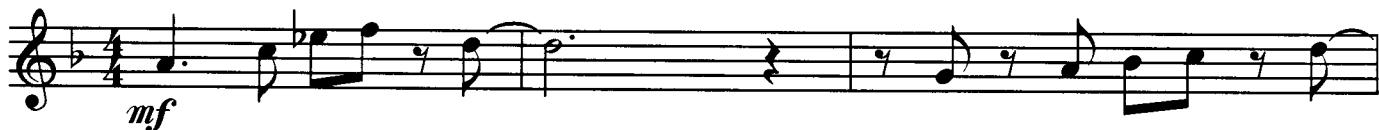
A single line of musical notation continuing from the previous page. It features a treble clef and a common time signature. The melody includes eighth notes, sixteenth notes, and quarter notes, with a dynamic marking 'f' in the third measure.

A single line of musical notation continuing from the previous page. It features a treble clef and a common time signature. The melody consists of eighth notes and sixteenth notes, with a dynamic marking 'f' in the first measure.

A single line of musical notation continuing from the previous page. It features a treble clef and a common time signature. The melody includes eighth notes, sixteenth notes, and quarter notes, with a dynamic marking 'f' in the first measure.

Jonesing  Track 39Medium swing $\text{♩} = 90-120$

(In the style of "Have You Met Miss Jones")



Musical score for 'Jonesing'. The first page contains two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The dynamic marking 'mf' is present. The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature.



The second page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.



The third page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.



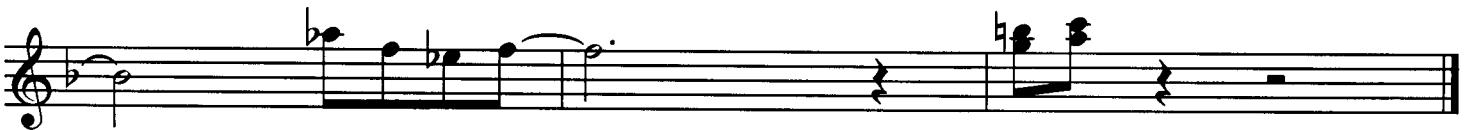
The fourth page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.



The fifth page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.



The sixth page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.



The seventh page of the musical score continues the two-staff arrangement. The first staff starts with a treble clef, one flat key signature, and 4/4 time. The second staff starts with a treble clef, one flat key signature, and 4/4 time.

Miles Standoffish  TRACK 40With a blues feel $\text{♩} = 102\text{-}120$

(In the style of "All Blues")



A musical score page featuring a single staff of music in 3/4 time, G major (one sharp), and medium forte (mf) dynamic. The staff begins with a quarter note followed by a eighth-note triplet pattern.



A continuation of the musical score from the previous page, showing the second staff of the piece. It maintains the same time signature, key signature, and dynamic.



A continuation of the musical score from the previous page, showing the third staff of the piece. It maintains the same time signature, key signature, and dynamic.



A continuation of the musical score from the previous page, showing the fourth staff of the piece. It maintains the same time signature, key signature, and dynamic.

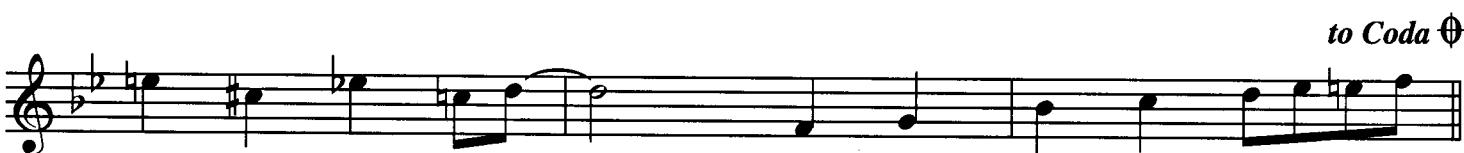


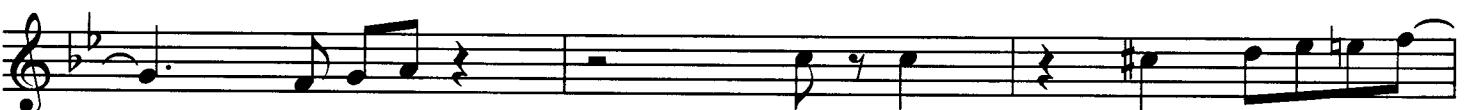
A continuation of the musical score from the previous page, showing the fifth staff of the piece. It maintains the same time signature, key signature, and dynamic.

Rhythm  Track 41

Bright jazz feel ♩ = 120-168

(In the style of "I Got Rhythm")

D. C. al Coda ♫



 *CODA*



Waiting for Prince



TRACK 42

Jazz waltz $\text{J} = 102\text{-}132$

(In the style of "Someday My Prince Will Come")

A musical score for a single instrument, likely a piano or keyboard. The music is in 3/4 time, with a key signature of one flat. The tempo is marked as Jazz waltz with $\text{J} = 102\text{-}132$. The dynamic is *mf*. The melody consists of eighth-note patterns and quarter notes, with a fermata over the last note of the measure.

The second system of the musical score. The melody continues in the same style, with eighth-note patterns and quarter notes. The dynamic remains *mf*. The measure ends with a fermata over the last note, followed by the instruction *to Coda* with a circle symbol.

The third system of the musical score. The melody continues with eighth-note patterns and quarter notes. The dynamic remains *mf*.

The fourth system of the musical score. The melody continues with eighth-note patterns and quarter notes. The dynamic remains *mf*. The measure ends with a fermata over the last note, followed by the instruction *D. C. al Coda* with a circle symbol.

CODA

The Coda of the musical score. The melody begins with eighth-note patterns and quarter notes. The dynamic remains *mf*.

The final measures of the musical score. The melody concludes with eighth-note patterns and quarter notes. The dynamic remains *mf*.

Harlem Express  TRACK 43**Bright swing feel** $\text{♩} = 140-168$

(In the style of "Take the A Train")

to Coda  CODA

Nowheresville  TRACK 44

Medium swing $\text{J} = 112\text{-}132$

(In the style of "Out of Nowhere")



Musical score for the first system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The tempo is Medium swing, indicated by $\text{J} = 112\text{-}132$. The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a quarter note followed by a eighth-note triplet group. Measure 2 starts with a quarter note followed by a eighth-note triplet group.



Musical score for the second system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a half note followed by a eighth-note triplet group. Measure 2 starts with a half note followed by a eighth-note triplet group.



Musical score for the third system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.



Musical score for the fourth system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.



Musical score for the fifth system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.



Musical score for the sixth system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.



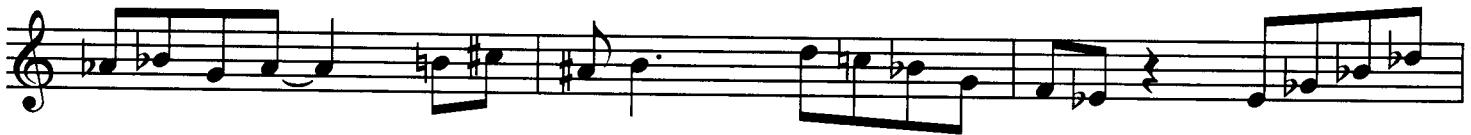
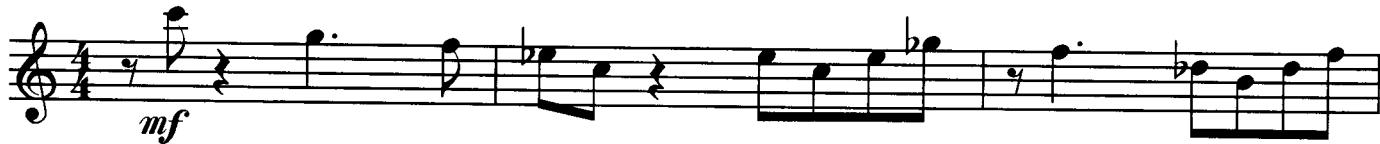
Musical score for the seventh system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.



Musical score for the eighth system of 'Nowheresville'. The key signature is one sharp (F#). The time signature is common time (4/4). The dynamic is *mf*. The music consists of two measures. Measure 1 starts with a eighth-note triplet group followed by a quarter note. Measure 2 starts with a eighth-note triplet group followed by a quarter note.

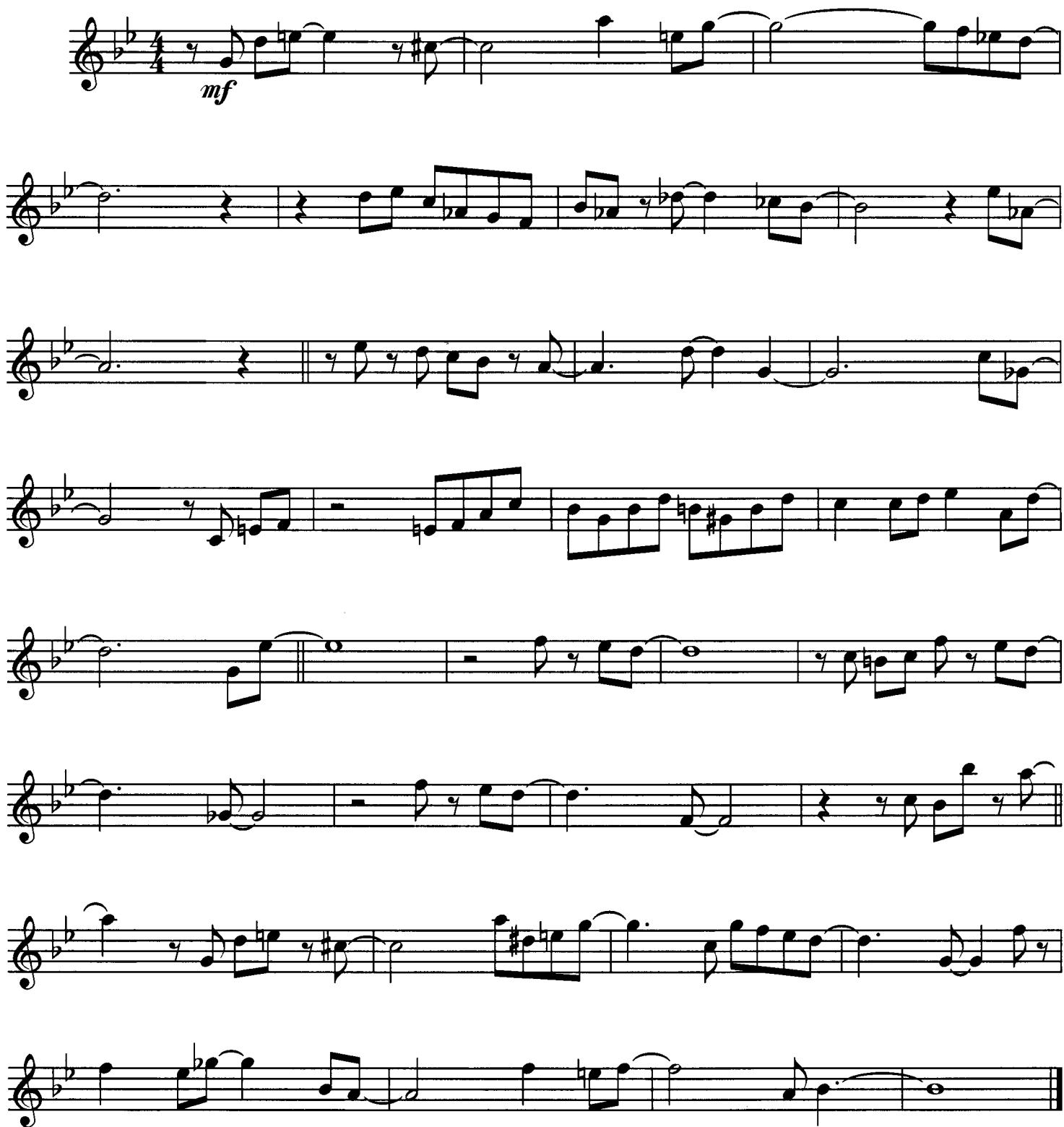
Like the Sun  TRCK 45Brightly $\text{♩} = 132\text{-}160$

(In the style of "Solar")



Stella  TRACK 46Medium swing $\text{♩} = 112\text{-}132$

(In the style of "Stella by Starlight")



Althea  TRACK 47Medium swing $\text{♩} = 112-132$

(In the style of "All the Things You Are")



All  TRACK 48

Medium swing $\text{♩} = 112\text{-}132$

(In the style of "All of Me")



The sheet music is composed of eight staves of musical notation for a single instrument. The key signature changes throughout the piece, indicated by sharp and flat symbols on the treble clef staff. The time signature is 4/4. The tempo is marked as 'Medium swing' with a quarter note equivalent of 112-132. The dynamic marking 'mf' appears on the first staff. The notation includes various note heads (solid black, open, etc.), stems, and rests. Some notes have small numbers above them, such as '3' in the eighth staff. The music is in the style of 'All of Me'.

Indiana Ticket  TRACK 49Medium swing $\text{♩} = 112\text{--}132$

(In the style of "Donna Lee")



Section #4: Duets

This is the final section of the book, and we have saved the best for last. These pieces are duets, most of which are in the style of well-known jazz tunes. You should have fun playing these with a friend, teacher or the CD that is available.

Switch parts with your reading partner so that you each get to play both parts. If you are using the CD, you can isolate the parts using the balance control on your stereo.

Duet

Looking Glass



(In the style of "Alice in Wonderland")

Moderately

Musical score for two staves. The top staff uses a treble clef and has dynamics *mp*. The bottom staff uses a bass clef. Measures 1-5 show a steady eighth-note pattern in the bass staff, while the treble staff remains silent.

Musical score for two staves. The top staff starts with a dynamic *p*. The bottom staff begins with a dynamic *f*. Measures 6-10 feature more complex patterns, including sixteenth-note figures and grace notes.

D. C. al Coda Ø

Musical score for two staves. The top staff starts with a dynamic *p*, followed by *#p*, *p*, *p*, and *p*. The bottom staff starts with a dynamic *p*, followed by *b**p*, *p*, *p*, *p*, and *p*. A crescendo line leads to a dynamic *mf*.

Ø CODA

Musical score for two staves. The top staff consists of a single measure starting with a dynamic *p*. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

*Duet***When the Saints Go Marching In**

TRACK 51

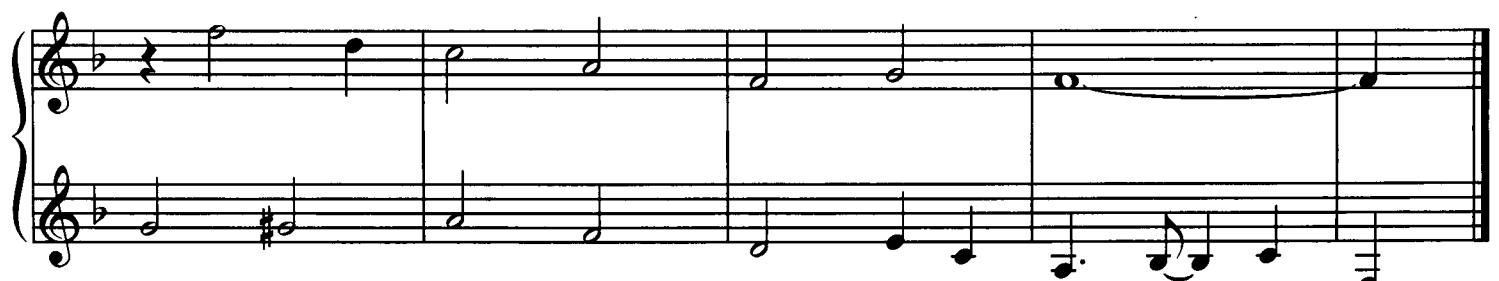
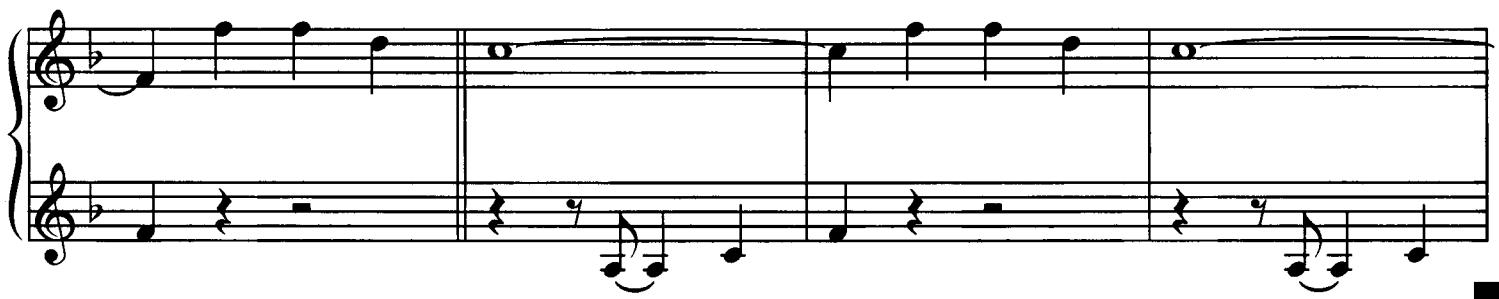
Brightly**Traditional**

Musical notation for two voices. The top voice starts with a dynamic of *mf*. The bottom voice begins with a dotted half note followed by eighth notes. The music consists of four measures separated by vertical bar lines.

Musical notation for two voices. The top voice has a continuous eighth-note pattern. The bottom voice has a steady bass line. The music consists of four measures separated by vertical bar lines.

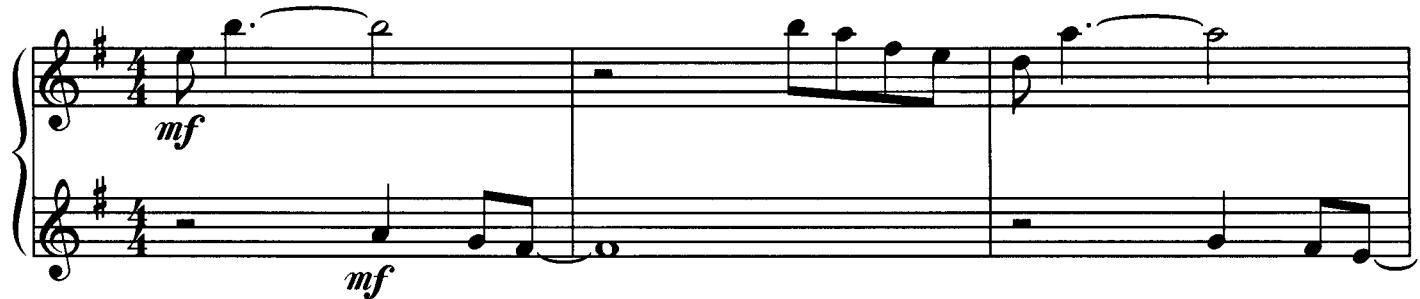
Musical notation for two voices. The top voice has a continuous eighth-note pattern. The bottom voice has a steady bass line. The music consists of four measures separated by vertical bar lines.

Musical notation for two voices. The top voice has a continuous eighth-note pattern. The bottom voice has a steady bass line. The music consists of four measures separated by vertical bar lines.

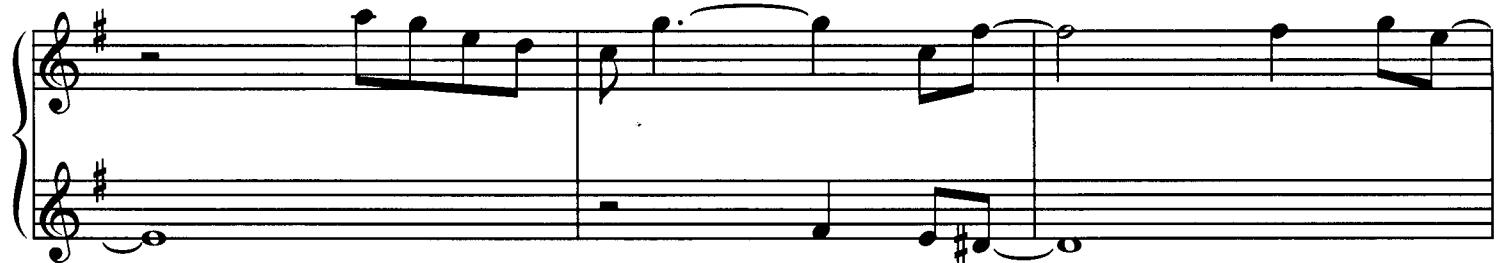


*Duet***Fall**  Track 52**Moderately**

(In the style of "Autumn Leaves")



Musical score for two voices (Duet) in 4/4 time, key of A major (two sharps). The vocal parts are written on two staves. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The music consists of two measures followed by a repeat sign.



Continuation of the musical score for two voices. The vocal parts are written on two staves. The music consists of two measures followed by a repeat sign.



Continuation of the musical score for two voices. The vocal parts are written on two staves. The music consists of two measures followed by a repeat sign. The first ending (1.) is shown above the repeat sign, and the second ending (2.) is shown below it.



Continuation of the musical score for two voices. The vocal parts are written on two staves. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The music consists of two measures followed by a repeat sign.

Musical score for two voices. The top voice (treble clef) has a melodic line with eighth-note patterns and grace notes. The bottom voice (bass clef) provides harmonic support with sustained notes and eighth-note chords.

Musical score for two voices. The top voice begins with a sustained note followed by eighth-note pairs. The bottom voice has eighth-note chords. The dynamic marking *mf* appears at the end of the second measure.

Musical score for two voices. The top voice features eighth-note pairs and grace notes. The bottom voice has eighth-note chords.

Musical score for two voices. The top voice has eighth-note pairs and grace notes. The bottom voice has eighth-note chords. Measure 8 concludes with a fermata over the bass note.

*Duet***Dolphins on Green Street**

(In the style of "On Green Dolphin Street")

Moderate Bossa Nova

Sheet music for two voices (duet) in 4/4 time. The top voice starts with a dynamic of *mf*. The bottom voice also starts with *mf*. Measure 1 consists of eighth-note pairs. Measures 2 and 3 show eighth-note patterns with rests and sixteenth-note figures. Measure 4 concludes with a sixteenth-note figure.

Sheet music for two voices (duet) in 4/4 time. The top voice has a rest in measure 1. Measures 2 and 3 feature eighth-note patterns. Measure 4 concludes with a sixteenth-note figure.

Sheet music for two voices (duet) in 4/4 time. The top voice begins with a sustained note. Measures 2 and 3 show eighth-note patterns. Measure 4 concludes with a sixteenth-note figure. The instruction "to Coda ♪" is placed above the top staff.

Sheet music for two voices (duet) in 4/4 time. The top voice starts with a sustained note. Measures 2 and 3 show eighth-note patterns. Measure 4 concludes with a sixteenth-note figure.

Musical score showing two staves of music. The top staff is in G major (two sharps) and the bottom staff is in B-flat minor (one sharp). The music consists of eighth and sixteenth note patterns.

D. C. al Coda ♪

♪ **CODA**

Musical score showing two staves of music. The top staff is in G major (two sharps) and the bottom staff is in A major (no sharps or flats). The music consists of quarter notes and rests.

Musical score showing two staves of music. The top staff is in G major (two sharps) and the bottom staff is in A major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

Musical score showing two staves of music. The top staff is in G major (two sharps) and the bottom staff is in A major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

harm.

Musical score showing two staves of music. The top staff is in G major (two sharps) and the bottom staff is in A major (no sharps or flats). The music consists of eighth and sixteenth note patterns. The word "harm." is written above the top staff.

*Duet***Hymn-like**  TRACK 54**Slowly**

Musical score for two voices (Duet) in 4/4 time, key of G major. Dynamics: *mp*. The music consists of two staves. The top staff begins with a quarter note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes.



Musical score for two voices (Duet) in 4/4 time, key of G major. The dynamics remain *mp*. The music continues from the previous page, maintaining the two-staff format and key signature.



Musical score for two voices (Duet) in 4/4 time, key of G major. The dynamics remain *mp*. The music continues from the previous page, maintaining the two-staff format and key signature.



Musical score for two voices (Duet) in 4/4 time, key of G major. The dynamics remain *mp*. The music concludes with a final measure ending on a half note in the bottom staff, indicated by a double bar line and repeat dots.

*Duet***Three Phases**  TRACK 55**Moderately, with a Blues feeling**

The musical score consists of five staves of music for two players. The first staff starts with a dynamic of *mf*. The second staff begins with a dynamic of *mp*. The third staff starts with *mp* and ends with *mf*. The fourth staff begins with *mp* and ends with *mf*. The fifth staff begins with *mp* and ends with *f*. The music is written in 4/4 time and includes various note heads, rests, and dynamic markings like *p*, *f*, and *mf*.

*Duet***Boppin' Etude**

Track 56

(In the style of "Scapple from the Apple")

Brightly
to Coda ♪

1.

2.

Musical score page 43, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 1 starts with a quarter note followed by an eighth note, then a half note. Measure 2 starts with a half note, followed by a quarter note, then a eighth note.

Musical score page 43, measures 3-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 3 starts with a eighth note followed by a quarter note, then a eighth note. Measure 4 starts with a quarter note, followed by a eighth note, then a eighth note.

D. C. al Coda ⊕

⊕ *CODA*

Musical score page 43, D.C. section. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one sharp. The section begins with a eighth note followed by a quarter note, then a eighth note.

Musical score page 43, Codetta section. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. The section begins with a eighth note followed by a quarter note, then a eighth note.

Musical score page 43, final section. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one sharp. The section begins with a eighth note followed by a quarter note, then a eighth note. Measure 1 ends with a fermata over the eighth note. Measure 2 starts with a eighth note followed by a quarter note, then a eighth note. Measure 3 starts with a eighth note followed by a quarter note, then a eighth note. Measures 4-5 start with a eighth note followed by a quarter note, then a eighth note. Measures 6-7 start with a eighth note followed by a quarter note, then a eighth note. Measures 8-9 start with a eighth note followed by a quarter note, then a eighth note.

Duet

Georgia Brown Suite



(In the style of "Sweet Georgia Brown")

Brightly

mf

to Coda ⊕



D. C. al Coda ⊕



⊕ CODA



*Duet***Kenny D.**  TRACK 50**Bossa Nova feel**

(In the style of "Blue Bossa")



*Duet***Adios, Amigo**

TRACK 59

Moderately

(In the style of "Bye Bye Blackbird")

mf

mf

mf

mf

mf

The image shows four staves of musical notation for two guitars. The top two staves begin with a dynamic of *mp*. The bottom two staves begin with a dynamic of *mf*. The notation consists of eighth and sixteenth notes, with some measure rests. Measure 48 starts with a whole note followed by a half note. Measures 49 and 50 show eighth-note patterns. Measure 51 begins with a half note followed by a measure rest. Measure 52 ends with a half note followed by a measure rest.

What's Next?

Now that you've completed this book, what's next? In order to keep your sight-reading chops in top form, sight-reading must become part of your regular daily practice. You should get your hands on as much music as possible and read, read, read. A book of Charlie Parker solos, a book of Miles Davis solos...you might even want to try some classical music such as Bach or Mozart. Anything

that will help you develop as a player and as a reader is good, and being a good reader will open up the entire musical world to you. You might even want a book on music theory such as *Teach Yourself Guitar Theory* or *Theory for the Contemporary Guitarist*. So, don't put your music stand back in the closet just yet. Keep reading, and keep swinging!