

## Challenging Jazz Duets Volume 1

Richard Byrd

*Challenging Jazz Duets Volume 1* is a set of 5 jazz duets for players of multiple combinations of instruments. The purpose of these duets is to provide players challenging jazz duets based on the chord changes to standard jazz tunes. These are not beginning jazz duets. The titles of these duets are an obvious allusion to the titles of the standard jazz tunes. Volume 1 contains the following duets with their respective jazz standard titles: 1) "Riding the Rails" (Take the A Train), 2) "Red Salsa" (Blue Bossa), 3) "In a Mellow Way" (In a Mellow Tone), 4) "Singing for Pops" (Song for My Father), and 5) "G-Man Blues" (standard concert F blues). The tempos of the duets were selected to match the tempos used on the jazz standards found on the website [jazzstandards.com](http://jazzstandards.com); however, players are welcome to play these duets at any tempo (faster or slower) they feel comfortable playing. Players may wish to explore practicing these duets with other play-along options, including Band-in-a-Box or iReal Pro, where tempos may be altered to suit the players practice needs. Band directors may wish to use these duets to feature two of their students during a jazz concert program, including the incorporation of a featured duet during the open improvisation solo section of a jazz chart with the same chord changes.

*This is part of an interchangeable series to accommodate performance  
with any combination of instruments.*

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*Available for the following instruments:*

Flutes  
Clarinets  
Eb Saxophones  
Trumpets  
F Horns - stand alone version (cannot be combined with others)  
Trombones  
Tubas

Dr. Richard Byrd is Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the EKU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Center Governor's School for the Arts, the Kentucky Music Teachers Association, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs. His works have been performed at several international, national, and regional events including the International Trumpet Guild Conference in Grand Rapids, Michigan; Exploring Trumpet Music Festival in Kalavrita, Greece; 6<sup>th</sup> Annual DIA T Trombone Festival in Recife, Brazil; Eastern Trombone Workshop in Fort Meyer, Virginia; International Clarinet Association Conference in Lincoln, Nebraska; National Association of College Wind and Percussion Instructors National Conference in Gainesville, Florida; Alltech FEI World Equestrian Games in Lexington, Kentucky; Kentucky Center Governor's School for the Arts in Lexington, Kentucky; Kentucky Composers Invitation Concert & New Music Festival in Lexington, Kentucky; and Great American Brass Band Festival in Danville, Kentucky.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Wycliffe Gordon, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, Cathy Rigby, Temptations, Mannheim Steamroller, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, with Wycliffe Gordon's Grammy-nominated CD *Somebody New*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, and has recorded and produced a chamber music CD entitled *Conversations*, which includes one of his compositions, *Conversations*, as well as compositions from other rising American composers. Both CDs are available at [cdbaby.com](http://cdbaby.com).



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# CHALLENGING JAZZ DUETS

RICHARD BYRD  
ASCAP

## RIDING THE RAILS MEDIUM SWING $\text{♩} = 176$

### VOLUME 1

TUBA 1

TUBA 2

The first system of music shows two tuba parts. Tuba 1 is in the upper staff and Tuba 2 is in the lower staff. Both are in bass clef and 4/4 time. The music consists of eighth and quarter notes with various accidentals. Dynamics markings include  $f$  and  $mf$ .

1

2

The second system continues the two tuba parts. It features more complex rhythmic patterns with eighth notes and some slurs. Dynamics markings include  $mf$ .

1

2

The third system continues the two tuba parts. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the entire system.

1

2

A

The fourth system continues the two tuba parts. A box labeled "A" is placed above the first staff. Dynamics markings include  $mf$  and  $f$ .

1

2

The fifth system continues the two tuba parts. Dynamics markings include  $mf$  and  $p$ .



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1 *mf*

2 *mf*

1 *mf* **B**

2 *mf*

1

2

1 *p* *mf*

2 *p* *mf*

1 *mf*

2 *mf*

1 **C**



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**RED SALSA**  
**MEDIUM UP BOSSA** ♩ = 140



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1

2

1

2

A

2

1

2

1

2

8

2

1



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1  
2

1  
2

1  
2

1  
2

1  
2

1  
2

1  
2

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IN A MELLOW WAY  
MEDIUM SWING ♩ = 144

The image displays a musical score for the piece "In a Mellow Way" in a medium swing style with a tempo of 144 beats per minute. The score is written for two bass staves, labeled 1 and 2, in a 4/4 time signature and the key of B-flat major. The notation includes various rhythmic patterns, rests, and dynamic markings such as *mp* and *mf*. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the score. The score is organized into six systems, each with two staves.



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1

2

**SINGING FOR POPS**  
**MEDIUM LATIN** ♩ = 134

1

2

1

2

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1

2

1

2

1



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System 1: Two staves of music. The first staff (treble clef) contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

System 2: Two staves of music. The first staff (treble clef) contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

System 3: Two staves of music. The first staff (treble clef) contains a melodic line with a triplet of eighth notes. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

System 4: Two staves of music. The first staff (treble clef) contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

System 5: Two staves of music. The first staff (treble clef) contains a melodic line with a dynamic marking of *mf*. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

System 6: Two staves of music. The first staff (treble clef) contains a melodic line with a dynamic marking of *mf*. The second staff (bass clef) contains a rhythmic accompaniment of eighth notes.

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G-MAN BLUES  
MEDIUM SWING ♩ = 160

The image displays a musical score for 'G-Man Blues' in 4/4 time, medium swing, with a tempo of 160 beats per minute. The score is written for two bass staves, labeled 1 and 2. The key signature is one flat (B-flat). The score is divided into several systems, each with two staves. The first system includes a dynamic marking of *mf*. The second system features a triplet of eighth notes in the first staff. The third system includes a section labeled 'A' with a dynamic marking of *mf* and a triplet of eighth notes. The fourth system includes a section labeled 'B' with a dynamic marking of *mf* and a triplet of eighth notes. The score concludes with a double bar line and repeat signs.

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1 *mp* *mf*

2 *mp*

1 *p*

2 *p*

1 *mf* *p*

2 *mf* *p*

1 *mf*

2 *mf*

1 *D*

2

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1

2

1

2

1

2

1

2

1

2



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