

Effective Etudes For Jazz

by Mike Carubia and Jeff Jarvis



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

TITLE	PAGE
Introduction	2
Keep Smilin' (based on <i>When You're Smiling</i> chord changes).....	5
Moonmen (based on <i>Moonglow</i> chord changes).....	6
Minor Is Finer (Minor Blues in Bb)	7
Baggage Claim Blues (Blues in Bb chord changes).....	8
Dido (based on <i>Perdido</i> chord changes)	10
Isle Of Melon (based on <i>Cantaloupe Island</i> chord changes).....	12
It's From Heaven (based on <i>Pennies From Heaven</i> chord changes)	14
The Moon Is High (based on <i>How High The Moon</i> chord changes).....	16
Blue Note Blues (Blues in F).....	18
Softly (based on <i>Softly As In A Morning Sunrise</i> chord changes).....	20
You're The Last One (based on <i>There Will Never Be Another You</i> chord changes).....	22
I Got Yer Rhythm! (based on <i>I've Got Rhythm</i> in Bb chord changes)	24
The Sum Of Your Attributes (based on <i>All The Things You Are</i> chord changes).....	26
This Is Love (based on <i>What Is This Thing Called Love</i> chord changes)	28
My Glowing Moment (based on <i>My Shining Hour</i> chord changes).....	30
Sweet Georgia (based on <i>Sweet Georgia Brown</i> chord changes)	32
It's Nobody For Me (based on <i>It's You Or No One</i> chord changes)	34
I Got Rid Of 'Em (based on <i>I've Got Rhythm</i> in F chord changes)	36
About the Composers.....	38
About the Soloist	40

COPYRIGHT © 2004 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
COVER DESIGN © MADELINE STURM/BOOM DESIGN GROUP, INC. - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.

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* provides ideal 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 endless.

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 eighth note dissolve into a "straight eighth note feel." 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 line.
- 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 composed using the same jazz language used during improvised solos. Maximize the benefits of this collection by performing the etudes verbatim and improvising your own ideas over the chord progressions that appear above the staves. To get started, make slight changes to the original melody by adding grace notes, scoops, bends and other ornaments. This is called melodic embellishment, a stepping stone to creating your own ad lib solos. You can also incorporate some of the written figures from the etudes into your improvised solos. Another device is to make references to the melody of another song during ad lib solos. This crowd-pleasing 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
- **Cliche'** - use of memorized and/or commonly used phrase or lick
- **Motif** - use and development of melodic and rhythmic motives (short 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

Effective 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 you to even greater heights of proficiency and understanding. Take advantage of every opportunity to listen to performances by accomplished jazz artists - known or unknown, recorded or live. This never-ending educational process will contribute to your success as a musician and your enjoyment of jazz. We wish you every success in both endeavors.

CHORD REFERENCE CHART

Bb6 *BbMA7* *G7* *G7(b9)* *Cmi7* *B0* *Cmi(MA7)* *F7* *Fmi7* *Bb7* *Bb7(b9)* *Eb6* *C7* *Bb6/9* *F+7* *Bb7(#11)*

CD Tracks 2/20

Keep Smilin'

by Mike Carubia

SWING ♩ = 120

Bb6 *BbMA7* *G7* *G7(b9)* *Cmi7* *B0* *Cmi(MA7)* *F7* *Fmi7* *Bb7* *Bb7(b9)* *Eb6* *C7* *Bb6/9* *F+7* *Bb7(#11)*

Cliché (Arp.) --- Arp. --- CAT
 Scale --- Cliché/Arp. --- Scale --- 3
 Arp. --- 3
 LN Scale --- 3 CAT Arp. ---
 Sequence of bar 17 --- Arp. --- Root
 CAT Arp. --- 5 LN Chromatic to 3
 CMI Scale CAT 3 Blue note Blue note

CHORD REFERENCE CHART

$E\flat 6$ $E\flat m16$ $B\flat m7$ C^9 $C m1^9$ F^9 $B\flat 6$ $B\flat o$ $C m1^7$ $B\flat 9$ A^9 $A\flat 9$ G^9

CD Tracks 3/21

Moonmen

by Mike Carubia

SWING ♩ = 104

$E\flat 6$ $E\flat m16$ $B\flat m7$ C^9

$C m1^9$ F^9 $B\flat 6$ $B\flat o$ $C m1^7$ $B\flat 6$

$E\flat 6$ $E\flat m16$ $B\flat m7$ C^9

$C m1^9$ F^9 $B\flat 6$ $B\flat o$ $C m1^7$ $B\flat 6$

$B\flat 9$ A^9 $A\flat 9$ G^9

C^9 $C m1^7$ F^9

$E\flat 6$ $E\flat m16$ $B\flat m7$ C^9

$C m1^9$ F^9 $B\flat 6$ $B\flat o$ $C m1^7$ $B\flat 6$

C^9

CHORD REFERENCE CHART

Handwritten chord diagrams for Fm7, F+7(b9), Bbm7, Db9, C9, C+7, Fm6, and Bb13.

CD Tracks 4/22

Minor Is Finer

by Mike Carubia

SWING ♩ = 108

First staff of music (measures 1-4). Includes handwritten Fm7 and F+7(b9) chords.

Chord and scale notes

Motif variation

Second staff of music (measures 5-8). Includes handwritten Bbm7 and Fm7 chords.

Sequence of measures 1 and 2

Motif repetition

Third staff of music (measures 9-12). Includes handwritten Db9, C9, Fm7, C+7, and Fm6 chords. Marked with 'CAT'.

Chord tones

Motif repetition

Fourth staff of music (measures 13-16). Includes handwritten Fm7 and F+7(b9) chords. Marked as '2ND CHORUS'.

Chromatic approach tones (CAT) to chord tones

Fifth staff of music (measures 17-20). Includes handwritten Bbm7 and Fm7 chords.

Db9

C9

Scale Fm7

Cliché

Sixth staff of music (measures 21-24). Includes handwritten Db9, C9, Fm7, C+7, and Fm6 chords.

Chord tones

Scale

Arp.

Seventh staff of music (measures 25-28). Includes handwritten Fm7 and F+7(b9) chords. Marked as '3RD CHORUS'.

Scales with LN

Arp.

Eighth staff of music (measures 29-32). Includes handwritten Bbm7 and Fm7 chords.

Bbm7 scale

LN

CAT

Blues scale

Ninth staff of music (measures 33-36). Includes handwritten Db9, C9, Fm7, C+7, and Bb13 chords.

33

#5

CHORD REFERENCE CHART

CD Tracks 5/23

Baggage Claim Blues

by Jeff Jarvis

SWING ♩ = 132

2ND CHORUS

3RD CHORUS

Bb7 Eb7 Bb7

25

2 note motif (sequences) ----- Scale ----- LN ----- Arp. -----

Eb7 Bb7 Ab7 G7

29

3 Variation of m.5 and 6 CAT 5 3 CAT Chord tones -----

Cm17 F7 Bb7 Cm17 F7

33

CAT Scales ----- CAT ----- Scale tones ----- CAT Blues lick -----

4TH CHORUS

Bb7 Eb7 Bb7

37

5 note motif ----- Repeated ----- Varied ----- CAT 3 Blues scale CAT

Eb7 Bb7 Cm17 Dm17 G7(b9)

41

3 Chord PT Chord 3 Cliché -----

Cm17 F+7 Bb7 G+7 Cm17 Bb7(#11)

45

----- Chord tones ----- BN Scale ----- Root #11 -----

CHORD REFERENCE CHART

Cm17 F7 BbmA7 Dm17 G7 Eb7 Bb6/9 Db7(#11) F7(b9) D7 C7 F7sus GbmA7 B7(#11) G+7 Eb7(#11)

CD Tracks 6/24

Dido

by Jeff Jarvis

SWING ♩ = 132

Cm17 F7 Cm17 F7 BbmA7 Dm17 G7

Arp. ----- Root

Cm17 F7 Cm17 F7 Bb6/9 Eb7 Dm17 Db7(#11)

Repeat of bar 1 ----- Extended scale ----- Chord tones (11)

Cm17 F7 Cm17 F7(b9) BbmA7 Dm17 G7

Arp. ----- Scale -----

Cm17 F7 Cm17 F7 Bb6/9 Eb7 Bb6/9

Scale ----- 13 ----- Root

D7 G7

Rhythmic motif ----- Chord and scale ----- Arp. ----- 9 -----

C7 F7 F7sus F7

Sequence of 17 and 18 ----- PT 3 Scale ----- LN LN -----

Cm17 F7 Cm17 F7 BbmA7 Dm17 G7

Variation of measures 1-4 -----

29 *Arp.* *Melodic and rhythmic motif*

Chords: Cmi7, F7, Cmi7, F7, Bb6/9, Eb7, Dmi7, Db7(#11)

33 *Chord tones* *Sequence*

Chords: Cmi7, F7, Cmi7, F7, BbMA7, Eb7, Dmi7, G7

37 *Repeat of bars 33 and 34* *Chord tones*

Chords: Cmi7, F7, Cmi7, F7, BbMA7, Db7, GbMA7, B7(#11)

41 *Chord tones* *Chord* *11 Chord tones*

Chords: Cmi7, F7, Cmi7, F7, BbMA7, Dmi7, G+7

45 *Arp.* *Chord tones*

Chords: Cmi7, F7, Cmi7, F7, Bb6/9, Eb7, BbMA7

49 *Scale* *CAT* *CAT* *Scale* *13* *CAT* *9* *7* *b5* *3* *5* *Scale*

Chords: D7

53 *Scale* *CAT* *3* *Scale* *Root* *Root* *3 Note motif* *Repeated*

Chords: C7, F7sus, Cb7(#11)

57 *Development of 3 note motif*

Chords: Cmi7, F7, Cmi7, F7, BbMA7, Eb7(#11), Dmi7, G7

61 *Arp.* *Chord tones*

Chords: Cmi7, F7, Cmi7, F7, GbMA7, Cb7(#11), BbMA7

CHORD REFERENCE CHART

Fm7 Db7(#11) Dm7 G+7 C+7 Fm11
 b b e g b b b e g e g # e g # b e g b b e g

CD Tracks 7/25

Isle Of Melon

by Jeff Jarvis

ROCK ♩ = 120

Fm7

1ST CHORUS Fm7

5 Motif (chord tones) ----- PT ----- Motif repeated -----

Db7(#11)

9 Motif varied ----- PT ----- Chord tones ----- PT

Dm7

13 3 Root ----- PT ----- 3 Chord tones ----- Scale tones -----

Fm7

17 Root 7 5 11 BN Chord ----- PT 5 7

2ND CHORUS Fm7

21 Arp. ----- 11 ----- Chord tones ----- 11 -----

Db7(#11)

25 Replay of 17 ----- Chord tones ----- CAT Scale tones

Dm7

29 Arp. PT Arp. ----- Chord tones ----- 9 Arp. -----

20691

33 *Fmi7* 9 Arp. ----- BN 11 Scale motif ----- Repeated -----

3RD CHORUS

37 *Fmi7* Motif - PT ----- Motif repeated and varied -----

41 *Db7(#11)* Arp. ----- Scale tones ----- 5 7 5

45 *Dmi7* 9 Chord tones ----- 11 5 Scale tones -----

49 *Fmi7* Scale tones ----- BN ----- BN ----- Arp. ----- BN -----

4TH CHORUS

53 *Fmi7* Cliché ----- 9 Arp. ----- BN ----- Scale tones

57 *Db7(#11)* Arp. ----- 13 ----- 13 ----- Chromatic

61 *Dmi7* Chord and scale tones -----

65 *Fmi7* *G+7* *C+7* *Fmi7* 7 ----- Chord tones ----- Arp. ----- Bluesy phrase ----- 7

CHORD REFERENCE CHART

Bb6 Cmi7 Dmi7 Dbmi7 F7 Fmi7 Bb7 Ebma7 Eb6 Gmi7 C9 Cmi9 F7(b9) Bbma9 Bb9 Ab9 Bbma7 G7(b9) Bb7(b9) F+7 Bb6/9

CD Tracks 8/26

It's From Heaven

by Mike Carubia

SWING ♩ = 132

1 Bb6 Cmi7 Dmi7 Dbmi7 Cmi7 F7

LN---UN--- Chord tones Scale--- CAT 5

5 Bb6 Cmi7 Dmi7 Dbmi7 Cmi7 F7

Chord tones--- Arp.---5--- Arp.--- Scale (CAT)---

9 Fmi7 Bb7 Ebma7 Eb6

Arp.--- Rhythmic motif--- CAT---3--- Cliche---

13 Gmi7 C9 Cmi9 F7 F7(b9)

Scale--- Arp.---CAT Arp.--- Cliche---to---

17 Bbma9 Cmi7 Dmi7 Dbmi7 Cmi7 F7

5 Arp.--- Scale--- CAT--- Cliche---

21 Fmi7 Bb9 Bb7(b9) Ebma7 Eb6

Scale motif--- Cliche---(Arp.)--- Chord tones---

25 Eb6 Ab9 Bbma7 G7(b9)

Arp.--- Scale---

29
 Cm17 F9 Bb6 G7(b9) Cm19 F7
 Arp. --- BN --- CAT --- Arp. ---

33
 Bb6 Cm17 Dm17 Dbm17 Cm17 F7
 Scale --- Chord tones --- LN --- Scale ---

37
 Bb6 Cm17 Dm17 Dbm17 Cm17 F7
 Cliché --- Chord tones --- (CAT) --- Scale --- Motif ---

41
 Fm17 Bb9 Bb7(b9) EbMA7
 Repeated motif --- Scale --- Arp. ---

45
 Gm17 C9 Cm17 F9 F7(b9)
 Sequence of bars 40 - 41 --- Scale --- Arp. --- CAT --- Arp. --- CAT --- b9

49
 BbMA9 Cm17 Dm17 Dbm17 Cm17 F7
 Chord tones --- Arp. --- CAT

53
 Fm17 Bb9 EbMA7 Eb6
 Scale - UN --- CAT --- Chord tones ---

57
 Eb6 Ab9 BbMA7 G7(b9)
 Arp. ---

61
 Cm17 F9 Bb6 Gm17 Cm19 F+7 Bb6/9
 Arp. --- LN --- CAT --- CAT --- CAT --- Arp. --- 11 #5 9

61
 Arp. --- LN --- CAT --- CAT --- CAT --- Arp. --- 11 #5 9

CHORD REFERENCE CHART

F6 Fmi7 Bb9 Eb6 Ebmi7 Ab9 Dbma7 Gmi7(bs) C7(b9) Fmi6 Fma7 Ami7 Abmi7 Gmi7 D7(b9) Fma9 Fmi9 Gb9(bs)

CD Tracks 9/27

The Moon Is High

by Mike Carubia

SWING ♩ = 138

1 F6 Fmi7 Bb9

5 Eb6 Ebmi7 Ab9

9 Dbma7 Gmi7(bs) C7(b9) Fmi6

13 Fma7 Ami7 Abmi7 Gmi7 C7(b9)

17 F6 Fmi6 Bb9

21 Eb6 Ebmi6 Ab9

25 Dbma7 Gmi7(bs) C7(b9) Fma7

29 *Ami7 Abmi7 Gmi7 C7(b9) F6 D7(b9) Gmi7 C7(b9) F6*

chord tones -----

33 *FMA9 Fmi9 Bb9*

3 LN Arp. --- Scale ----- Sequence of bars 33 - 34 -----

37 *Eb6 Ebmi7 Ab9*

Cliché from scale notes ----- Sequence of bars 37 - 38 -----

41 *DbMA7 Gmi7(b5) C7(b9) Fmi9*

Arp. --- Cliché --- Arp. --- 3 Scale -----

45 *FMA7 Ami7 Abmi7 Gmi7 C7(b9)*

Cliché Arp. w/ LN --- LN --- LN --- Scale --- Arp. --- Sequences -----

49 *F6 Fmi6 Bb9*

LN (blues feel) Repeated ----- Sequence of bars 49 - 50 -----

53 *Eb6 Ebmi6 Ab9*

Sequence of bars 49 - 52 down a step to match chords -----

57 *DbMA7 Gmi7(b5) C7(b9) FMA7*

Arp. cliché --- 3 --- 3 --- Scale tones -----

61 *Ami7 Abmi7 Gmi7 C7(#9) F6 Gb9(b5) FMA9*

Arp. --- 11 --- 9 --- Root --- 5 3 Root #9 LN Root 7 9 -----

CHORD REFERENCE CHART

CD Tracks 10/28

Blue Note Blues

by Jeff Jarvis

SHUFFLE ♩ = 144

29 *Bb7* *F7* *D7sus* *D+7*
 Chord tones ----- Cliché #9 -----

33 *G7sus* *G7* *C7sus* *C7* *A+7* *D+7* *Gmi7* *C7*
 Rhythmic idea continued ----- Bluesy line -----

37 4TH CHORUS *F7* *B7(#11)* *Bb7sus* *Bb7* *F7* *Db7* *Cmi7* *B7(#11)*
 Another bluesy line -----

41 *Bb7* *F7* *Eb7* *D7sus* *D+7*
 Cliché ----- Chord tones 13 #11 9 -----

45 *G7sus* *G7* *C9* *F7* *D+7* *G+7* *C+7*
 Lead into 9 ----- Bluesy line (blues scale) -----

49 5TH CHORUS *F7* *B7(#11)* *Bb7sus* *Bb7* *F7* *Cmi7* *F+7(b9)*
 Continuation of previous idea ----- CAT Scale cliché -----

53 *Bb7* *Bb7sus* *Bb7* *F7* *D7* *D+7* *G7sus*
 Chord tones (bluesy) ----- Cliché -----

57 *G7* *C7sus* *C7* *A+7* *D+7* *G7* *Gb7(#11)* *F7(#11)*
 Chord tones ----- Scale----- BN----- Arp.----- 13 13 -----

CHORD REFERENCE CHART

Chord reference chart showing various chords and their fingerings on a guitar neck:

- Cmi7
- Dmi7(bs)
- G+7
- Bb7(#9)
- EbMA7
- Eo
- Fmi7
- D+7
- Bb7(b9)
- D7(b9)
- Cmi(MA7)

CD Tracks 11/29

Softly

by Jeff Jarvis

SWING ♩ = 144

Musical staff 1-4 with chords: Cmi7, Dmi7(bs), G+7, Cmi7, Dmi7(bs), G+7. Includes annotations: "Chord based motif" and "Motif repeated and varied".

Musical staff 5-8 with chords: Cmi7, Dmi7(bs), G+7, Cmi7, Dmi7(bs), G+7. Includes annotation: "Motif repeated and extended".

Musical staff 9-12 with chords: Cmi7, Dmi7(bs), G+7, Cmi7, Dmi7(bs), G+7. Includes annotations: "Fragment of original motif" and "Fragments extended".

Musical staff 13-16 with chords: Cmi7, Dmi7(bs), G+7, Cmi7, Bb7(#9). Includes annotations: "Scale tones" and "CAT 3 Cliché".

Musical staff 17-20 with chords: EbMA7, Bb7. Includes annotations: "Scale" and "CAT".

Musical staff 21-24 with chords: Fmi7, D+7, Dmi7(bs), G+7. Includes annotations: "Scale" and "Arp. #5 R #9 #5".

Musical staff 25-28 with chords: Cmi7, Dmi7(bs), G+7, Cmi7, Dmi7(bs), G+7. Includes annotations: "Chord tones", "BN 5 #5", "CAT Arp.", "CAT", "5 CAT #5".

29 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7*
 Arp. 3 LN #5 5 Arp. Chromatic

2ND CHORUS
 33 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7*
 New motif Motif extended

37 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7*
 Chord tones BN BN Root Arp. 3 LN UN

41 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7*
 Motif 8va Motif varied

45 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *Bb7(b9)*
 9 Chord tones 3 BN Chord tones CAT Chord tones

49 *EbmA7* *Fm7* *Dm17(bs)* *G+7*
 Cliché 3 Scale CAT

53 *Fm17* *D7(b9)* *Dm17(bs)* *G+7*
 Chord tones Scale cliché Arp.

57 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7*
 9 3 BN(MA7) Chord tones BN Scale tones

61 *Cm17* *Dm17(bs)* *G+7* *Cm17* *Dm17(bs)* *G+7* *Cm17(MA7)*
 Scale tones Chord tone 3 Note motif CAT 9

CHORD REFERENCE CHART

EbMA7 Dmi7(bs) G7 Cmi7 B+7 Bbmi7 Eb7 AbMA7 Db7(#11) F7 Fmi7 Bb7 A+7
 Ami7(bs) D7 Ab7(#11) Gmi7 C7(b9) Bb7(b9) Bb+7 B7 D+7 Db7 C7 Eb7(#11)

CD Tracks 12/30

You're The Last One

by Jeff Jarvis

SWING ♩ = 144

EbMA7 Dmi7(bs) G7
 Chord tones 9 CAT Root Arp. 5 Scale 11
 Cmi7 B+7 Bbmi7 Eb7
 CAT 3 CAT Arp. CAT 3 Arp. Cliché
 AbMA7 Db7(#11) EbMA7 Cmi7
 New motif 3 Sequence 7 Sequence 5 Chord tones
 F7 Fmi7 Bb7
 9 Scale 9 Scale Dim. scale
 EbMA7 Dmi7(bs) G7
 5 *Double CAT Repeated 3 Sequence of m. 17 - 18 Scale 3 CAT
 Cmi7 B+7 Bbmi7 Eb7 A+7
 11 9 3 CAT Root CAT 5 Arp.
 AbMA7 Db7(#11) EbMA7 Ami7(bs) D7
 25 Chord tones PT #11 13 9 Scale Arp. Double CAT Chord tones

20691 *Ab to G, F# to G

29 *Eb*MA7 *Ab*7(#11) *G*Mi7 *C*7(b9) *F*Mi7 *Bb*7(b9) *Eb*MA7 *Bb*+7

Arp. ----- PT Arp. ----- CAT 3 b9 CAT b5 Arp. -----

2ND CHORUS

33 *Eb*MA7 *D*Mi7(b5) *G*7

CAT Scale ----- b5 Rhythmic motif -- Chord tones and extensions -----

37 *C*Mi7 *B*7 *Bb*Mi7 *Eb*7 *A*+7

9 Double CAT CAT Chord tones Cliché (Arp.) ----- CAT Scale ----- CAT

41 *Ab*MA7 *D*b7(#11) *Eb*MA7 *C*Mi7

Chord tones Arp. ----- 5 Arp. ----- Cliché -----

45 *F*7 *F*Mi7 *Bb*7

Motif ----- Repeated ----- Chromatic 3 Dim. cliché -----

49 *Eb*MA7 *D*Mi7(b5) *G*7

Arp. ----- Scale ----- b5 Scale ----- Chord tones -----

53 *C*Mi7 *Bb*Mi7 *Eb*7 *A*+7

Cliché ----- PT 6 9 Arp. ----- 5 #5 CAT 5 of Ab

57 *Ab*MA7 *D*b7(#11) *Eb*MA7 *A*Mi7(b5) *D*7 *Eb*MA7 *D*+7 *D*b7

Arp. ----- 13 LN 13 Cliché ----- CAT Chord tones ----- Scale -#5 -----

62 *C*7 *F*Mi7 *Bb*7(b9) *Eb*MA7 *Bb*+7 *Eb*7(#11)

13 Scale 3 11 Scale #9 b9 b5 Arp. ----- 9 -----

CHORD REFERENCE CHART

Handwritten chord reference chart with two rows of chords and their corresponding piano voicings on a grand staff.

Row 1: Bb6, Gmi7, Cmi7, F7, Bb9, Eb6, Ebmi7, Cmi9, F7(b9), F9, D9, G9, C9, Cmi9, F9, F7(b9), B0, C#0, G7(b9), Ab9

Row 2: G7(#9), C7(b9), F+7, Bb6/9, E9, Eb6/9, E0, Bbma9/F, Dbo, Ami7, D7(b9), Dmi7, Gmi9, Bb6/D, Bb6/F, G+7, Bb7(#11)

CD Tracks 13/31

I Got Yer Rhythm!

by Mike Carubia

SWING ♩ = 160

First line of musical notation with handwritten chords: Bb6, Gmi7, Cmi7, F7, Bb6, Gmi7, Cmi7, F7.

Chord tones ----- CAT ----- 5 ----- PT Arp ----- CAT ----- Scale -----

Second line of musical notation with handwritten chords: Bb6, Bb9, Eb6, Ebmi7, Bb6, Gmi7, Cmi9, F7.

5 Chord tones 7 ----- CAT ----- 3 ----- 3 ----- 5 ----- PT Arp ----- CAT ----- Arp -----

Third line of musical notation with handwritten chords: Bb6, Gmi7, Cmi7, F7(b9), Bb6, Gmi7, Cmi7, F9.

9 LN Cliché ----- Cliche ----- 5 ----- Scale tones -----

Fourth line of musical notation with handwritten chords: Bb6, Bb9, Eb6, Ebmi7, Bb6, F7(b9), Bb6.

13 Scale ----- Arp ----- CAT ----- Arp ----- BN ----- UN -----

Fifth line of musical notation with handwritten chords: D9, G9.

17 Chord tones ----- 9 ----- 5 ----- 6 (13) ----- Scale ----- CAT ----- Scale -----

Sixth line of musical notation with handwritten chords: C9, Cmi9, F9, F7(b9).

21 Sequence of m. 17 - 18 ----- Cliché (learn this one!) -----

Seventh line of musical notation with handwritten chords: Bb6, B0, Cmi7, C#0, Bb6, G7(b9), Cmi7, F9.

25 5 Chord tones ----- CAT ----- Scale -----

29 *Bb9 Eb9 Ab9 Bb6 G7(#9) C7(b9) F+7Bb9*

3 7 CAT 3 7 Blues scale to tonic (Eb)

33 *Bb6/9 G7(#9) Cm19 F7(b9) Bb6/9 G7(b9) Cm19 F7(b9)*

Chord tones CAT Scales

37 *Bb6/9 E9 Eb6/9 Eo BbMA9/F G7(b9) Cm19 F9 Bb6/9*

Scales CAT Arp. 5 Arp.

41 *Bb6 Dbo Cm17 Dbo Bb6 Dbo Cm17 Bb6 Dbo Cm17 Dbo*

Blues lick Repeated and varied

47 *Bb6 Dbo Cm17 F7 Bb6 Am17 D7(b9)*

Line leading to chord 3 3 Chord tones Scale

51 *G9 Dm17 G9 Gm19 C9*

Arp. CAT Cliché Arp. CAT

55 *F9 Cm19 F9 F7 Bb6/9 G7(b9) Cm17 C#o*

Chord tones CAT Arp.

59 *Bb6/D G7(b9) Cm19 F7(b9) Bb6 E9 Eb6 Eo*

Arp. Scale CAT 3 Arp. CAT

63 *Bb6/F G+7 Cm17 F9 Bb6 Bb7(#11)*

5 #5 LN 13 Root #11

CHORD REFERENCE CHART

Handwritten chord reference chart showing two rows of chords on a staff. The first row includes: Fmi7, Bbmi7, Eb7, Abma7, Dbma7, Dmi7, G7, Cma7, Cmi7, Bmi7, E7, Ebma7, D7(b9), D7(#9), Gma7, Ami7. The second row includes: D7, F#mi7(bs), B7, Ema7, C+7, Emi7, A7, Gb7, B0, Gmi7(bs), C7(#9), C7(b9), Ami7(bs), B0, Ab7, A7(#11).

CD Tracks 14/32

The Sum Of Your Attributes

by Jeff Jarvis

SWING ♩ = 132

Musical score for 'The Sum Of Your Attributes' in 4/4 time, swing feel, 132 bpm. The score consists of ten staves of music with various annotations and chord changes.

- Staff 1 (Measures 1-4):** Chords: Fmi7, Bbmi7, Eb7, Abma7. Annotations: 5 Scale, Arp., Chord tones, CAT.
- Staff 2 (Measures 5-8):** Chords: Dbma7, Dmi7, G7, Cma7. Annotations: LN Chord LN, Arp., Scale (cliché).
- Staff 3 (Measures 9-12):** Chords: Cmi7, Fmi7, Bmi7, E7, Ebma7. Annotations: 3, 5, 9, CAT, Chord tones, Scale, 3 note motif - sequences.
- Staff 4 (Measures 13-16):** Chords: Abma7, D7(b9), D7(#9), D7(b9), Gma7. Annotations: Arp., CAT Arp., Chord tones #9 b9 5, Chromatic cliché.
- Staff 5 (Measures 17-20):** Chords: Ami7, D7, Gma7. Annotations: Arp., Chromatic, Arp. (cliché), CAT, CAT, CAT, 9 of next chord.
- Staff 6 (Measures 21-24):** Chords: F#mi7(bs), B7, Ema7, C+7. Annotations: Dim. scale, 3, PT, 3, Arp., Cliché.
- Staff 7 (Measures 25-28):** Chords: Fmi7, Bbmi7, Emi7, A7, Abma7. Annotations: Arp. PT, Arp., Scale, 5, Arp., 9.
- Staff 8 (Measures 29-32):** Chords: Dbma7, Gb7, Cmi7, B0. Annotations: Arp., Cliché, Arp., 3, Arp., (CAT).

33 *Bbmi7 Eb7 AbMA7 Gmi7(bs) C7(#9) C7(b9)*
 5 9 Line from scale tones motif Chromatic

37 *Fmi7 Bbmi7 Eb7 Eb7(b9) AbMA7 Cmi7*
 Arp. Chord tones Scale

41 *Dmi7 G7 CMA7*
 Scale 9 Cliché Cliché (scale tones) CAT

45 *Fmi7 Bmi7 E7 EbMA7*
 LN 3 PT Scale 9

49 *AbMA7 Ami7(bs) D7 GMA7*
 Scale

53 *Ami7 D7 GMA7*
 Broken scale Arp. Scale

57 *F#mi7(bs) B7 Fmi7 C+7(b)*
 Rhythmic motif (scales) Arp. Cliché CAT 3 #9 b9 Root #5

61 *Fmi7 Bbmi7 A7 AbMA7 D7 DbMA7*
 9 Arp. Scale 9 of next chord 3 Arp.

66 *Gb7 Cmi7 Bbmi7 Bbmi7*
 Cliché 3 Dim. scale Arp. Chromatic scale

70 *Eb7 Bmi7 E7 Bbmi7 Eb7 A7 Ab7 A7(#11) AbMA7*
 Broken scale Root CAT Arp. #11 9 #11 9

CHORD REFERENCE CHART

Chord reference chart showing chords: C7(b9), Fm16, G7(b9), C6/9, Cm19, F7(b9), Bbm9, Ab13, G13, Cma9, G+7(#9). Each chord is represented by a staff with notes and accidentals.

CD Tracks 15/33

This Is Love

by Mike Carubia

SWING $\text{♩} = 96$

Staff 1: Melodic sequence (chord tones) starting with C7(b9) and Fm16 chords.

Melodic sequence (chord tones)

Staff 2: Altered DMI scale (b5) starting with G7(b9) and C6/9 chords.

Altered DMI scale (b5)

Staff 3: Dim scale starting with C7(b9) and Fm16 chords.

Dim scale

Staff 4: Sequence repeated starting with G7(b9) and C6/9 chords.

Sequence repeated

Staff 5: Scale starting with Cm19, F7(b9), and Bbm9 chords.

Scale

Staff 6: Sequence starting with Ab13 and G13 chords.

Arp.

Staff 7: Arp. with fills starting with C7(b9) and Fm16 chords.

Arp. with fills

29 *G7(b9)* *CMA9*

29 *Dim. scale* ----- *LN* #5 *Chord tones* -----

33 *C7(b9)* *Fm16*

33 *Dim. cliché* ----- *Dim. scale* ----- *Cliché* -----

37 *G7(b9)* *C6/9*

37 *Cliché* ----- *3* *Cliché* -----

41 *C7(b9)* *Fm16*

41 *Dim. scale* ----- *Arp.* ----- #9 *Blues scale* -----

45 *G7(b9)* *G+7(#9)* *C6/9*

45 *Scale* ----- *Arp.* ----- #9 *Arp. with LN* *LN*

49 *Cm11* *F7(b9)* *B7MA9*

49 *Chord cliché* ----- *Arp.* *Scale* ----- *3* *Cliché* -----

53 *Ab13* *G13*

53 *Db scale* ----- #11 *C scale* ----- #11

57 *C7(b9)* *Fm16*

57 *Altered F scale* ----- *Arp.* ----- *Cliché* -----

61 *G7(b9)* *CMA9* *C9(b5)*

61 *Dim. cliché* ----- *Dim. scale* ----- *CAT* *b5*

CHORD REFERENCE CHART

EbMA7 Cmi7 F7 F+7 Fmi7 Bb7 C+7(#9) Dmi7(bs) G+7 Bb7sus Bbmi7 Eb7 AbMA7 Abmi7 Db7 Eb/G C7(#9) Gmi7(bs) Bb7(#11) Eb6/9 G9(b9) Eb9(#11) E7(#11)
 C7sus CbMA7 #9 b9 #5 CAT Root 5

CD Tracks 16/34

My Glowing Moment

by Jeff Jarvis

SWING ♩ = 184

EbMA7 Cmi7 F7 F+7 Fmi7 Bb7
 Scales
 EbMA7 Cmi7 C+7(#9) Fmi7 Dmi7(bs) G+7
 5 5 ----- Arp. ----- Scale ----- #9 b9
 Cmi7 Dmi7(bs) G+7 G+7
 9 4 Repeated scale steps Scale ----- #5 CAT Root 5
 Cmi7 F7 Bb7sus Bb7
 13 Scale tones ----- CAT ----- Scale tones ----- CAT ----- Arp. -----
 Bbmi7 Eb7 AbMA7
 17 Scale LN Scale ----- CAT 5 Root Cliché -----
 Abmi7 Db7 Eb/G C7(#9) Fmi7 Bb7
 21 Cliché ----- Arp. ----- 13
 EbMA7 Cmi7 Gmi7(bs) C7sus C+7(#9)
 25 5 ----- 7 Arp. ----- Cliché ----- Arp. ----- #9 CAT
 Fmi7 Bb7(#11) Eb6/9 C7(#9) Fmi7 Bb7
 29 9 Arp. ----- MA7 9 7 #11 Scale tones -----

2ND CHORUS

33 EbMA7 Cmi7 F7 F+7 Fmi7 Bb7

Scale tones --- CAT Root CAT UN 13

Arp. 3

37 EbMA7 Cmi7 C+7(#9) Fmi7 Dmi7(b9) G7(b9) G+7

Scale tones --- Arp. 3 BN 5 9 b9 Root

41 Cmi7 Dmi7(b9) G7 G+7

Arp. --- Arp. ---

45 Cmi7 F7 Bb7sus Bb7

Cliché --- Arp. 3 CAT Arp. ---

49 Bbmi7 Eb9(#11) AbMA7

Arp. --- Chromatic Arp. ---

53 Abmi7 Db7 Eb/G C7(#9) Fmi7 Bb7

Cliché (arp.) --- 3 Scale --- 5 7 11 Scale tones ---

57 EbMA7 Fmi7 (Gmi7(b9)) C7sus C+7(#9)

Arp. --- CAT b5 Arp. --- 13 UN 13 #5

61 Fmi7 Bb7sus C7sus C+7(#9)

Arp. --- Scale --- Arp. --- Cliché ---

65 Fmi7 Bb7sus CbMA7 E7(#11) EbMA7

Chord tones Arp. --- .9 5 5

CHORD REFERENCE CHART

Handwritten chord reference chart showing various chords on a staff: F9, Bb9, Eb9, Eb7(b9), Ab6, Bbm7, B0, C7(b9), Fm16, Gm7(bs), Ab13, G13, Gb13, F13(b9), F9(#11), Bb9(#11), Bbm9, Eb7(b9).

CD Tracks 17/35

Sweet Georgia

by Mike Carubia

SWING ♩ = 176

Musical staff 1-4 with handwritten F9 chord above the first measure. Includes performance markings like accents and slurs.

Chord tones --- Double CAT --- Chord tones --- Double CAT --- 3 Root CAT 7---

Musical staff 5-8 with handwritten Bb9 chord above the first measure. Includes performance markings like accents and slurs.

Sequence of m. 1 - 4 (adjusting notes to fit chords) ---

Musical staff 9-12 with handwritten Eb9 chord above the first measure and Eb7(b9) above the last measure. Includes performance markings like slurs and accents.

Scale --- Arp. --- Scale --- Cliché (Arp.) ---

Musical staff 13-16 with handwritten chords: Ab6, Bbm7, B0, Ab6, and C7(b9). Includes performance markings like slurs and accents.

Arp. --- UN Cliché 3rds --- Arp. ---

Musical staff 17-20 with handwritten F9 chord above the first measure. Includes performance markings like slurs and accents.

5 --- Cliché --- 7 --- Cliché ---

Musical staff 21-24 with handwritten Bb9 chord above the first measure. Includes performance markings like slurs and accents.

5 Motif - repeated 3 times --- Scale #11 --- Cliché ---

Musical staff 25-28 with handwritten chords: Fm16, Gm7(bs), C7(b9), Fm16, Gm7(bs), C7(b9). Includes performance markings like slurs and accents.

Arp. --- Scale --- Arp. --- Scale ---

29
2ND CHORUS
Ab13 G13 Gb13 F13(b9) Bb9 Eb7(b9) Ab6
Arp. ----- Scale ----- 3 CAT Arp. -----

33
Triad motif - sequences - #11 ----- #11 ----- #11 ----- 3 ----- Scale ----- CAT

37
3 CAT Scale ----- Motif from m.33 ----- Scale notes -----

41
Eb9 (b) Eb7(b9)
Scale motif ----- Repeated ----- Rhythmic motif repeated ----- Scale ----- CAT

45
Ab6 Bbm17 B0 Ab6 Gm17(bs) C7(b9)
Arp. ----- 5 CAT Scale ----- Arp. -----

49
F9
Scale ----- 7 ----- Cliché -----

53
3 Motif ----- Motif repeated ----- CAT

57
Fm16 Gm17(bs) C7(b9) Fm16 Gm17(bs) C7(b9)
Arp. ----- Cliché ----- CAT ----- Blue note scale ----- Root -----

61
Ab13 G13 Gb13 F13(b9) Bb9 Eb7(b9) Ab6
Arp. ----- 3 Blues scale ----- Scale -----

CHORD REFERENCE CHART

Handwritten chord reference chart for the song. The chart is organized into two rows of chords, each with a corresponding musical staff showing the chord voicings. The first row includes: Gmi11, C7(b9), FMA7, Bb9(#11), Ami9, D9, Gmi9, C9, FMA9, Bbmi7, Eb7(b9), AbMA7, Db9(#11), CMA7, Dbo, Dmi9. The second row includes: G+7, CMA9, D7(#9), Bb9, D+7, Cmi7, F+7(b9), Bmi7(bs), Ami7, Eb9, Ab9, D7(b9), Fmi7, Ab6, F7(b9), Gmi7, C+7.

CD Tracks 18/36

It's Nobody For Me

by Mike Carubia

SWING ♩ = 184

Musical staff 1: Melodic motif chord tones. Chords: Gmi11, C7(b9), FMA7, Bb9(#11), Ami9, D9. Includes a 'Sequence' label.

Musical staff 5: Scale, Scale cliché, Scale (CAT). Chords: Gmi9, C9, FMA9.

Musical staff 9: Scale cliché Arp., Dim. scale, Chord cliché. Chords: Bbmi7, Eb7(b9), AbMA7, Db9(#11).

Musical staff 13: Scale, CAT, Arp., CAT, #9. Chords: CMA7, C#0, Dmi9, G+7, CMA9, Ami9, D7(#9).

Musical staff 17: CAT Arp., Scale cliché, Chord cliché. Chords: Gmi9, C7(b9), FMA7, Bb9, Ami9, D+7.

Musical staff 21: Scale, LN, Scale, Dim. scale. Chords: Gmi9, C9, Cmi7, F+7(b9), b5.

Musical staff 25: Scale, LN, Sequence, Scale. Chords: Bmi7(bs), Bbmi7, Ami7, Bbmi7, Eb9.

CHORD REFERENCE CHART

F^{6/9} Dmi⁷ Gmi⁷ C⁷ D⁷ F⁷ Bbma⁷ Bbmi⁷ Ami⁷ F A⁷ G⁷ C⁷(b9) C⁺7 F⁷(#11) D⁺7 Cmi⁷ Gb⁷(#11)

CD Tracks 19/37

I Got Rid Of 'Em

by Jeff Jarvis

SWING ♩ = 168

1 F^{6/9} Dmi⁷ Gmi⁷ C⁷ F^{6/9} D⁷ Gmi⁷ C⁷

Chord tones ----- CAT Scale Arp. ----- CAT-13

5 F^{6/9} F⁷ Bbma⁷ Bbmi⁷ Ami⁷ Dmi⁷ Gmi⁷ C⁷

Cliché ----- Arp. ----- Scale ----- LN-5

9 F^{6/9} Dmi⁷ Gmi⁷ C⁷ F^{6/9} D⁷ Gmi⁷ C⁷

Arp. ----- Scale ----- (cliché) -----

13 F^{6/9} F⁷ Bbma⁷ Bbmi⁷ Ami⁷ Dmi⁷ Gmi⁷ C⁷ F

Arp. ----- Arp. ----- CAT Scale ----- Chord tones

17 A⁷ D⁷

7 Scale ----- 3 Scale ----- 3 Scale -----

21 G⁷ C⁷

5 Scales ----- Chromatic ----- 3 Chromatic ----- 7 ----- 3 ----- Root of next chord

25 F^{6/9} Dmi⁷ Gmi⁷ C⁷ F^{6/9} D⁷ Gmi⁷ C⁷

CAT 3 Arp. ----- 3 CAT Chord -----

24 *F6/9* *F7* *BbMA7* *Bbmi7* *Ami7* *Dmi7* *Gmi7* *C7* *F*

Arp.----- 3 3 3 Arp.----- 3

2ND CHORUS
33 *F6/9* *Dmi7* *Gmi7* *C7* *F6/9* *D7* *Gmi7* *C7*

Scale cliché----- Double CAT Root Chord PT----- 3 3 Scale tones-----

37 *F6/9* *F7* *BbMA7* *Bbmi7* *Ami7* *D7* *Gmi7* *C7(b9)*

Root 3 3 CAT 3 Scale cliché----- 3 5 Cliché-----

41 *F6/9* *Dmi7* *Gmi7* *C7* *F6/9* *D7* *Gmi7* *C7*

3 Arp. 3 Cliché----- 3 3 Scale tones-----

45 *F6/9* *F7* *BbMA7* *Bbmi7* *Gmi7* *C+7* *F7(#11)*

9 Chromatic cliché----- #11

49 *A7*

Arp.----- #9 Dim. scale----- 3 Arp.----- #9 5

53 *G7* *C7* *C+7*

Cliché----- Arp.-----

57 *F6/9* *Dmi7* *Gmi7* *C7* *Ami7* *D+7* *Gmi7* *C7*

Chord tones----- CAT Scale Arp. #5 3

61 *Cmi7* *F7* *BbMA7* *Bbmi7* *Gmi7* *C+7* *Gb7(#11)* *F7(#11)*

Chord tones-- (CAT)----- Arp.----- 9 Root 9 9

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 jazz ensemble director at Ward Melville High School (NY) from 1990 to 2005. As a performer, Mike has played on six national telethons, recorded over 60 CD's of industrial and sports library music, numerous commercials, 6 jazz albums and several pop and contemporary recordings. He has performed with Tony Bennett, Vic Damone, Englebert Humperdinck, Sammy Davis Jr., Jerry Vale, Lena Horne, Maxine Sullivan, and Frank Sinatra Jr. Mr. Carubia played five years with the Gerry Mulligan Concert Jazz Band, completing a five week world tour and a two week jazz cruise in the 1980's. His credits as a substitute trumpet player on Broadway numbers 25 different shows including *Sugar Babies*, *Les Miserables*, *42nd Street*, *Starlight Express*, *Sweet Charity*, *The Wiz*, *Fosse*, *Chicago* and *Saturday Night Fever*. Mike was a regular substitute for the Village Vanguard Orchestra from 1982 until 2004 and is still active playing in the New York city scene.

As a composer and arranger Mike has written and recorded over 175 original pieces of music for Omni Music, a music source for television and radio. He has also published over 150 jazz ensemble arrangements or compositions plus 4 books on jazz 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 trumpeter encompasses over 100 recordings for such names as Lou Rawls, Michael Jackson, Melba Moore, The O'Jays and many more. Live performance credits include Dizzy Gillespie, Louis Bellson, Joe Williams, Benny Golson, Jon Hendricks, Jimmy Heath, Joe Lovano, Henry Mancini, Slide 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 Talk*, *Band & Orchestra Product News*, and *Jazz Educators Journal*. Jarvis has co-authored *The Jazz Educators Handbook* with Doug Beach, a jazz piano book with Matt Harris entitled *The Chord Voicing Handbook*, and with Mike Carubia, *Effective Etudes For Jazz*, the standard in jazz performance/audition solos.

A Yamaha trumpet artist, Jeff has performed throughout the United States, Canada, Europe, Australia and Indonesia. He has most recently 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, Nelson Rangell, 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 band music is published by Kendor Music.

Ron Bland has been a professional bassist for 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 McGovern, Rosemary Clooney and Billy Crystal.

Mike Marlier is the Director of Drum Set Studies at the Lamont 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 Pfeiffer

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