

Effective Etudes For Jazz, Volume 2

by Mike Carubia and Jeff Jarvis



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

TITLE	PAGE
Introduction	2
Sunny Side Up (based on <i>On The Sunny Side Of The Street</i> chord changes).....	5
You And The Night (based on <i>You And The Night And The Music</i> chord changes)	6
Dad’s Tune (based on <i>Song For My Father</i> chord changes)	7
Holy Tom (based on <i>St. Thomas</i> chord changes)	8
Time Thief (based on <i>Stolen Moments</i> chord changes)	9
Riff Blues	10
The Days Of Winding Hoses (based on <i>Days Of Wine And Roses</i> chord changes)	12
Bird Lady (based on <i>Lady Bird</i> chord changes)	14
Bossa Azule (based on <i>Blue Bossa</i> chord changes)	16
Sun-Like (based on <i>Solar</i> chord changes)	18
Mona By Moonlight (based on <i>Stella By Starlight</i> chord changes)	20
Justified Friends (based on <i>Just Friends</i> chord changes)	22
Day Is Night (based on <i>Night And Day</i> chord changes)	24
Did You Meet Her? (based on <i>Have You Met Miss Jones?</i> chord changes)	26
Should I Remember You? (based on <i>I Remember You</i> chord changes)	28
Share Our Key (based on <i>Cherokee</i> chord changes)	30
See Ya Bird! (based on <i>Bye Bye Blackbird</i> chord changes)	32
Into Somewhere (based on <i>Out Of Nowhere</i> chord changes)	34
Without Warning (based on <i>Moment’s Notice</i> chord changes)	36
You Stepped In (based on <i>You Stepped Out Of A Dream</i> chord changes)	38
Appendix	40
About the Composers	44

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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, Volume 2* 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, Volume 2* not only bears out that definition, but it provides well-written material for a broad variety of applications:

- *Effective Etudes For Jazz, Volume 2* 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 (free MP3's at kendormusic.com). Guitarists, pianists, and bassists can also practice or be evaluated on their comping skills using the play-along recordings.
- *Effective Etudes For Jazz, Volume 2* 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, Volume 2* 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, Volume 2* accompaniment recordings (free MP3's at kendormusic.com) allow students to perform the original melody (not included) of the standard tunes on which the etudes are based.

- *Effective Etudes For Jazz, Volume 2* 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, Volume 2* 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, Volume 2* 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 recordings (free MP3's at kendormusic.com) 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 MP3 recordings (kendormusic.com), 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, Volume 2* to help you recognize, understand, and use them when improvising. Learning these devices in all keys will speed your mastery of the jazz language.

Conclusion

Effective Etudes For Jazz, Volume 2 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.

Sunny Side Up

by Mike Carubia

MEDIUM SWING ♩ = 120

Musical notation for the first staff, measures 1-4. Chords: C6, E7, F6, G6, E7.

Musical notation for the second staff, measures 5-8. Chords: Am17, D9, Dm19, G9, CMA9.

Musical notation for the third staff, measures 9-12. Chords: C6, E7, F6, G6, E7.

Musical notation for the fourth staff, measures 13-16. Chords: Am17, D9, Dm19, G9, CMA9.

Musical notation for the fifth staff, measures 17-20. Chords: C9, F6.

Musical notation for the sixth staff, measures 21-24. Chords: D9, Dm19, G+7.

Musical notation for the seventh staff, measures 25-28. Chords: C6, E7, F6, G6, E7.

Musical notation for the eighth staff, measures 29-32. Chords: Am17, D9, Dm19, G9, C6/9, Db9, C7(b5).

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You And The Night

by Mike Carubia

LITE LATIN FEEL ♩ = 108

Musical staff 1 (measures 1-4):
Chords: Dm16, Em17(bs), A7(b9), Dm17, D7(b9), Gm1, Gm17/F

Musical staff 2 (measures 5-8):
Chords: Em17(bs), A7(b9), DMA9, A+9
5 SIMILE

Musical staff 3 (measures 9-12):
Chords: Dm16, Em17(bs), A7(#9), Dm17, D7(b9), Gm1, Gm17/F

Musical staff 4 (measures 13-16):
Chords: Em17(bs), A7(b9), DMA9

Musical staff 5 (measures 17-20):
Tempo: SWING
Chords: Bb9, A9

Musical staff 6 (measures 21-24):
Chords: Bb9, A9, Bb9, A+7

Musical staff 7 (measures 25-28):
Chords: Dm16, Em17(bs), A7(b9), Dm17, D7(b9), Gm1, Gm17/F

Musical staff 8 (measures 29-32):
Chords: Em17(bs), A7(b9), Bb9, A7(b9), Dm19

Dad's Tune

by Jeff Jarvis

MEDIUM BOSSA ♩ = 120

1
5
9
13
17
21
25
29
33
37
41
45

Holy Tom

by Jeff Jarvis

CALYPSO ♩ = 152

Musical staff 1: Chords: DMA7, G7, F#mi7, B7, EMI7, A7, DMA7

Musical staff 2: Chords: G7, F#mi7, B7, EMI7, A7, DMA7

Musical staff 3: Chords: F#mi7(bs), C7, B7, EMI7, Bb13, A7

Musical staff 4: Chords: DMA7, D7/F#, GMA7, G#0, D6/A, A7, D6/9

Musical staff 5: Chords: DMA7, G7, F#mi7, B7, EMI7, A7, DMA7

Musical staff 6: Chords: G7, F#mi7, B7, EMI7, A7, DMA7

Musical staff 7: Chords: F#mi7(bs), C7, B7, EMI7, A7

Musical staff 8: Chords: DMA7, D7/F#, GMA7, G#0, D6/A, A7, D6/9

Time Thief

by Jeff Jarvis

EASY SWING ♩ = 104

1

5

9

13

17

21

25

29

33

37

Riff Blues

by Mike Carubia

SWING ♩ = 144

5

9

13

17

21

25

29

33

37 *C*⁹ *F*⁹ *C*⁹

Musical staff 37-40: Treble clef, 4/4 time. Measures 37-40. Chords: C9, F9, C9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

41 *F*⁹ *C*⁹ *B*⁹ *B*^{b9} *A*⁹

Musical staff 41-44: Treble clef, 4/4 time. Measures 41-44. Chords: F9, C9, B9, Bb9, A9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

45 *D*_{M1}⁹ *G*7(*b*9) *C*⁹ *A*7(*#*9) *D*⁹ *G*7(*#*9)

Musical staff 45-48: Treble clef, 4/4 time. Measures 45-48. Chords: Dm19, G7(b9), C9, A7(#9), D9, G7(#9). Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

49 *C*⁹ *F*⁹ *C*⁹

Musical staff 49-52: Treble clef, 4/4 time. Measures 49-52. Chords: C9, F9, C9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

53 *F*⁹ *C*⁹ *B*⁹ *B*^{b9} *A*⁹

Musical staff 53-56: Treble clef, 4/4 time. Measures 53-56. Chords: F9, C9, B9, Bb9, A9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

57 *D*_{M1}⁹ *G*7(*b*9) *C*⁹ *B*^{b9} *B*⁹ *C*⁹ RHYTHM SECTION ONLY - BREAK

Musical staff 57-60: Treble clef, 4/4 time. Measures 57-60. Chords: Dm19, G7(b9), C9, Bb9, B9, C9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

61 *F*⁹ *B*^{b9} *B*⁰⁷ *F*⁹ *C*_{M1}⁹ *B*⁹

Musical staff 61-64: Treble clef, 4/4 time. Measures 61-64. Chords: F9, Bb9, B07, F9, Cm19, B9. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

65 *B*^{b9} *B*⁰⁷ *F*⁹ *E*^{b9} *D*7(*#*9)

Musical staff 65-68: Treble clef, 4/4 time. Measures 65-68. Chords: Bb9, B07, F9, Eb9, D7(#9). Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

69 *G*_{M1}⁹ *C*⁹ *F*¹³ *F*7(*#*9)

Musical staff 69-72: Treble clef, 4/4 time. Measures 69-72. Chords: Gm19, C9, F13, F7(#9). Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The Days Of Winding Hoses

by Jeff Jarvis

SWING ♩ = 132

1 *GMA7* *F9(#11)* *E7(b9)* *E9* *E7(b9)*

5 *Ami7* *Cmi7* *F9*

9 *Bmi7* *Emi7* *Ami7* *Ami/G* *F#mi7(bs)* *B7*

13 *Emi7* *A7* *D9sus* *D7* *GMA7*

17 *F9(#11)* *E7(b9)* *E9* *E7(b9)*

21 *Ami7* *Cmi7* *F9*

25 *Bmi7* *Emi7* *Emi7/D* *C#mi7(bs)* *C9(#11)*

29 *Bmi7* *Emi7* *Ami7* *D7(b9)* *GMA9* *D9sus* *D9*

33 *GMA7* *F9(#11)* *E7(b9)* *E9* *E7(b9)*

37 *Ami7* *Cmi7* *F9*

41 *Bmi7* *Emi7* *Ami7* *Ami/G* *F#mi7(bs)* *B7*

45 *Emi7* *A7* *D9sus* *D7* *GMA7*

49 *F9(#11)* *E7(b9)* *E9* *E7(b9)*

53 *Ami7* *Cmi7* *F9*

57 *Bmi7* *Emi7* *Em/D* *C#mi7(bs)* *C9(#11)*

61 *Bmi7* *Emi7* *Ami7* *D7* *Bmi7* *Emi7* *Ami7* *D7*

65 *Bmi7* *Emi7* *Ami7* *D7* *EbMA9* *Ab13* *Ab9* *GMA9*

Bird Lady

by Mike Carubia

MEDIUM BE-BOP ♩ = 162

The musical score for "Bird Lady" is written in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked "MEDIUM BE-BOP" with a quarter note equal to 162 beats per minute. The score consists of ten staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29). The chords are written above the staff, and the melody is written below. The chords are: DMA9, GMi9, C13(#11), DMA9, CMi9, F9, F7(b9), BbMA9, Bmi9, E9, EMi9, A+7, DMA9, FMA9, BbMA9, EbMA9, DMA9, GMi9, C13(#11), DMA9, CMi9, F9, BbMA9, Bmi9, E9, EMi9, A+7, DMA9, FMA9, BbMA9, EbMA9. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals and dynamics markings.

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20712

33 *DMA9* *Gmi9* *C13(#11)*

Musical staff 33-36 in D major. Staff 33 starts with a whole note *DMA9*. Staff 34 has eighth notes with accents. Staff 35 has a *Gmi9* chord and a *C13(#11)* chord. Staff 36 continues the eighth-note pattern.

37 *DMA9* *Cmi9* *F9* *F7(b9)*

Musical staff 37-40. Staff 37 starts with *DMA9*. Staff 38 has a *Cmi9* chord. Staff 39 has *F9* and *F7(b9)* chords. Staff 40 continues the eighth-note pattern.

41 *BbMA9* *Bmi9* *E9*

Musical staff 41-44. Staff 41 starts with *BbMA9*. Staff 42 has a *Bmi9* chord. Staff 43 has an *E9* chord. Staff 44 continues the eighth-note pattern.

45 *Emi9* *A7(#9)* *DMA9* *FMA9* *BbMA9* *EbMA9*

Musical staff 45-48. Staff 45 starts with *Emi9*. Staff 46 has an *A7(#9)* chord. Staff 47 has *DMA9*, *FMA9*, and *BbMA9* chords. Staff 48 has an *EbMA9* chord.

49 *DMA9* *Gmi9* *C13(#11)*

Musical staff 49-52. Staff 49 starts with *DMA9*. Staff 50 has a *Gmi9* chord. Staff 51 has a *C13(#11)* chord. Staff 52 continues the eighth-note pattern.

53 *DMA9* *Cmi9* *F9* *BbMA9*

Musical staff 53-56. Staff 53 starts with *DMA9*. Staff 54 has a *Cmi9* chord. Staff 55 has *F9* and *BbMA9* chords. Staff 56 continues the eighth-note pattern.

58 *Bmi9* *E9* *Emi9*

Musical staff 58-61. Staff 58 starts with *Bmi9*. Staff 59 has an *E9* chord. Staff 60 has an *Emi9* chord. Staff 61 continues the eighth-note pattern.

62 *A+7* *DMA9* *FMA9* *BbMA9* *EbMA9* *DMA9*

Musical staff 62-65. Staff 62 starts with *A+7*. Staff 63 has *DMA9*, *FMA9*, and *BbMA9* chords. Staff 64 has an *EbMA9* chord. Staff 65 has a *DMA9* chord.

Bossa Azule

by Mike Carubia

MEDIUM LATIN FEEL ♩ = 126 (EVEN EIGHTHS)

The musical score for "Bossa Azule" is written in 4/4 time with a medium Latin feel. The tempo is 126 beats per minute, with the note value being an even eighth note. The key signature has one flat (B-flat). The score consists of eight staves of music, each with a measure number at the beginning. The chords are written above the notes. The melodic line is written in a single voice on a treble clef staff. The chords are: Dm16, Gm16, Gm17/F, Em17(bs), A7(b9), Dm16, Fm19, Bb9, EbMA9, Em17(bs), A7(#9), Dm19, A7(b9), Dm16, Gm16, Gm17/F, Em17(bs), A7(b9), Dm16, Fm19, Bb9, EbMA9, Em17(bs), A7(#9), Dm19, A7(b9).

33 *DM16* *GM16* *GM17/F*

Musical staff 33-36 in G major, 4/4 time. Staff 33: *DM16* chord above. Staff 34: *GM16* chord above. Staff 35: *GM17/F* chord above. Staff 36: *GM17/F* chord above.

37 *Em17(bs)* *A7(b9)* *Dm11(MA9)*

Musical staff 37-40 in G major, 4/4 time. Staff 37: *Em17(bs)* chord above. Staff 38: *A7(b9)* chord above. Staff 39: *Dm11(MA9)* chord above. Staff 40: *Dm11(MA9)* chord above.

41 *Fm19* *Bb9* *EbmA9*

Musical staff 41-44 in G major, 4/4 time. Staff 41: *Fm19* chord above. Staff 42: *Bb9* chord above. Staff 43: *EbmA9* chord above. Staff 44: *EbmA9* chord above.

45 *Em17(bs)* *A7(#9)* *Dm11(MA9)* *Eb13(#11)* *DM16*

Musical staff 45-48 in G major, 4/4 time. Staff 45: *Em17(bs)* chord above. Staff 46: *A7(#9)* chord above. Staff 47: *Dm11(MA9)* chord above. Staff 48: *Eb13(#11)* and *DM16* chords above.

Sun-Like

by Jeff Jarvis

SWING $\text{♩} = 96$

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: $D_{MI}(MA7)$, $A_{MI}7$, $D7$.

Musical staff 2: Treble clef, key signature of two sharps. Chords: $G_{MA}7$, $G_{MI}7$, $C7$. Measure 5 is indicated at the start.

Musical staff 3: Treble clef, key signature of two sharps. Chords: $F_{MA}7$, $F_{MI}7$, $Bb7$, $E_{bMA}7$, $E_{MI}7(b9)$, $A7(b9)$. Measure 9 is indicated at the start.

Musical staff 4: Treble clef, key signature of two sharps. Chords: $D_{MI}(MA7)$, $A_{MI}7$, $D7$. Measure 13 is indicated at the start.

Musical staff 5: Treble clef, key signature of two sharps. Chords: $G_{MA}7$, $G_{MI}7$, $C7$. Measure 17 is indicated at the start.

Musical staff 6: Treble clef, key signature of two sharps. Chords: $F_{MA}7$, $F_{MI}7$, $Bb7$, $E_{bMA}7$, $E_{MI}7(b9)$, $A7(b9)$. Measure 21 is indicated at the start.

Musical staff 7: Treble clef, key signature of two sharps. Chords: $D_{MI}(MA7)$, $A_{MI}7$, $D7$. Measure 25 is indicated at the start.

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Musical notation for measures 29-32. Chords: GMA7, Gmi7, C7.

Musical notation for measures 33-36. Chords: FMA7, Fmi7, Bb7, EbMA7, Emi7(bs), A7(b9).

Musical notation for measures 37-40. Chords: Dmi(MA7), Ami7, D7.

Musical notation for measures 41-44. Chords: GMA7, Gmi7, C7.

Musical notation for measures 45-48. Chords: FMA7, Fmi7, Bb7, EbMA7, Emi7(bs), A7(b9).

Musical notation for measures 49-52. Chords: Dmi(MA7), Ami7, D7.

Musical notation for measures 53-56. Chords: GMA7, Gmi7, C7. Includes triplet markings.

Musical notation for measures 57-60. Chords: FMA7, Fmi7, Bb7, EbMA7, Emi7(bs), A7(b9), Dmi(MA7).

Mona By Moonlight

by Jeff Jarvis

SWING ♩ = 138

1 $F\#m7(b9)$ $B7$ $Dm11$ $G13$ $Gm19$

5 $C13$ $Fm7$ $Bb13$

9 $CMA7$ $F\#m7(b9)$ $B7$ $Em7$ $Am7$ $D7$ $GMA7$

13 $Am7$ $D7$ $Bm7(b9)$ $E7(b9)$

17 $A+7(\#9)$ $Dm19$

21 $Bb9(\#11)$ $Bb9$ $CMA9$

25 $F\#m7(b9)$ $B7$ $Em7(b9)$ $A7(b9)$

29 $D\#m11$ $G\#7$ $Dm7(b9)$ $G7(b9)$ $CMA7$

33 $F\#m7(b9)$ $B7$ $Dm11$ $G13$ $Gm9$

Musical staff 33-36: Treble clef, 4/4 time. Measure 33: whole rest. Measure 34: quarter note G#2, quarter note A2, quarter note B2, quarter note C3. Measure 35: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Measure 36: quarter note G3, quarter note A3, quarter note B3, quarter note C4.

37 $C13$ $FMA7$ $Bb13$ $CMA7$

Musical staff 37-40: Treble clef, 4/4 time. Measure 37: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Measure 38: whole rest. Measure 39: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 40: quarter note C5, quarter note B4, quarter note A4, quarter note G4.

41 $F\#m7(b9)$ $B7$ $Em7$ $A7$ $D7$

Musical staff 41-44: Treble clef, 4/4 time. Measure 41: quarter note F#4, quarter note G#4, quarter note A4, quarter note B4. Measure 42: quarter note B4, quarter note C5, quarter note D5, quarter note E5. Measure 43: quarter note E5, quarter note F5, quarter note G5, quarter note A5. Measure 44: quarter note A5, quarter note B5, quarter note C6, quarter note D6.

45 $GMA7$ $A7$ $D7$ $Bm7(b9)$ $E7$

Musical staff 45-48: Treble clef, 4/4 time. Measure 45: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 46: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 47: quarter note F5, quarter note G5, quarter note A5, quarter note B5. Measure 48: quarter note B5, quarter note C6, quarter note D6, quarter note E6.

49 $A+7(b9)$ $Dm9$

Musical staff 49-52: Treble clef, 4/4 time. Measure 49: quarter note A4, quarter note B4, quarter note C5, quarter note D5. Measure 50: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 51: quarter note G5, quarter note A5, quarter note B5, quarter note C6. Measure 52: quarter note C6, quarter note B5, quarter note A5, quarter note G5.

53 $Bb9(\#11)$ $Bb9$ $CMA9$ $F\#m7(b9)$

Musical staff 53-56: Treble clef, 4/4 time. Measure 53: quarter note Bb4, quarter note C5, quarter note D5, quarter note Eb5. Measure 54: quarter note Eb5, quarter note F5, quarter note G5, quarter note Ab5. Measure 55: quarter note Ab5, quarter note Bb5, quarter note C6, quarter note D6. Measure 56: quarter note D6, quarter note Eb6, quarter note F6, quarter note G6.

57 $B7$ $Em7(b9)$ $A+7$

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: quarter note B4, quarter note C5, quarter note D5, quarter note Eb5. Measure 58: quarter note Eb5, quarter note F5, quarter note G5, quarter note Ab5. Measure 59: quarter note Ab5, quarter note Bb5, quarter note C6, quarter note D6. Measure 60: quarter note D6, quarter note Eb6, quarter note F6, quarter note G6.

61 $D\#m11$ $G\#7$ $Dm7(b9)$ $G7(b9)$ $Em7(b9)$ $A+7$

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: quarter note D#4, quarter note E#4, quarter note F#4, quarter note G#4. Measure 62: quarter note G#4, quarter note A#4, quarter note B#4, quarter note C#5. Measure 63: quarter note C#5, quarter note D#5, quarter note E#5, quarter note F#5. Measure 64: quarter note F#5, quarter note G#5, quarter note A#5, quarter note B#5.

65 $Dm7(b9)$ $G7(b9)$ $AbMA9$ $Dbb13$ $CMA9$

Musical staff 65-68: Treble clef, 4/4 time. Measure 65: quarter note D4, quarter note Eb4, quarter note F4, quarter note G4. Measure 66: quarter note G4, quarter note Ab4, quarter note Bb4, quarter note C5. Measure 67: quarter note C5, quarter note Db5, quarter note Eb5, quarter note Fb5. Measure 68: quarter note Fb5, quarter note Gb5, quarter note Ab5, quarter note Bb5.

Justified Friends

by Mike Carubia

SWING ♩ = 158

1 *CMA7* *Cmi7* *F9*

5 *Bmi7* *Bb07*

9 *Ami7* *D9* *Bmi7* *Emi7*

13 *A9* *Ami9* *D9* *Dmi9* *G7(#9)*

17 *CMA7* *Cmi7* *F9*

21 *Bmi7* *Bbmi9* *Eb9*

25 *Ami7* *F#07* *B7(b9)* *Emi7*

29 *A9* *Ami7* *D+7* *GMA9* *Dmi9* *G+7*

33 *CMA9* *Cmi9*

37 *Bmi7* *Bbmi9* *Eb9*

41 *Ami7* *D9* *Bmi7* *Emi7*

45 *A9* *Ami9* *D9* *Dmi9* *G7(#9)*

49 *CMA7* *Cmi7*

53 *Bmi7* *Bb07*

57 *Ami7* *F#07* *B7(b9)* *Emi7*

61 *A9* *Ami7* *D+7* *Bmi7(bs)* *Bb07* *Ami7* *AbMA7* *GMA9*

Day Is Night

by Mike Carubia

MEDIUM BE-BOP ♩ = 172

Musical notation for the first staff, measures 1-4. Chords: BbMA7, A+7(#9), DMA9.

Musical notation for the second staff, measures 5-8. Chords: BbMA7, A7(b9), DMA9.

Musical notation for the third staff, measures 9-12. Chords: G#m17(bs), Gm17, F#m17, F07.

Musical notation for the fourth staff, measures 13-16. Chords: Em19, A7(b9), DMA9.

Musical notation for the fifth staff, measures 17-20. Chords: BbMA7, A7(b9), DMA9.

Musical notation for the sixth staff, measures 21-24. Chords: BbMA7, A7(b9), DMA9.

Musical notation for the seventh staff, measures 25-28. Chords: G#m17(bs), Gm17, F#m17, F07.

Musical notation for the eighth staff, measures 29-32. Chords: Em19, A7(b9), DMA9.

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33 *FMA⁹* *DMA⁹*

37 *FMA⁹* *DMA⁹*

41 *G#mi7(bs)* *Gmi7* *F#mi7* *Fo7*

45 *Emi9* *F#mi7* *Emi7* *A7(b9)* *DMA9*

49 *F6/9* *DMA9*

53 *F6/9* *DMA9*

57 *G#mi7(bs)* *Gmi7* *F#mi7* *Fo7*

61 *Emi9* *A7(b9)* *DMA9* *GMA7* *Eb9(#11)* *DMA9*

Did You Meet Her?

by Jeff Jarvis

SWING ♩ = 152

1 5 9 13 17 21 25 29

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33 *GMA7* *C9* *Bmi7* *Bb7* *Ami7* *D7*

Musical staff 33-36: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 33-36 contain eighth and quarter notes with various chords: GMA7, C9, Bmi7, Bb7, Ami7, and D7.

37 *Bmi7* *Emi7* *Bbmi7* *Eb7* *Ami7* *D7*

Musical staff 37-40: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 37-40 contain eighth and quarter notes with various chords: Bmi7, Emi7, Bbmi7, Eb7, Ami7, and D7.

41 *GMA7* *C9* *Bmi9* *Bb13* *Ami9* *D7* *C9* *Bmi7*

Musical staff 41-44: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 41-44 contain eighth and quarter notes with various chords: GMA7, C9, Bmi9, Bb13, Ami9, D7, C9, and Bmi7.

45 *F9* *Emi9* *Dmi7* *G13(b9)*

Musical staff 45-48: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 45-48 contain eighth and quarter notes with various chords: F9, Emi9, Dmi7, and G13(b9). A triplet of eighth notes is marked with a '3'.

49 *CMA7* *Bbmi7* *Eb7* *AbMA7* *F#mi7* *B7*

Musical staff 49-52: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 49-52 contain eighth and quarter notes with various chords: CMA7, Bbmi7, Eb7, AbMA7, F#mi7, and B7.

53 *EMA7* *Bbmi7* *Eb7* *AbMA7* *Ami7* *D7*

Musical staff 53-56: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 53-56 contain eighth and quarter notes with various chords: EMA7, Bbmi7, Eb7, AbMA7, Ami7, and D7. A triplet of eighth notes is marked with a '3'.

57 *GMA9* *C9* *Bmi7* *Bb7* *Ami7* *D7* *C7*

Musical staff 57-60: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 57-60 contain eighth and quarter notes with various chords: GMA9, C9, Bmi7, Bb7, Ami7, D7, and C7.

61 *Bmi9* *E9* *Ami7* *D7* *EbMA9* *GMA9*

Musical staff 61-64: Treble clef, key signature of one sharp (F#), 7/8 time signature. Measures 61-64 contain eighth and quarter notes with various chords: Bmi9, E9, Ami7, D7, EbMA9, and GMA9.

Should I Remember You?

by Mike Carubia

SWING ♩ = 188

Handwritten chord symbols for the first staff: GMA7, C#mi7, F#7(b9), GMA7, Dmi9, G7(#9).

Handwritten chord symbols for the second staff: CMA9, Cmi9, F9, Bmi7, E9, Ami9, D7(b9).

Handwritten chord symbols for the third staff: GMA9, C#mi7, F#+7, GMA7, Dmi9, G7(b9).

Handwritten chord symbols for the fourth staff: CMA9, Cmi9, F9, GMA9, Dmi7, G+7(b9).

Handwritten chord symbols for the fifth staff: CMA9, F#mi7, B9, EMA9.

Handwritten chord symbols for the sixth staff: CMA9, Emi7, A9, Ami7, Ami(MA7), Ami7, D7(b9).

Handwritten chord symbols for the seventh staff: GMA9, C#mi7, F#7(b9), GMA7, Dmi9, G7(#9).

Handwritten chord symbols for the eighth staff: CMA9, Cmi9, F9, Bmi9, Bb7.

Handwritten chord symbols for the ninth staff: Ami7, D+7(#9), GMA9, G6, Bmi9, Bb9.

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37 *AMA7* *D#mi7* *G#7(b9)* *AMA7* *Emi9* *A+7(#9)*

41 *DMA9* *Dmi9* *G9* *C#mi7* *F#9* *Bmi9* *E7(b9)*

45 *AMA9* *D#mi7* *G#7(b9)* *AMA7* *Emi9* *A7(b9)*

49 *DMA9* *Dmi9* *G9* *AMA9* *Emi7* *A+7*

53 *DMA9* *G#mi7* *C#9* *F#MA9*

57 *F#MA9* *F#mi7* *B9* *EMA7* *Bmi7* *E7(b9)*

61 *AMA9* *D#mi7* *G#7(b9)* *AMA7* *Emi9* *A7(#9)*

65 *DMA9* *Dmi9* *G9* *C#mi9* *C07*

69 *Bmi7* *Bb9* *Bmi7* *Bb13* *AMA9*

Share Our Key

by Mike Carubia

FAST $\text{♩} = 98$

Musical staff 1: Treble clef, 4/4 time. Chords: CMA^9 , GMI^9 , C^9 . Includes accents and slurs.

Musical staff 2: Treble clef, 4/4 time. Chords: F^6 , FMI^6 . Includes accents and slurs.

Musical staff 3: Treble clef, 4/4 time. Chords: CMA^9 , AMI^9 , D^9 . Includes accents and slurs.

Musical staff 4: Treble clef, 4/4 time. Chords: DMI^9 , G^9 , DMI^9 , G^9 , DMI^9 , G^9 , Db^9 . Includes accents and slurs.

Musical staff 5: Treble clef, 4/4 time. Chords: CMA^9 , GMI^9 , C^9 , $C7(b9)$. Includes accents and slurs.

Musical staff 6: Treble clef, 4/4 time. Chords: F^6 , FMI^7 . Includes accents, slurs, and triplets.

Musical staff 7: Treble clef, 4/4 time. Chords: CMA^9 , AMI^9 , D^9 . Includes accents and slurs.

Musical staff 8: Treble clef, 4/4 time. Chords: DMI^9 , G^9 , Db^9 , CMA^9 , $G+7$, CMA^9 . Includes accents and slurs.

33 EbM1⁹ Ab7(b⁹) DbMA⁹

Musical staff 33-36: Treble clef, 7/8 time signature. Chords: EbM1⁹, Ab7(b⁹), DbMA⁹. Includes a triplet of eighth notes.

37 C#M1⁹ F#7(b⁹) BMA⁹

Musical staff 37-40: Treble clef, 7/8 time signature. Chords: C#M1⁹, F#7(b⁹), BMA⁹.

41 Bm1⁹ E⁹ AmA⁹

Musical staff 41-44: Treble clef, 7/8 time signature. Chords: Bm1⁹, E⁹, AmA⁹.

45 Am1⁹ D⁹ Dm1⁷ G⁹ G+⁹

Musical staff 45-48: Treble clef, 7/8 time signature. Chords: Am1⁹, D⁹, Dm1⁷, G⁹, G+⁹.

49 C^{6/9} Gm1⁹ C⁹

Musical staff 49-52: Treble clef, 7/8 time signature. Chords: C^{6/9}, Gm1⁹, C⁹.

53 F⁶ Fm1⁷

Musical staff 53-56: Treble clef, 7/8 time signature. Chords: F⁶, Fm1⁷.

57 CMA⁹ Am1⁹ D⁹

Musical staff 57-60: Treble clef, 7/8 time signature. Chords: CMA⁹, Am1⁹, D⁹.

61 Dm1⁹ G⁷ Db⁹ C^{6/9} Db⁹ C¹³ C¹³(#11)

Musical staff 61-64: Treble clef, 7/8 time signature. Chords: Dm1⁹, G⁷, Db⁹, C^{6/9}, Db⁹, C¹³, C¹³(#11).

See Ya Bird!

by Jeff Jarvis

SWING ♩ = 172

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: GMA7, Ami/G, GMA7, D13, GMA7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G6/B, Bb0, Ami7, D7, Bmi7, E+7(b9).

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Ami, Ami(MA7), Ami9, D13.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Ami7, D13(b9), GMA7, G6, GMA7, G6.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G13, F#7, F9, E9.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Ami, Ami(MA7), Ami7, Eb9, D7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: GMA7, Ami/G, GMA7, Ami7, D7, Bmi7(b5), E7.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Ami7, D7(b9), GMA7, G6, GMA7, G6.

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33 *GMA7* *Am/G* *GMA7* *D13* *GMA7*

37 *G6/B* *Bb0* *Ami7* *D7* *Bmi7* *E+7(b9)*

41 *Ami* *Ami(MA7)* *Ami9* *D13*

45 *Eb9(#11)* *D13(b9)* *GMA7* *G6* *GMA7* *G6*

49 *G13* *F#7* *F9* *E7* *E7(b9)*

53 *Ami* *Ami(MA7)* *Ami7* *Eb9* *D9*

57 *GMA7* *Am/G* *GMA7* *C#mi7(bs)* *Cmi9* *Bmi7(bs)* *E7*

61 *Ami7* *D7* *D7(b9)* *Bmi7(bs)* *E+7(#9)*

64 *C#mi7(bs)* *Cmi7* *G2/B* *Bb13* *Ami7* *Ab13(#11)* *G13(#11)*

Into Somewhere

by Jeff Jarvis

SWING ♩ = 184

5

9

13

17

21

25

29

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33 AMA7 Cmi7 F9 Cmi7 F9

Musical staff 33-36 in G major. Staff 33 starts with a whole rest and a 7/8 note. Staff 34 has a 7/8 note. Staff 35 has a 7/8 note. Staff 36 has a 7/8 note. Chords: AMA7, Cmi7, F9, Cmi7, F9.

37 AMA7 C#mi7 F#9 C#mi7 F#9

Musical staff 37-40 in G major. Staff 37 has a 7/8 note. Staff 38 has a 7/8 note. Staff 39 has a 7/8 note. Staff 40 has a 7/8 note. Chords: AMA7, C#mi7, F#9, C#mi7, F#9.

41 Bmi7 C#mi7(b5) F#7 Bmi7

Musical staff 41-44 in G major. Staff 41 has a 7/8 note. Staff 42 has a 7/8 note. Staff 43 has a 7/8 note. Staff 44 has a 7/8 note. Chords: Bmi7, C#mi7(b5), F#7, Bmi7.

45 F7 Bmi7 E7

Musical staff 45-48 in G major. Staff 45 has a 7/8 note. Staff 46 has a 7/8 note. Staff 47 has a 7/8 note. Staff 48 has a 7/8 note. Chords: F7, Bmi7, E7.

49 AMA7 Cmi7 F9 Cmi7 F9

Musical staff 49-52 in G major. Staff 49 has a 7/8 note. Staff 50 has a 7/8 note. Staff 51 has a 7/8 note. Staff 52 has a 7/8 note. Chords: AMA7, Cmi7, F9, Cmi7, F9.

53 AMA7 C#mi7 F#9 C#mi7 F#9

Musical staff 53-56 in G major. Staff 53 has a 7/8 note. Staff 54 has a 7/8 note. Staff 55 has a 7/8 note. Staff 56 has a 7/8 note. Chords: AMA7, C#mi7, F#9, C#mi7, F#9.

57 Bmi7 C#mi7(b5) F#7 Bmi7 G9(#11)

Musical staff 57-60 in G major. Staff 57 has a 7/8 note. Staff 58 has a 7/8 note. Staff 59 has a 7/8 note. Staff 60 has a 7/8 note. Chords: Bmi7, C#mi7(b5), F#7, Bmi7, G9(#11).

61 C#mi7 Co Bmi7 E7(b9) AMA9 F#+7

Musical staff 61-64 in G major. Staff 61 has a 7/8 note. Staff 62 has a 7/8 note. Staff 63 has a 7/8 note. Staff 64 has a 7/8 note. Chords: C#mi7, Co, Bmi7, E7(b9), AMA9, F#+7.

65 Bmi7 E9sus FMA9 BbMA9 AMA9

Musical staff 65-68 in G major. Staff 65 has a 7/8 note. Staff 66 has a 7/8 note. Staff 67 has a 7/8 note. Staff 68 has a 7/8 note. Chords: Bmi7, E9sus, FMA9, BbMA9, AMA9.

Without Warning

by Jeff Jarvis

SWING ♩ = 184+

1 $F\#mi7$ $B7$ $Gmi7$ $C7$ $FMA7$ $Bbmi7$ $Eb7$

5 $Emi7$ $A7$ $Fmi7$ $Bb7$ $EbMA7$ $Emi7(b5)$ $A7$

9 $Dmi7$ $Cmi7$ $F7$ $BbMA7$ $Eb7$

13 $Ami7$ $D+7(\#9)$ $Gmi7$ $C7$ F/C Gm/C

17 Am/C Gm/C F/C Gm/C Am/C Gm/C

21 F // SOLO BREAK $F\#mi7$ $B7$ $Gmi7$ $C7$ $FMA7$

25 $Bbmi7$ $Eb7$ $Emi7$ $A7$ $Fmi7$ $Bb7$

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29

Handwritten musical notation for staff 29. Treble clef, key signature of one flat (Bb). Chords: EbMA7, Emi7(bs), A7, Dmi7, Cmi7, F7, BbMA7.

33

Handwritten musical notation for staff 33. Treble clef, key signature of one flat (Bb). Chords: Eb7, A7, D+7, Bbmi7, Eb7.

37

Handwritten musical notation for staff 37. Treble clef, key signature of one flat (Bb). Chords: AbMA7, Gmi7, C7, F#mi7, B7, Gmi7, C7.

41

Handwritten musical notation for staff 41. Treble clef, key signature of one flat (Bb). Chords: FMA7, Bbmi7, Eb7, Emi7, A7, Fmi7, Bb7.

45

Handwritten musical notation for staff 45. Treble clef, key signature of one flat (Bb). Chords: EbMA7, Emi7(bs), A7, Dmi7.

48

Handwritten musical notation for staff 48. Treble clef, key signature of one flat (Bb). Chords: Cmi7, F7, BbMA7, Bbmi7, Eb7, Ami7, D+7.

52

Handwritten musical notation for staff 52. Treble clef, key signature of one flat (Bb). Chords: Gmi7, C7, F/C, Gmi/C, Ami/C.

56

Handwritten musical notation for staff 56. Treble clef, key signature of one flat (Bb). Chords: Gmi/C, F/C, Gmi/C, Ami/C, Gmi/C, F7(#9).

You Stepped In

by Mike Carubia

MEDIUM BE-BOP ♩ = 180

5

9

13

17

21

25

29

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33 *DMA9* *EBMA9*

Musical staff 33-36: A single staff of music in treble clef with a key signature of two sharps (F# and C#). It contains measures 33 through 36. Chord symbols *DMA9* and *EBMA9* are written above the staff. The melody consists of eighth and quarter notes with various accidentals and slurs.

37 *CM19* *F9* *F7(b9)* *BbMA9*

Musical staff 37-40: A single staff of music in treble clef with a key signature of two sharps. It contains measures 37 through 40. Chord symbols *CM19*, *F9*, *F7(b9)*, and *BbMA9* are written above the staff. The melody continues with eighth and quarter notes.

41 *AM19* *D7(b9)* *GMA9*

Musical staff 41-44: A single staff of music in treble clef with a key signature of two sharps. It contains measures 41 through 44. Chord symbols *AM19*, *D7(b9)*, and *GMA9* are written above the staff. The melody features eighth and quarter notes.

45 *Bm19* *E9* *Fm19* *Em19*

Musical staff 45-48: A single staff of music in treble clef with a key signature of two sharps. It contains measures 45 through 48. Chord symbols *Bm19*, *E9*, *Fm19*, and *Em19* are written above the staff. The melody includes eighth notes and triplets.

49 *DMA9* *EBMA9*

Musical staff 49-52: A single staff of music in treble clef with a key signature of two sharps. It contains measures 49 through 52. Chord symbols *DMA9* and *EBMA9* are written above the staff. The melody consists of eighth and quarter notes.

53 *CM17* *F7(b9)* *Ab9* *G7(b9)*

Musical staff 53-56: A single staff of music in treble clef with a key signature of two sharps. It contains measures 53 through 56. Chord symbols *CM17*, *F7(b9)*, *Ab9*, and *G7(b9)* are written above the staff. The melody includes eighth notes and triplets.

57 *Em17(b9)* *A7(#9)* *Eb9* *DMA9* *G9* *F#m17* *F9*

Musical staff 57-60: A single staff of music in treble clef with a key signature of two sharps. It contains measures 57 through 60. Chord symbols *Em17(b9)*, *A7(#9)*, *Eb9*, *DMA9*, *G9*, *F#m17*, and *F9* are written above the staff. The melody features eighth notes and slurs.

61 *Em19* *A9* *DMA9* *Eb9* *DMA9(#11)*

Musical staff 61-64: A single staff of music in treble clef with a key signature of two sharps. It contains measures 61 through 64. Chord symbols *Em19*, *A9*, *DMA9*, *Eb9*, and *DMA9(#11)* are written above the staff. The melody includes eighth notes and slurs.

Appendix

excerpted from **The Jazz Educator's Handbook**
by Jeff Jarvis & Doug Beach (published by Kendor)

Since many directors are using *Effective Etudes For Jazz, Volume 2* with entire ensembles, here is a helpful set of exercises that can be used to warm up the ensemble while acclimating students to swing figures and improving their mastery of scales (including modal scales) and key signatures - skills that transcend the jazz idiom. Please feel free to duplicate these pages for your students.

For major scales,
play a 6/9 chord
which corresponds
with the key
signature.



For dominant scales,
play a dominant 7th
chord which
corresponds with
the key signature.



For minor scales,
play a minor 7th
chord which
corresponds with
the key signature.



Group A - patterns that begin on a downbeat

1. *up to 9th and down*

2. *up to 9th and down*

3. *up to 9th and down*

4. *up to 9th and down*

5. *up to 9th and down*

6. *up to 9th and down*

7. *up to 9th and down*

8. *up to 9th and down*

9. *up to 9th and down*

10. *up to 9th and down*

Group B - patterns that begin on an upbeat

1. *up to 9th and down*

2. *up to 9th and down*

3. *up to 9th and down*

4. *up to 9th and down*

5. *up to 9th and down*

6. *up to 9th and down*

7. *up to 9th and down*

8. *up to 9th and down*

9. *up to 9th and down*

10. *up to 9th and down*

Group C - patterns that anticipate the next measure

*up to 9th
and down*

1. 

*up to 9th
and down*

2. 

*up to 9th
and down*

3. 

*up to 9th
and down*

4. 

*up to 9th
and down*

5. 

*up to 9th
and down*

6. 

*up to 9th
and down*

7. 

*up to 9th
and down*

8. 

*up to 9th
and down*

9. 

*up to 9th
and down*

10. 

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, Louie 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.

