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**PREFACE**

The duets in this book should benefit you in a number of ways. Since they are written as two part counterpoint rather than soli, each line is just as important as the other. There is really no first or second part, and you should consider whichever melody you are playing as the first part. It now becomes important that you not only concentrate on the accuracy of your melody but are also aware of the other melody and how your part interacts with it. This should develop or enhance your ability to play with others.

There are instances where one melody is “passed” to the other, so the idea is to make this sound like one continuous melody, even though it is played by two players. In a soli setting, you are both playing the same rhythm, so keeping the time feel is relatively easy. With these duets, each player must focus on playing their melody with a good sense of time, so it creates an accurate musical event between the two lines. This should instill or reinforce a good sense of “inner” time.

Since each part is different, it may also have different articulation and dynamics, so special attention must be payed to each.

There are six distinct styles within this book of duets.

- swing/bop
- ballads
- jazz waltz
- double-time funk (in a 2 feel)
- 6/8
- samba in 2

Swing and bop are essentially the same feel and are played the same. The word “bop” refers to a specific period of jazz. There is no notation that defines exactly how to play eighth notes in a swing style, so you must try to imagine that four eighth notes are played as though you have two groups of eighth-note triplets with the first two in each set being tied. This will give you a very good feel for eighth notes in a swing style.

All of the remaining five styles will see the eighth notes played evenly. There are some occasions where the eighth notes in a jazz waltz are played as “swing” eighths, but that is not the case in this book of duets. All ballads should be played with even eighth notes, and all notes held to their full value.

The two articulations used in this book are the jazz staccato ( $\wedge$ ) and the legato ( $\text{—}$ ). It's extremely important that each quarter note or tied eighth has a specific articulation. The legato means notes are played smoothly and connected, not separated. You will see this in the first two bars of "Not a Blues." The jazz staccato is a short but "fat" note. Going back to the triplet feel for swing eighth notes, this attack must be thought of as an eighth-note triplet with the first two notes tied and the last note eliminated (i.e., two-thirds of a quarter note in duration).

The classical staccato marking ( $\cdot$ ) is too short for most swing/bebop music; however, it does work in some even eighth-notes styles, such as funk and some Latin styles. I don't use the classical staccato in most of these duets, but understanding the difference is important.

We can affix certain syllables to these three kinds of articulation. The legato would have the sound and duration of "Doo;" the classical staccato "Dit;" and the jazz staccato "Dot." So, imagine four quarter notes with alternate articulations of legato and jazz staccato. The resulting sound would be Doo-Dot Doo-Dot.

<b>Name</b>	<b>Symbol</b>	<b>Syllable</b>
Legato	$\text{—}$	Doo
Jazz Staccato	$\wedge$	Dot
Classical Staccato	$\cdot$	Dit

# 1. Shake and Bake

This is phrased as all four-bar phrases. The parentheses around the notes are meant to be “swallowed.” These notes are sometimes called “ghost notes.” The idea is to make them sound almost as non-existent, yet still there. It’s easier to do on a wind instrument than on a guitar, piano, or other stringed instrument. Try the best you can to give these notes much less emphasis.

For wind instruments, there are a number of ways to achieve this effect. For brass players, you can put your tongue between your lips to deaden the sound, and for reed players, just touch the reed with your tongue to do the same.

Guitar notation typically uses × noteheads instead of parentheses for ghost notes. To achieve this effect on guitar, release the pressure on the string with the fretting hand, thereby giving the note less emphasis.

## Shake and Bake

Easy Swing ♩ = 144

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Easy Swing' with a quarter note equal to 144 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The notation consists of two staves: a treble clef staff and a bass clef staff. Measure 1 starts with a half note G2 with an accent (^) in the bass staff and a half note G4 with an accent (^) in the treble staff. The melody in the treble staff moves through measures 1-4, while the bass staff provides a steady accompaniment.

Musical notation for measures 5-8. The melody continues in the treble staff, featuring eighth and sixteenth notes. The bass staff continues with a consistent accompaniment pattern.

Musical notation for measures 9-12. The melody in the treble staff includes a half note G4 with an accent (^) in measure 9. The bass staff continues with its accompaniment.

Musical notation for measures 13-16. Measure 13 is marked with a box containing the number '13'. The melody in the treble staff features a sequence of eighth notes. The bass staff continues with its accompaniment.

Musical notation for measures 17-20. Measure 17 is marked with a box containing the number '17'. The melody in the treble staff continues with eighth notes. The bass staff continues with its accompaniment.

21

Musical notation for measures 21-24. The piece is in 3/4 time with a key signature of one flat (B-flat). Measures 21 and 22 feature a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measures 23 and 24 continue with similar rhythmic patterns, ending with a quarter rest in the right hand and a quarter note in the left hand.

25

Musical notation for measures 25-28. Measures 25 and 26 feature a dotted quarter note in the right hand and a quarter note in the left hand. Measures 27 and 28 continue with similar rhythmic patterns, ending with a quarter rest in the right hand and a quarter note in the left hand.

29

Musical notation for measures 29-32. Measures 29 and 30 feature a dotted quarter note in the right hand and a quarter note in the left hand. Measures 31 and 32 continue with similar rhythmic patterns, ending with a quarter rest in the right hand and a quarter note in the left hand.

33

Musical notation for measures 33-36. Measures 33 and 34 feature a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measures 35 and 36 continue with similar rhythmic patterns, ending with a quarter rest in the right hand and a quarter note in the left hand.

## 2. Whole with Half

Be sure to treat the "and" of beat 4 in measure 4 as though it belongs to the next phrase. This is for both parts. This situation occurs many times in this duet. In measures 23 and 24, be careful to line up the "ands" of the beats. As always, observe the dynamics.

### Whole with Half

Swing ♩ = 210

mf *f*

mf *f*

4

mf *f*

8

*sfz* *f*

mf *f*

12

*f* *mp*

*f* *mp*

14

*mp* *mf*

*mf*

16

*f* *mf*

*f* *mf*

20

*mp* *f* *mf*

*mp* *f* *mf*

22

24

28

*mf* *f*

*mf* *f*

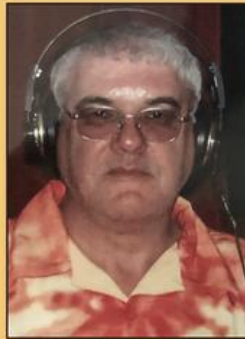


Learn to play with jazz phrasing and articulation. These 27 duets are in jazz and jazz-influenced styles such as swing, bebop, funk, samba, and others. They are appropriate for performance by any melodic instruments.

The duets feature independent contrapuntal lines, and practicing them will give you intimate insight into how these constructs sound and can be used to create a wide variety of colors. You will improve your ear, sense of timing, phrasing, and your facility in bringing theoretical principles into musical expression.

You will learn to use:

- Jazz staccato and legato articulations, and how they differ from similar symbols in classical practice
- A wide variety of scales, modes, harmonies, and other structures
- Various meters and ways of interpreting them and their beat organizations and subdivisions
- Phrasing within and between measures
- Swing feel



**Richard Lowell** is a trumpet player, composer, arranger, and educator. He was a member of the Berklee College of Music faculty for nearly five decades, and mentored thousands of musicians.

"The idea of duets with both voices being the PRIME voice seems such a logical concept—and in my experience, a really refreshingly stimulating one, as I personally always had to work hard to produce a satisfactory counterline in a composition or arrangement where attention was drawn to either or both lines.

"In working through these duets, I ended up recording one part and then playing the other part against it, and was delighted with the results.

"To me, this has strong compositional and orchestral potential: MORE than a mere counterline type result; something new in a familiar vein, and with added substance! So I have now added another tool (as it were) to my compositional toolbox, for which I give my humble thanks."

—**Michael Gibbs, Composer, Conductor, Arranger, Producer, Trombonist, and Keyboardist**

"These duets are interesting, challenging, and fun to play. They capture a total spectrum of musical styles and cover an enormous range of technical issues facing instrumentalists. The written material prior to each duet is very valuable, insightful, and informative. Dick has written for me and my big band, and all of his charts have been well written, challenging, and a joy to perform."

—**Dave Stahl, Bandleader, Trumpeter (Woody Herman, Buddy Rich, Liza Minnelli, many Broadway shows)**

"This is a very interesting duet book. While many jazz duet books are easy enough to use as fun sight-reading pieces, this book will take some work and creates a wonderful means for practicing jazz rhythms, scales, phrasing, and interpretation. Richard Lowell has created a series of duets that will challenge your reading, articulation, and phrasing skills, while improving your technical ability on the instrument. I have played through many of the duets and find that both parts are equally challenging and can stand alone as melodic and harmonic musical statements."

—**Mike Vax, Trumpeter (Stan Kenton Big Band, Stan Kenton Legacy Orchestra, many big bands)**



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