

Guitar

KMEA Jazz Etude #1

Based on Billy Strayhorn's "Take The 'A' Train"

John Selzer

Swing ♩ = 208

f

4

3 3

f

9

F maj7 F maj7 E7 Eb7

14

p

Guitar

KMEA Jazz Etude #2

Based on "Somewhere Over the Rainbow" by Harold Arlen

Ballad (straight eighths) ♩ = 80

Doug Talley

(Comp.)

A $\emptyset 7$ D7($\sharp 9$) EbMaj9 A 7($\flat 5$) AbMaj9 D $\emptyset 7$

mp

4 G7($\sharp 9$) GbMaj7 BMaj7 EMaj7 Fmin7 Abmin7 Db7 EbMaj7 G $\emptyset 7$ C7($\sharp 9$)

mf

7 Fmin7 Bb7 Bb13($\flat 9$) EbMaj9

p

KMEA Jazz Etude #3

Based on Kenny Dorham's "Blue Bossa"

John Selzer

Straight Eighths ♩ = 160

The main melodic staff consists of four lines of music in 4/4 time, key of Bb. It features straight eighth notes with various dynamics and articulation. The first line starts with a *mf* dynamic. The second line includes *mp*, *f*, and *mp* dynamics, with accents (^) and slurs. The third line starts with *mf* and ends with a *cresc.* marking. The fourth line ends with a *ff* dynamic.

Cm7
Improvise

ff
Fm7

The first line of guitar accompaniment consists of four measures of rhythmic notation, represented by diagonal slashes on a five-line staff.

Dm7b5

G7

Cm7

The second line of guitar accompaniment consists of four measures of rhythmic notation, represented by diagonal slashes on a five-line staff.

Ebm7

Ab7

DbMaj7

The third line of guitar accompaniment consists of four measures of rhythmic notation, represented by diagonal slashes on a five-line staff.

Dm7b5

G7

Cm7

The fourth line of guitar accompaniment consists of four measures of rhythmic notation, represented by diagonal slashes on a five-line staff, ending with a double bar line.