Effective Etudes For Jazz by Mike Carubia and Jeff Jarvis



MP3 Recordings (with and without soloist) can be downloaded for free at **kendormusic.com**

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Introduction

Our daily environment normally exposes us to a wide variety of non-jazz music, which explains why developing musicians render less convincing performances of swing jazz music than when playing rock or Latin styles. Many musical styles require players to perceive rhythms exactly as they appear, whereas the attack, duration, and rhythmic placement of the notes against the pulse vary from player to player when performing swing style jazz. *Effective Etudes For Jazz* is designed to develop and improve jazz conception, particularly in the swing idiom. Once familiar with the various interpretations, your preferences will emerge, thus defining your own unique style.

Dictionaries define an etude as a musical work composed for the development of a specific point of technique, but also performed because of its artistic merit. *Effective Etudes For Jazz* not only bears out that definition, but it provides well-written material for a broad variety of applications:

• *Effective Etudes For Jazz* provide videal material for jazz honors band auditions. Students can be evaluated for both concept and improvisation (chord symbols are provided) using the etudes and the corresponding accompaniment recordings. Guitarists, pianists, and bassists can also practice or be evaluated on their comping skills using the play-along recordings.

• *Effective Etudes For Jazz* provides performance worthy music for jazz solo competitions, evaluation festivals, and recitals - most of which allow the use of recordings in lieu of an accompanist.

• *Effective Etudes For Jazz* helps the aspiring jazz soloist learn to improvise. Annotations beneath the staves identify phrases and patterns common to the jazz language. Chord Reference Charts at the top of each page show the notes found in every chord of the etude.

• *Effective Etudes For Jazz* is a collection of etudes based on the chord changes to popular standards. Players will learn to interpret and improvise over the chord progressions of songs that jazz musicians should know.

• *Effective Etudes For Jazz* accompaniment recordings allow students to perform the original melody (not included) of the standard tunes on which the etudes are based.

• *Effective Etudes For Jazz* is perfect for group lessons since any combination of solo instruments can perform etudes simultaneously with or without the accompaniment recordings.

• *Effective Etudes For Jazz* allows players to perform nearly any combination of the above uses with the accompaniment MP3's. For instance, the user can play the etude for a chorus, then improvise during the next chorus, and so on. The possibilities are endlets.

How To Use This Book

The etudes are presented sequentially, progressing from accessible to challenging. For best results.

• Use a metronome when learning the etudes.

• Set the speed to a realistic tempo to minimize frustration, even if it's slower than the suggested metronome marking.

• Learn the articulations and nuances concurrently with the actual notes.

Learning the notes first and attempting to apply musicality later can prove ineffective, as the memory is likely to be imprinted with a bland, lifeless interpretation. *Effective Etudes For Jazz* assists in the quest to assimilate the jazz language by providing frequent articulations on the more accessible etudes. In the intermediate and advanced etudes, obvious articulations have been purposely omitted so as to minimize visual distraction for musicians able to interpret the style without assistance. Next...

• Listen to the MP3's to hear how the professional solo artist and rhythm section perform the etude.

• Compare their interpretation with yours. Play along with the recording, matching the soloist's rendering of each etude.

• Now practice with the MP3's containing the rhythm section accompaniment without the soloist, applying what you've heard to your performance.

Swing Articulation

As you listen to the etudes played by the professional jazz musicians on the accompanying recording, notice the connected legato treatment of the swing eighth note figures and lines.

Novice jazz players often try too hard to swing. This is especially true at faster tempos where the triplet subdivisions of the swing eighthnote dissolve into a "straight eighth note teel. You may wonder - How can music swing if the eighth notes are interpreted in a straight manner? This is accomplished through strategic placement of accents. But which notes receive extra emphasis when playing in the swing style? Here are some helpful tips:

- Accent the top note of each ascending
- Accent the top note when there's an interval leap.
- Accent anticipations into the next measure, such as an eighth note tied over the bar line.

• Accent the third note of eighth note triplets. When playing a stand-alone triplet, accent the first and third notes.

• Notes that appear before accented notes of longer value should be under-emphasized, giving the impression of more energy and weight to the accented note.

• Never precede a long note with a short one in the swing idiom.

The contour of the line is also used to arrive at good phrasing. In addition to connecting the swing eighths and strategically placing accents on upper notes, crescendo while ascending and decrescendo during the descent. This will "shape" the phrases, thus adding musicality to your performance.

Improvising

Learning to play etudes in the jazz style will improve your jazz conception and help you learn to improvise. These etudes have been posed using the same jazz language used ring improvised solos. Maximize the benefits f this collection by performing the etudes veratim and improvising your own ideas over the chord progressions that appear above the staves. To get started, make slight changes to the original melody dding grace notes, other ornaments. This is scoops, bends called melocic emperishment, a stepping stone to creating y ur o vn ad lib solos. You can also incorporate some of the written figures from the etudes m your improvised solos. Another to make references to the melody of another song during ad lib solos. This crowdheasing technique is known as "quoting", a common practice of experienced improvisers.

Whether interpreting notated jazz music or improvising, imitation and assimilation are vital components of the learning process. Improvisation is essentially composition, except the player has less time to arrive at good ideas. Since composing and improvising are close relatives, similar devices are used to navigate chord progressions. These commonly-used sequences and patterns, also known as licks and clichés, appear frequently in *Effective Etudes For Jazz* to help you recognize, understand, and use them when improvising. Learning these devices in all keys will speed your mastery of the jazz language.

Annotations

Of the many key ingredients that constitute a good solo, some are not practical or even possible to study, such as innate talent, early exposure to certain musical styles, personality, mood, point of view, and instrumental ability. However, compositional devices of a theoretical nature can be analyzed and studied. Unlike other jazz etude collections, Effective Etudes For Jazz advances jazz conception by providing annotations beneath the staves that will help you build and expand your jazz vocabulary as you discover exactly how jazz phrases are constructed and how they relate to the corresponding chords. Here is a guide to the abbreviations used in the annotations, along with explanations:

- Melody references to the song's melody
- Arp. use of chord arpeggios and their variations
- Scale use of an appropriate scale or scale fragment
- **Root**, **3**, **5**, **7**, **9**, **etc.** movement toward chord tones when crossing a bar line
- Cliché use of memorized for commonly used phrase or lick

• **Motif** - use and development of melodic and rhythmic motives (show ideas used repeatedly for effect).

The next set of abbreviations denote the use of non-harmonic tones, or notes of short duration that do not interfere with the corresponding chords:

- CAT chromatic approach tone
- UN upper neighbor tone
- LN lower neighbor tone
- PT passing tone
- BN blue note

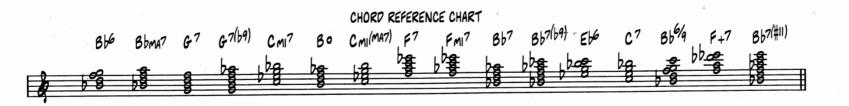
Annotations that do not appear in the legend are specific and not abbreviated.

Chord Reference Chart

Motivated students will want to learn more about the chord symbols above the staves. A chord reference chart above each title identifies the chord tones of every chord symbol in the etude. For this reason each chord has been voiced tertially (in thirds), starting at the root. *These configurations are provided for chord tone analysis, not to demonstrate the most sonically pleasing voicings and/or ranges.* Chord reference charts do not appear in the piano book since left hand voicings for all chords appear in the bass clef staff.

Conclusion

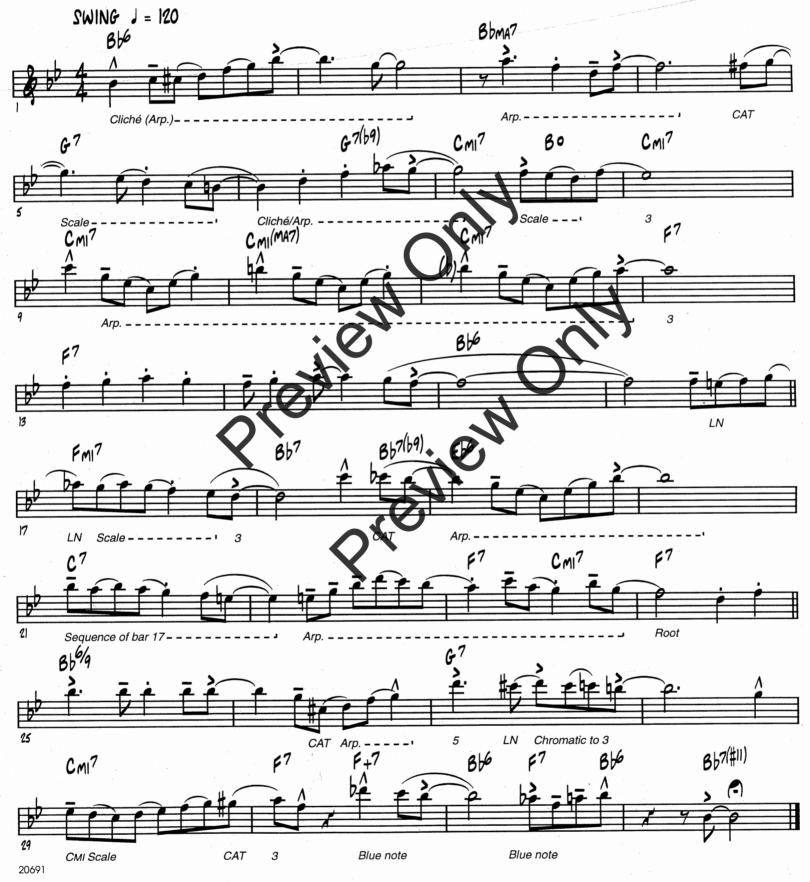
ffective Etudes For Jazz covers many theoretical, visual, and aural aspects of learning to interpret and improvise jazz music. But don't stop here! There is an ocean of great jazz recordings that will inspire y en greater heights of nd understanding. Take advantage proficiency of every oppo turity to listen to performances by accomplished jazz artists - known or unknown, ecorded or live. This never-ending educational process will contribute to your suca musician and your enjoyment of jazz. wish you every success in both endeavors.





Keep Smilin'

by Mike Carubia



















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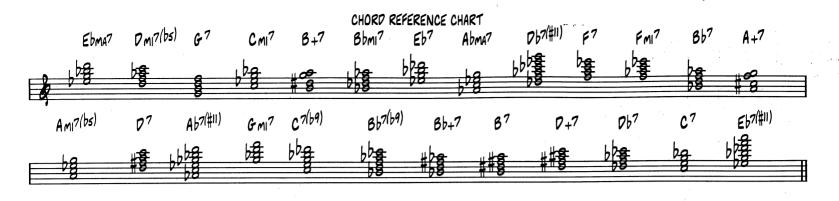












CD Tracks 12/30

You're The Last One

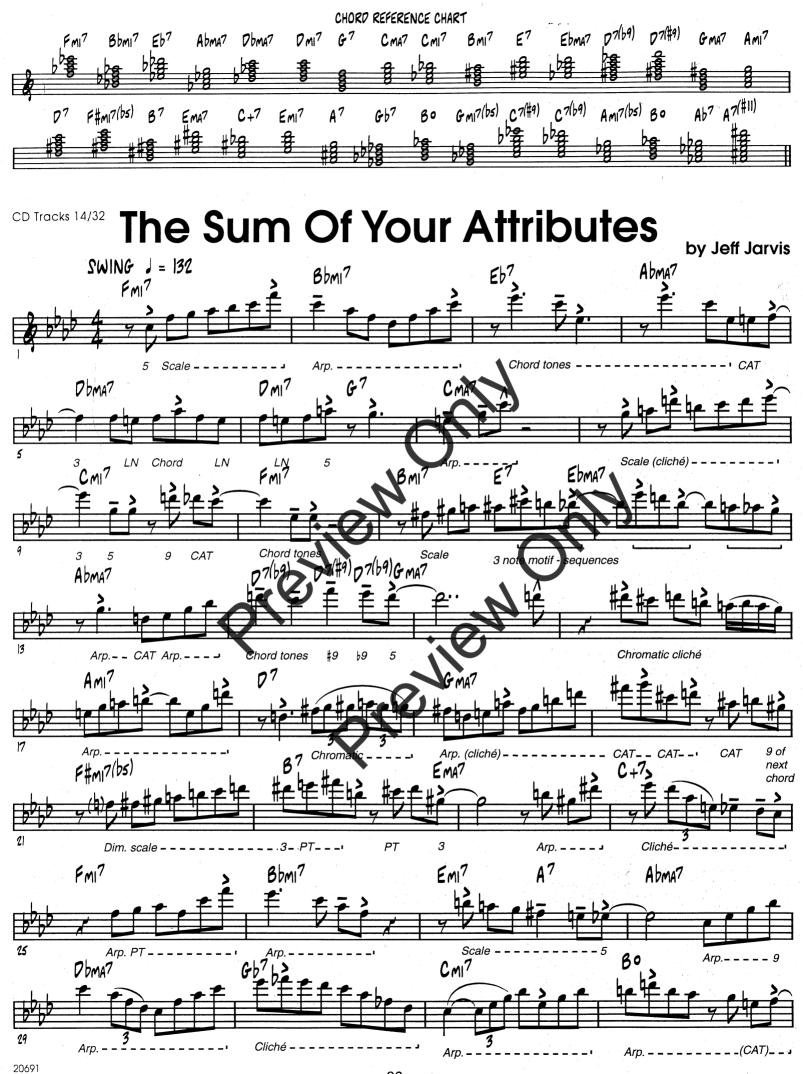
by Jeff Jarvis











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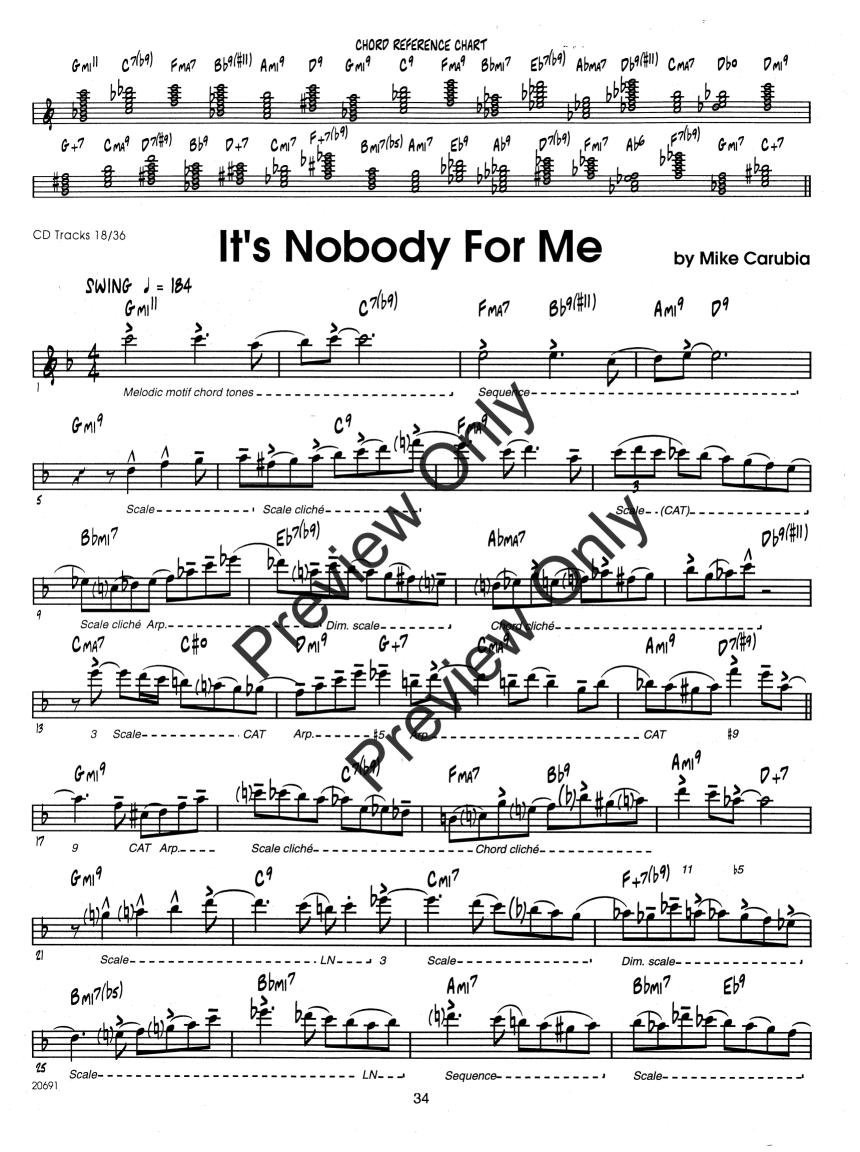


















About the Composers

Mike Carubia

Mike received his Bachelor of Arts from C.W. Post College (Long Island NY) and his Masters degree in Theory and Composition from the University of Miami, Coral Gables, Florida. In addition, he did post



graduate work at the Eastman Arrangers Workshop in 1970. He studied arranging privately with both Manny Albam and Ray Starling.

Mike has been a professional musician since age 15 and has been involved in all aspects of the music business. He taught at East Meadow High School (NY) for 8 years, then spent 3 years as Director of Jazz Studies at the University of Bridgeport in Connecticut. Mike taught theory and was the or at Ward Melville High School (NY) jazz ensemble direc from 1990 to 2005. As a performer, Mike has played on six national reletions, recorded over 60 CD's of industrial and ary music, numerous commercials, 6 jazz albums sports lib and several pop and contemporary recordings. He has perwith Tony Bennett, Vic Damone, Englebert form tumperdinck, Sammy Davis Jr., Jerry Vale, Lena Horne, axine Sullivan, and Frank Sinarra Jr. Mr. Carubia played e years with the Gerry Mullican Concert Jazz Band, completing a five week world our and a two week jazz cruise in the 1980's. His credits as a substitute trumpet player on

Broadway numbers 25 difference lows including *Sugar Babies*, Le. *Miserables*, 42nd Street, Starlight *Express, Sweet Charity, The Wis, Fosse, Chicago* and *Saturday Night Fever*. Mike was a regular substitute for the Village Vanguage Orchestra from 1982 until 2004 and is still active playing in the New York city scene.

As a composer and arranger Mike has written an orecorded over 175 original pieces of music for Omni Music, a music source for television and radio. Ne has also published over 150 jazz ensemble arrangements or compositions plus 4 books on azz improvisation.

Mike played five years of professional baseball in the Baltimore Orioles and the Los Angeles Angels minor league systems. He made the major league roster as a pitcher for the Angels in 1963, but an arm injury forced retirement from the sport.

Jeff Jarvis

Jeff Jarvis has distinguished himself as a trumpeter, composer, jazz educator, and music publisher. He serves as Director of Jazz Studies at the Bob Cole Conservatory at California State University Long Beach and is an owner of Kendor Music, Inc., the first educational music publisher to provide jazz charts written especially for student musicians. He frequently appears as an honors jazz band conductor, trumpet soloist, clinician and lecturer. Jeff served as Vice-President of the International Association For Jazz Education and is the Music Director Emeritus of the Central New York Jazz Orchestra.



His solo recordings as a jazz trumpeter and composer have placed high on national air play charts and have won him critical acclaim. Jeff's early career as a studio rumpeter encompasses over 100 recordings for such names as Lou Rawls, Michael Jackson, Melba Moore, The O'Jays and many more. Live Joe Williams, Benny Golson, Jon performance credits include Dizzy Gillespie, Louis Bellso Hendricks, Jimmy Heath, Joe Lovano, Henry Marcini, Side Hampton, Kevin Mahogany, Grady Tate, Eddie Daniels, Rob McConnell, and Doc Severinsen. Jeff is frequently commissioned to compose music for school, military and professional musical groups, along with serving as a contributing editor for The Instrumentalist, and writing for other music trade journals such as Flute Tak, Band & Orchestra Product News, and Jazz Educators Journal Varyis has co-authored The Jazz Educators Handbook with Doug Beach, a jazz piano book with Matt Hard entitled The Chord Voicing wk, and with Mike Carubia, *Effective Etudes For Jazz*, the standard in fazz performance/audition solos

A Yamaha trumpet artist, Joff Kas performed throughout the Unned States, Canada, Europe, Australia and Indonesia. He hav most necently been featured with the USAF Airmen of Note, Syracuse Symphony Orchestra, Dallas Jazz Orchestra, US Army Jazz Ambassadors, Jazz Knights of the United States Military Academy Band at West Point, Riverside Jazz Orchestra, Oslo Big Band (Norway), US Army Blues, Frank Mantooth Jazz Orchestra, Denver Symphony Orchestra, USAF Shades of Blue, USAF Commanders Jazz Band and more.

About the Soloist

Rich Chiaraluce attended the United States Navy School of Music in Norfolk, Virginia then spent his tour of military duty in the NORAD Band in Colorado Springs, Colorado. After graduating from the University of Northern Colorado, Rich has performed with jazz greats Herb Ellis, Red Rodney, Nancy Wilson, Tony Bennett, and the Woody Herman Orchestra. Rich toured extensively with the Tommy Dorsey Orchestra under the direction of Buddy Morrow. At home, Rich performs regularly with the Colorado Symphony Orchestra, and for numerous touring musicals. Chiaraluce has recorded twice as a leader on releases entitled "Because I Love You" and "Live At Sherman's Coffee House".

About the Rhythm Section

Dave Hanson is an accomplished pianist, composer, arranger, and jazz educator. He teaches in the Jazz and Commercial Music Department at the Lamont School of Music, and has created orchestral arrangements for Paul Winter, Marvin Stamm, Noison Bangell, that have been performed by the Boston Pops, National Repertory Orchestra, as well as the Pittsburg, St. Louis, Houston, New Jersey, San Antonio, Fort Worth, Indianapolis, Utah, Colorado, Atlanta, Minnesota, Ukrainian and Colorado Springs Symphony Orchestras. Much of his big pand music is published by Kender Music.

Ron Bland has been a professional bass strict thirty years, playing virtually all styles of music in every setting from concert hall to theatre to the recording studio. At home on both the electric and double basses, he has performed with Dizzy Gillespie, George Benson, Eddie Daniels, Billy Taylor, Diane Schuur, Bill Watrous, Doc Severinson, Luciano Pavarotti, Rita Moreno, Marvin Hamlisch, Linda Ronstadt, Yes, Maureen M. Gowarn, Rosemary Clooney and Billy Crystal.

Mike Marlier is the Director of Drum Set Studies at the Lanont School of Music at the University of Denver. He is also the music coordinator for the Cleo Parker Robinson Dance Ensemble, the staff drummer at the Heritage Christian Center, and plays and records with Dotsero, Nelson Rangell, and a host of other national artists.

Rhythm section and solo tracks (except trumpet) recorded at Rocky Mountain Recorders, Denver CO. Engineers: Paul Vastola, and Michael Preter

Flute tracks, mixing, and mastering done at DMS Productions, Ransomville NY. Engineer: Dave St. Onge.