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

Soloist: Eric Erhardt
Rhythm Section: Ron Bland (bass), Dave Hanson (piano), Mike Marlier (drums)
Engineer: Colin Bricker, Jeff Jenkins, Mario Casilio, and Xandy Whitesel
Recording Studio: Mighty Fine Productions LLC (Denver CO)
Mastering Engineer: Dave St. Onge, DMS Productions (Ransomville NY)
Engraver: Ken Peek
Cover Design: Madeline Sturm

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20712

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.

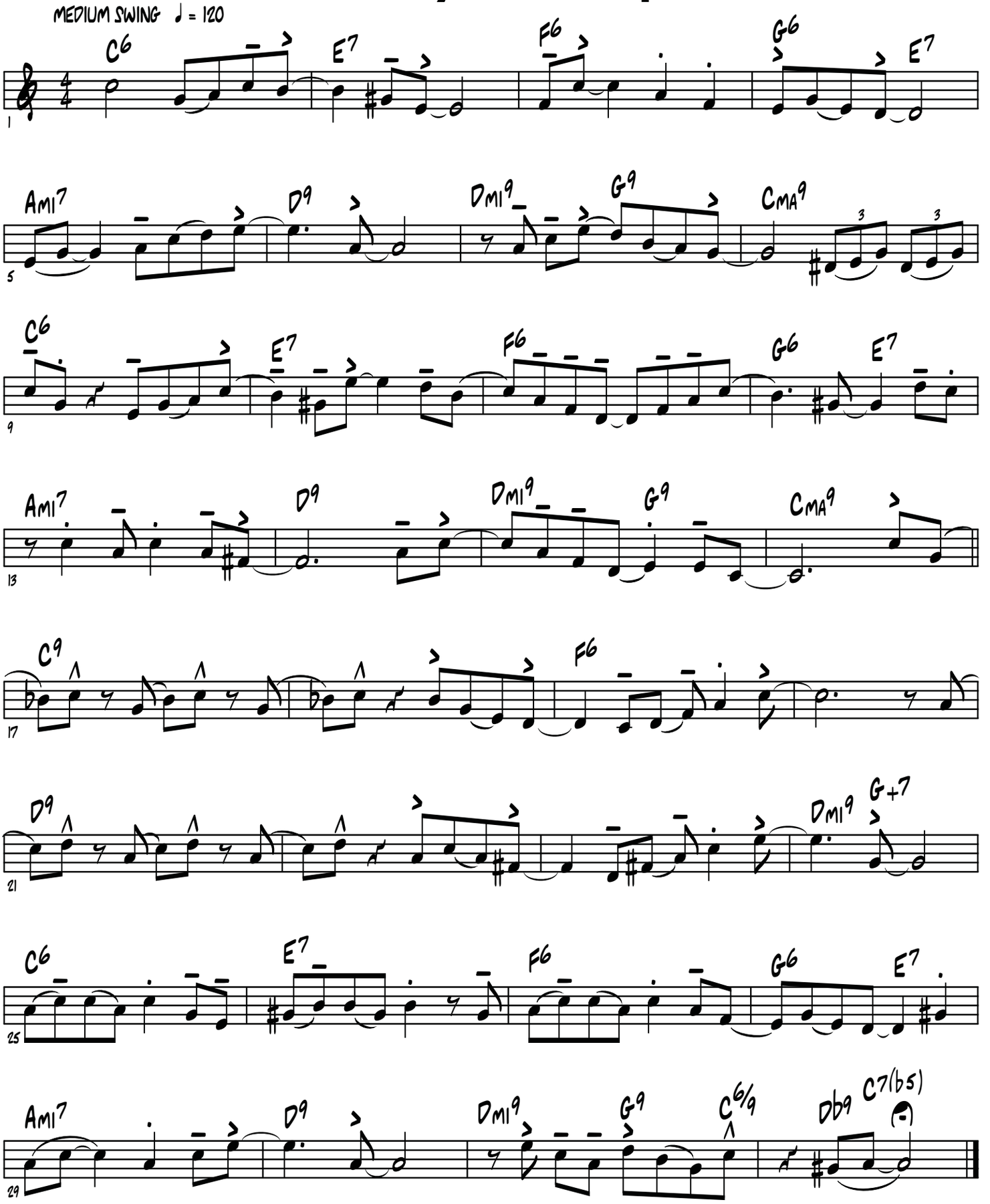
Whether interpreting notated jazz music or improvising, imitation and assimilation are vital components of the learning process. Improvisation is essentially composition, except the player has less time to arrive at good ideas. Since composing and improvising are close relatives, similar devices are 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



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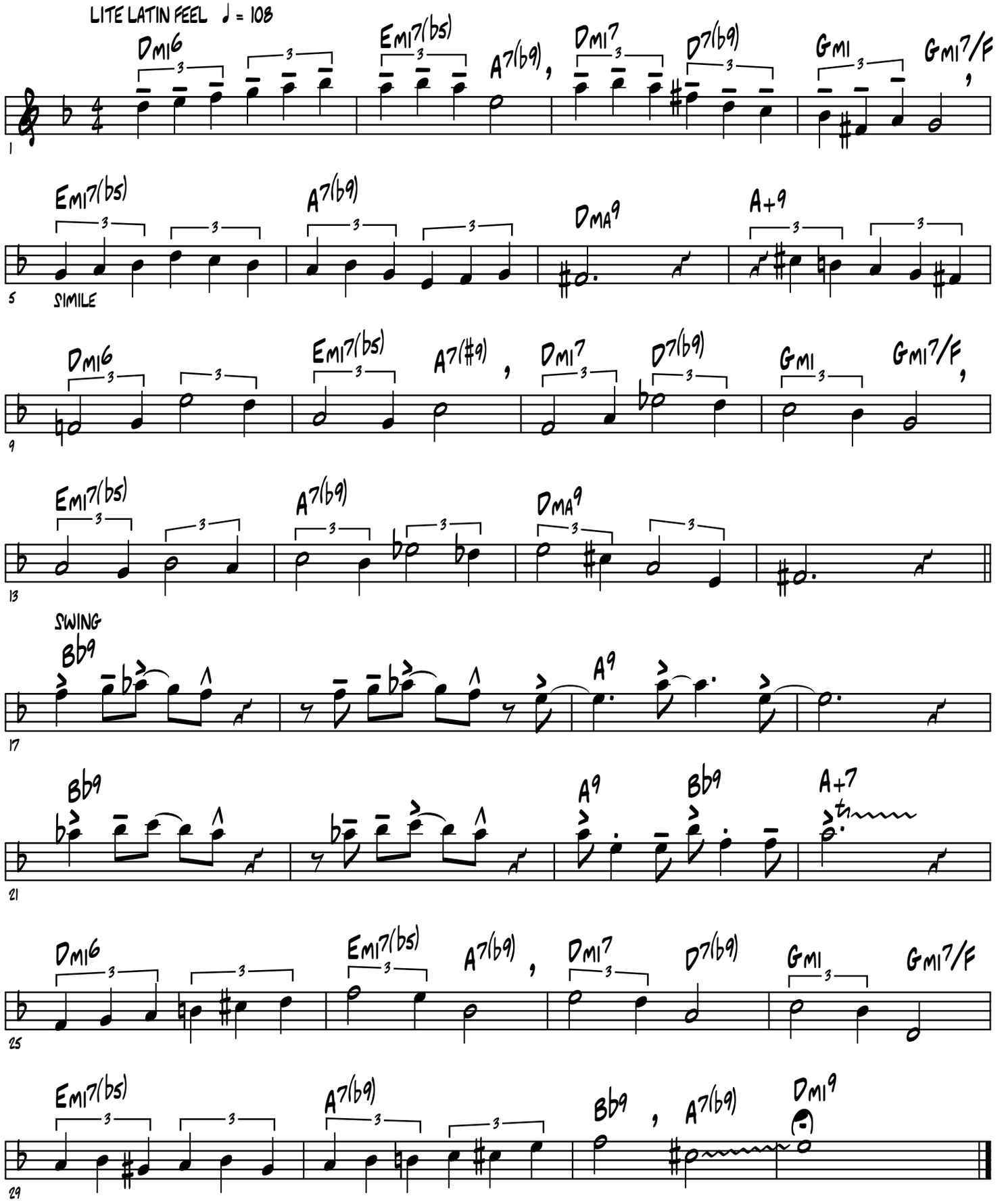
You And The Night

by Mike Carubia



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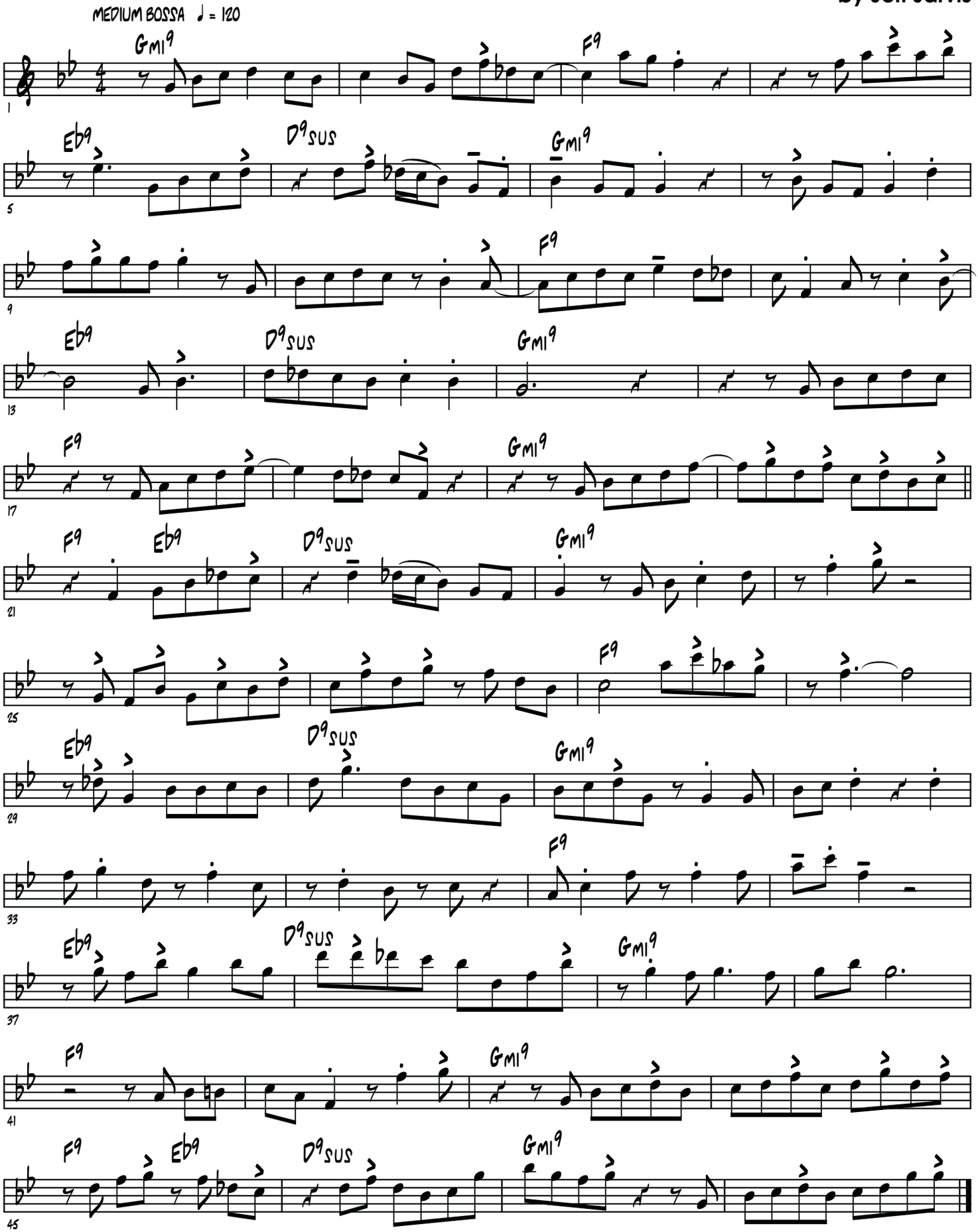
Dad's Tune

by Jeff Jarvis



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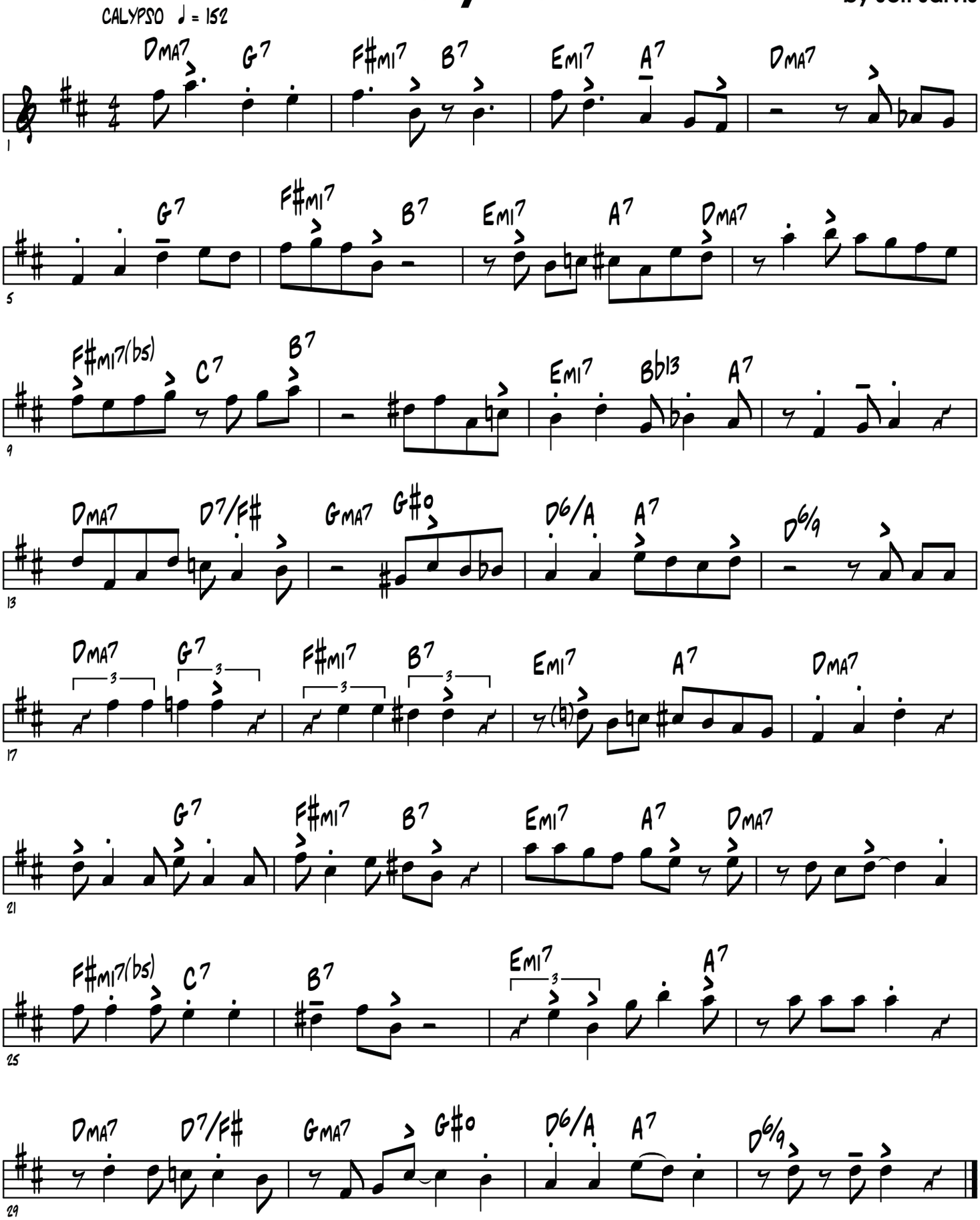
Holy Tom

by Jeff Jarvis



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Time Thief

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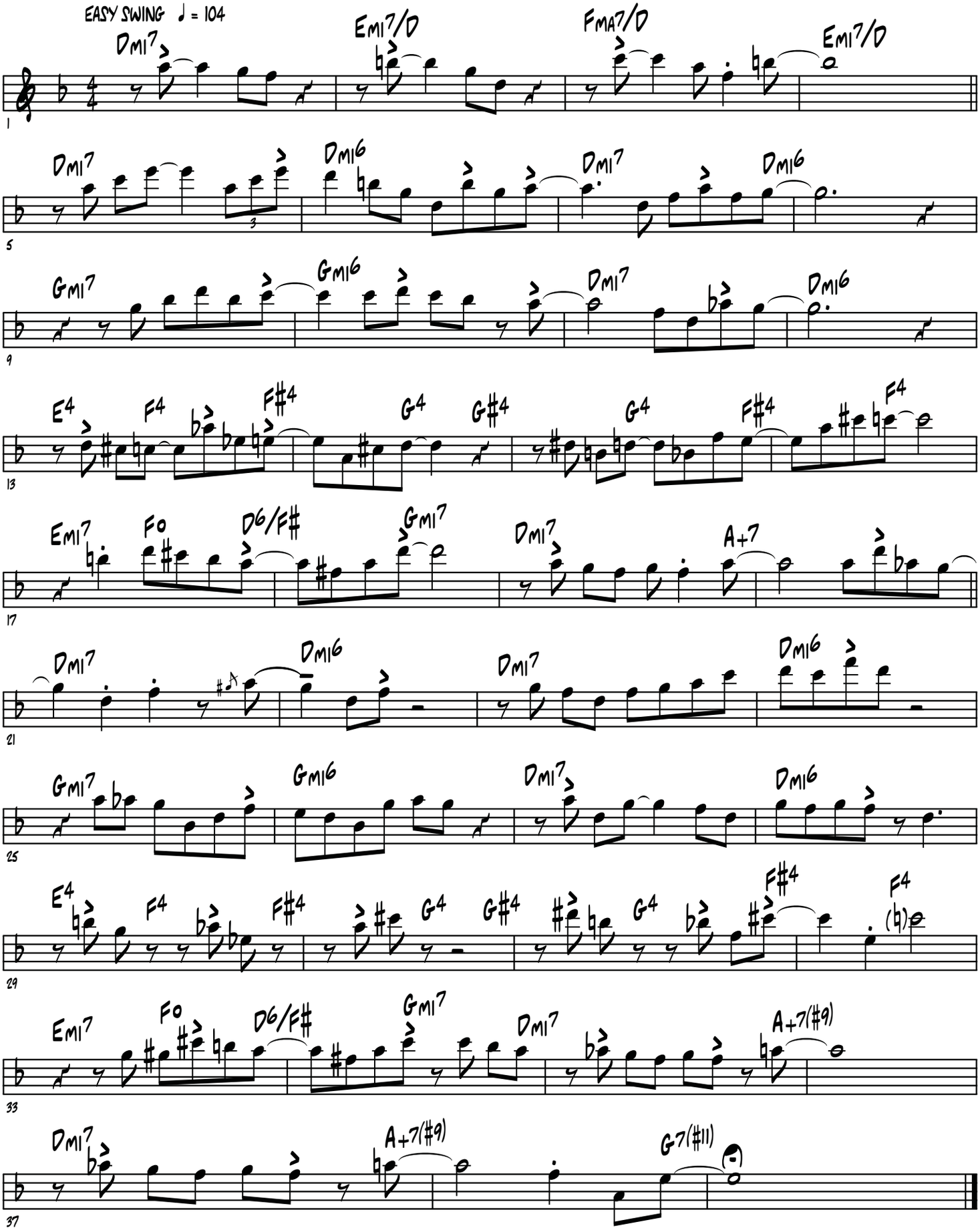

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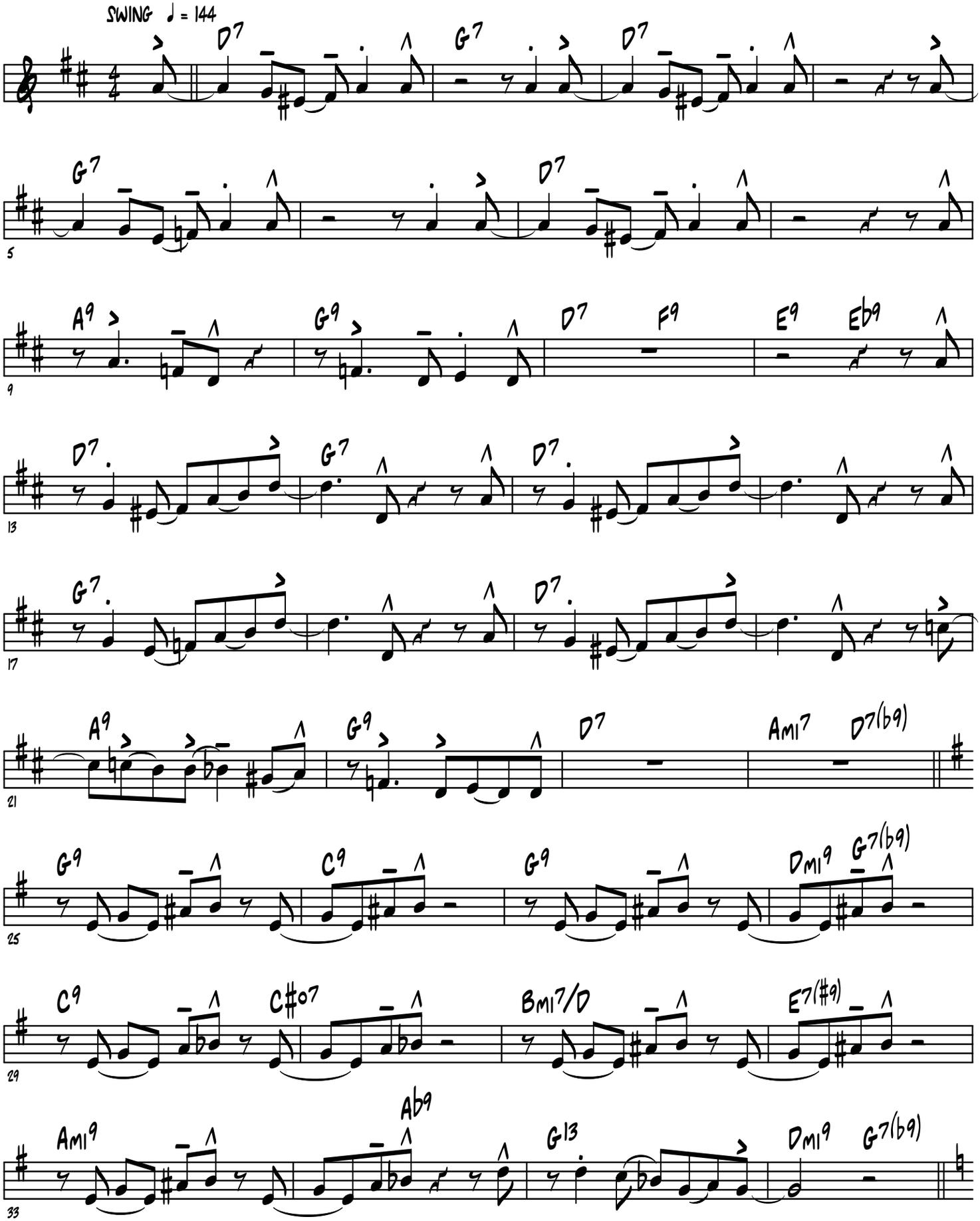
Riff Blues

by Mike Carubia



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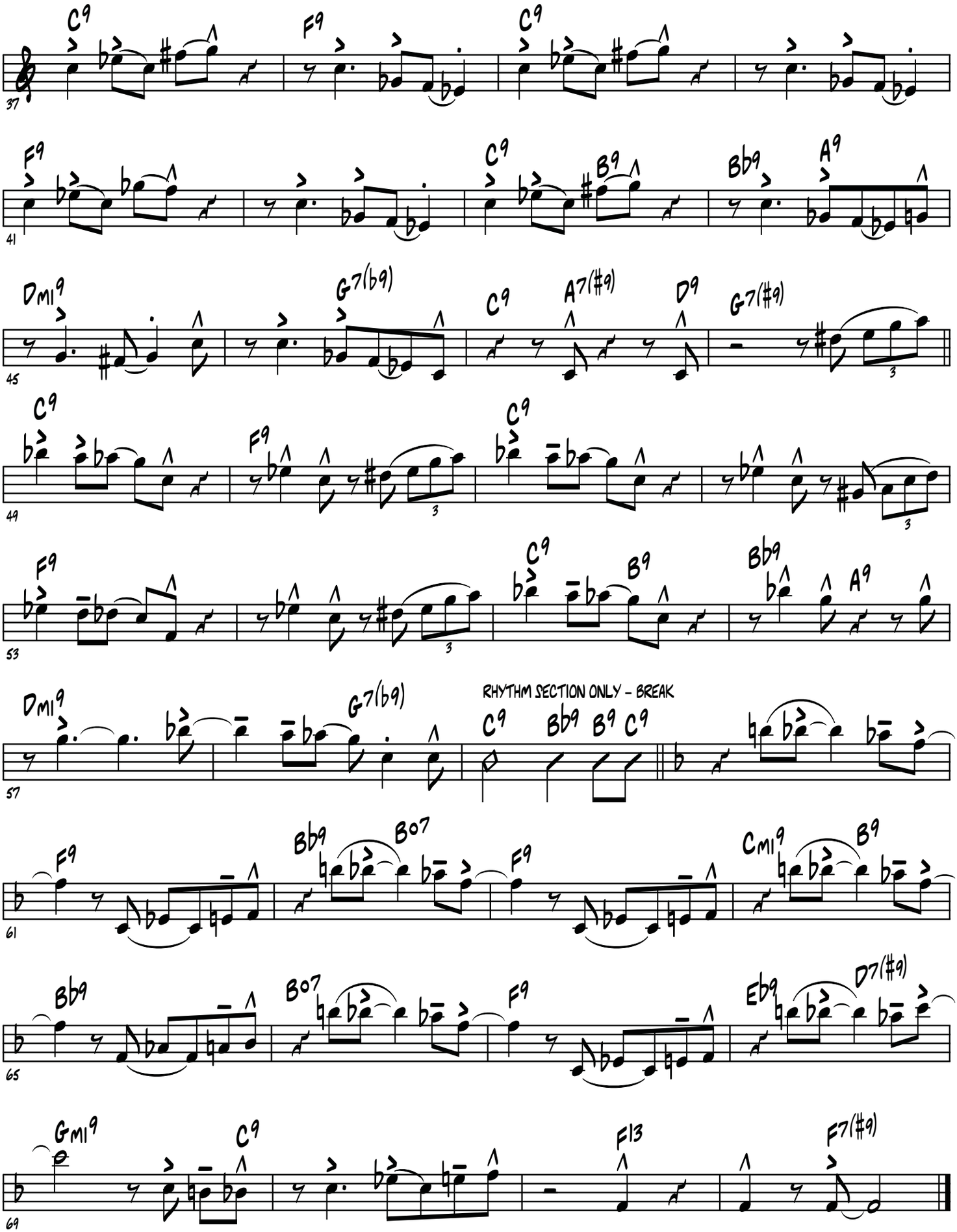
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C9
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C9
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Bb9
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D9
G7(#9)
45
C9
F9
C9
49
F9
C9
B9
Bb9
A9
53
Dmi9
G7(b9)
RHYTHM SECTION ONLY - BREAK
C9
Bb9
B9
C9
57
F9
Bb9
B07
F9
Cmi9
B9
61
Bb9
B07
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Eb9
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C9
F13
F7(#9)
69

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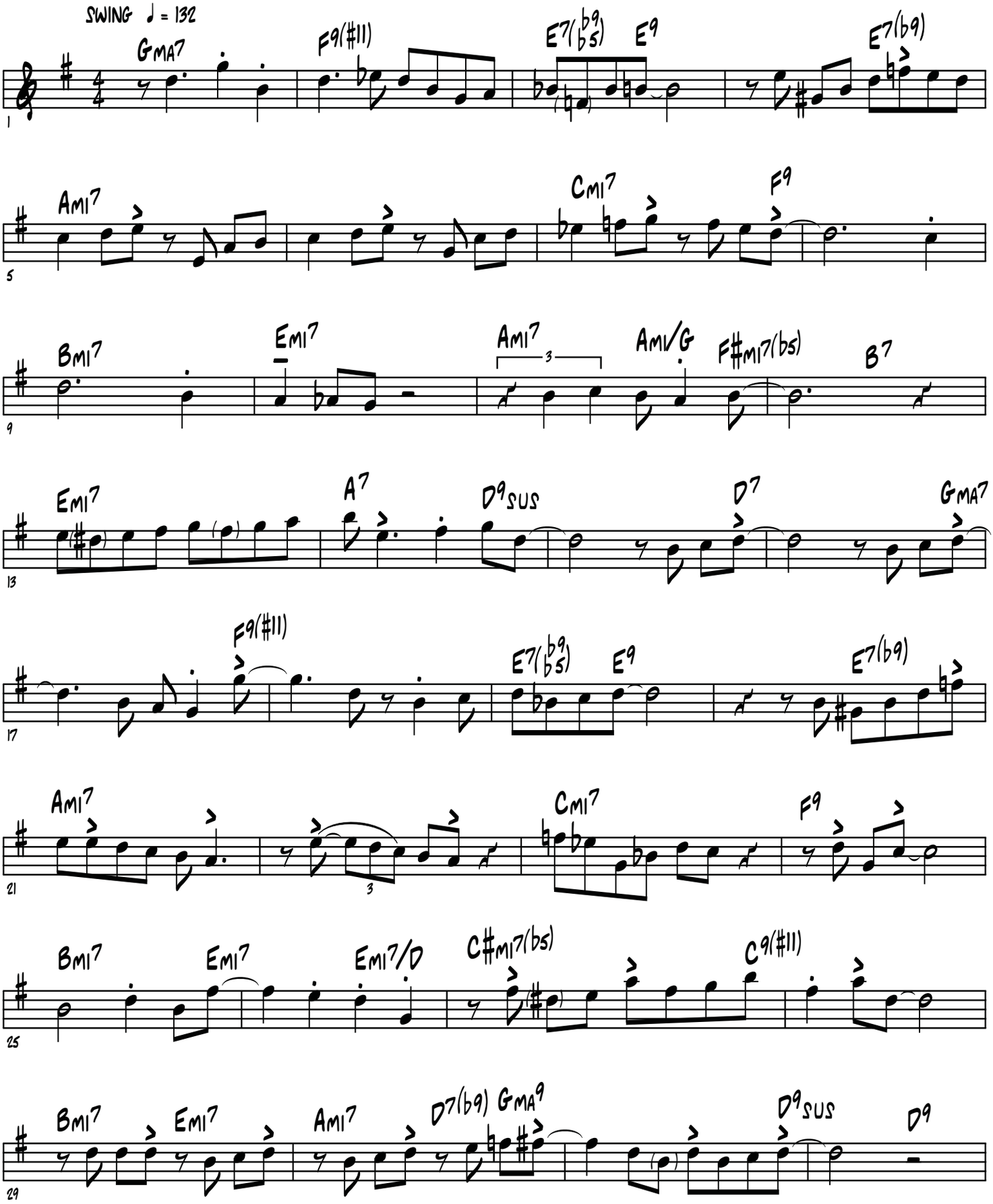
The Days Of Winding Hoses

by Jeff Jarvis



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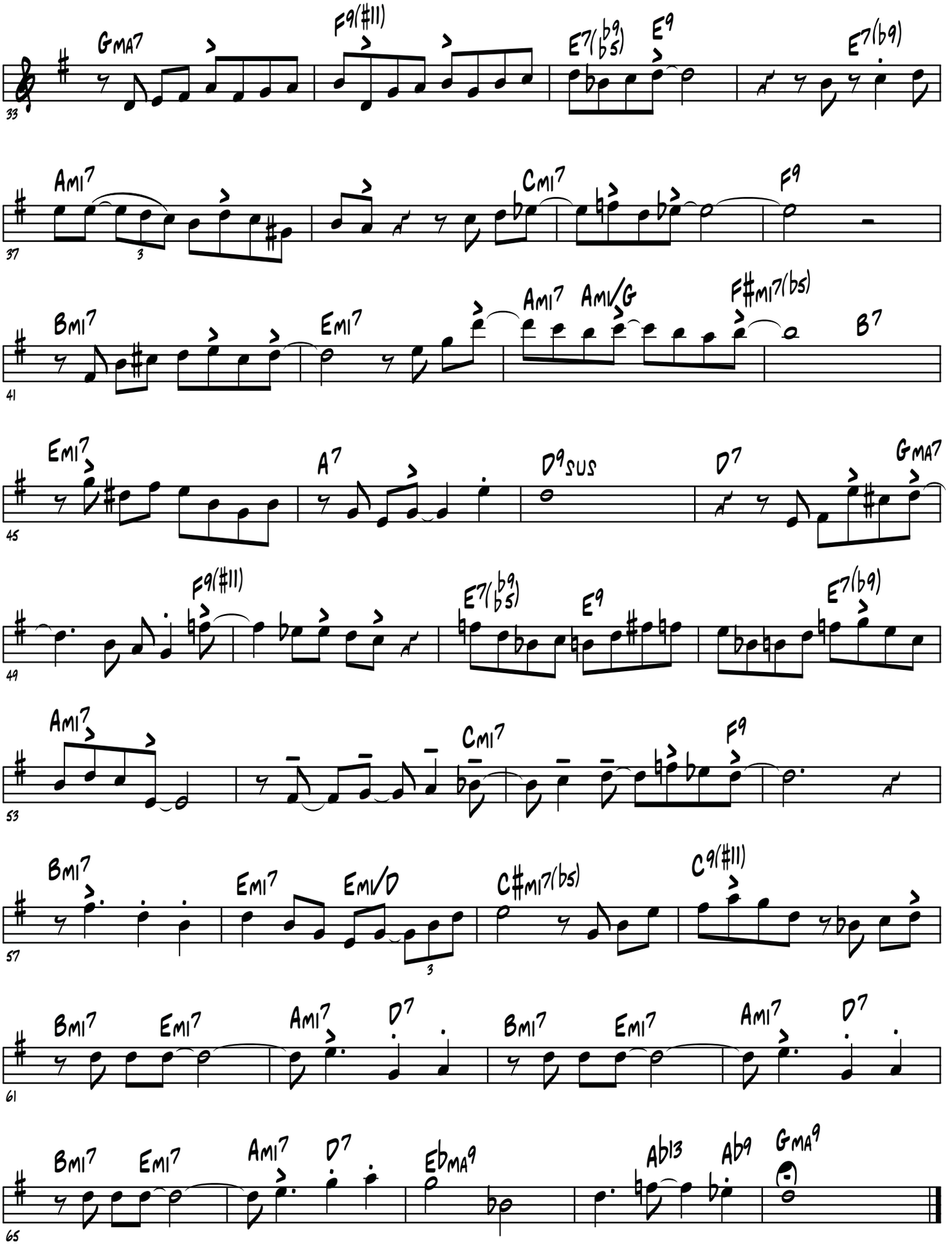
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AMI/G
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B7
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EMI7
A7
D9SUS
D7
GMA7
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E7(b9 b5)
E9
E7(b9)
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AMI7
CMI7
F9
57
BMI7
EMI7
EMI/D
C#MI7(b5)
C9(#11)
61
BMI7
EMI7
AMI7
D7
BMI7
EMI7
AMI7
D7
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AMI7
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Ab13
Ab9
GMA9

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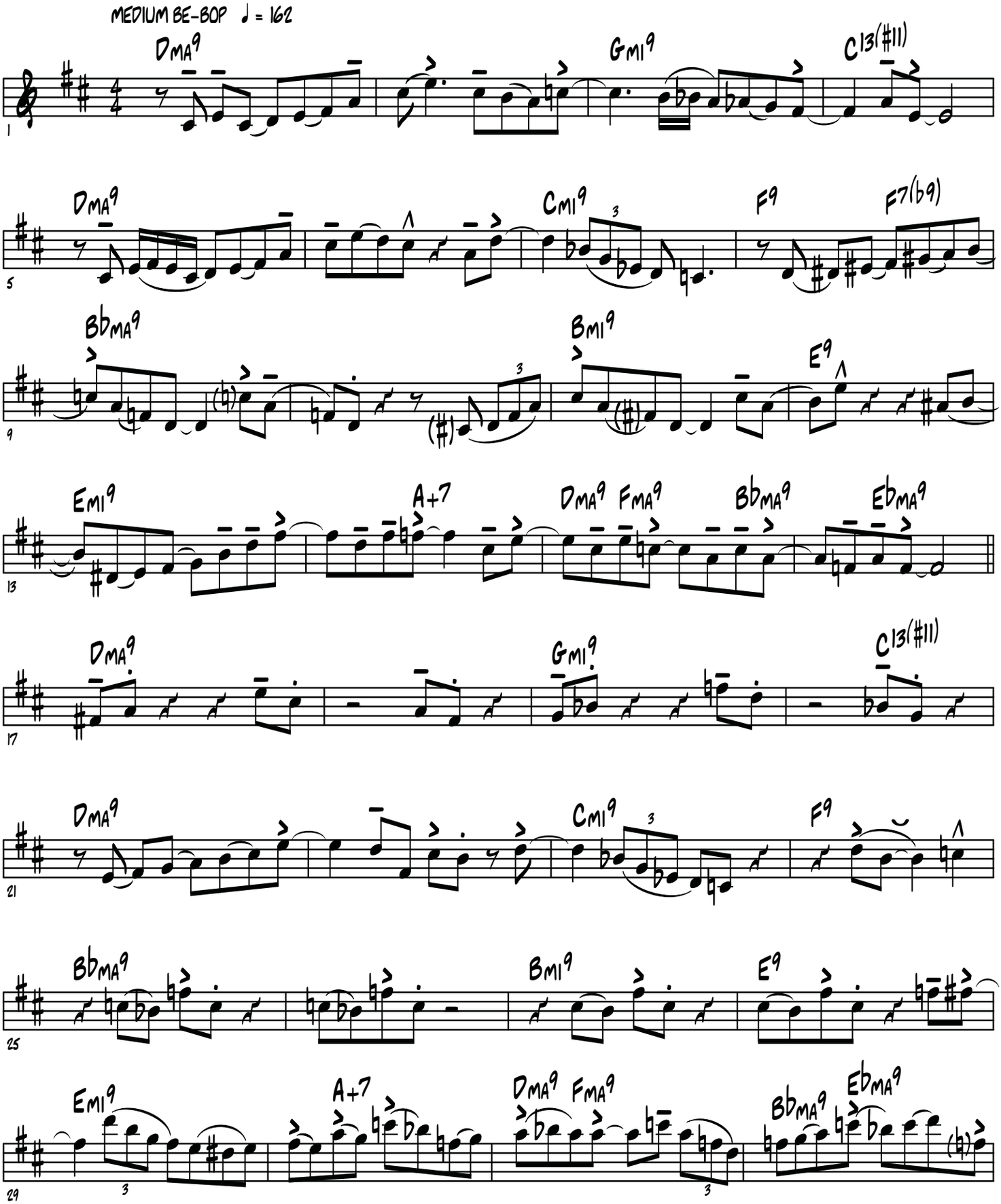
Bird Lady

by Mike Carubia



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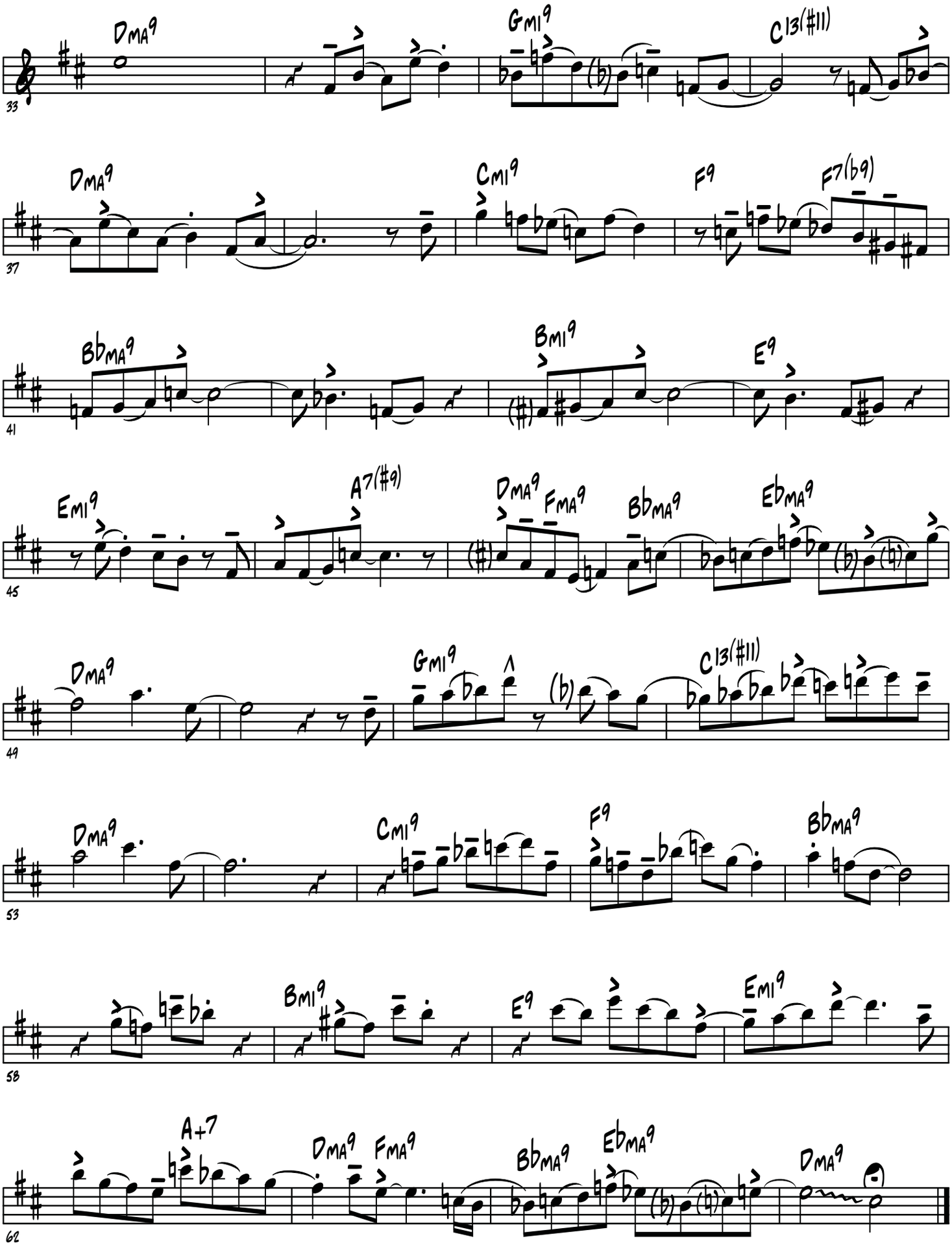
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DMA9
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DMA9
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BMI9
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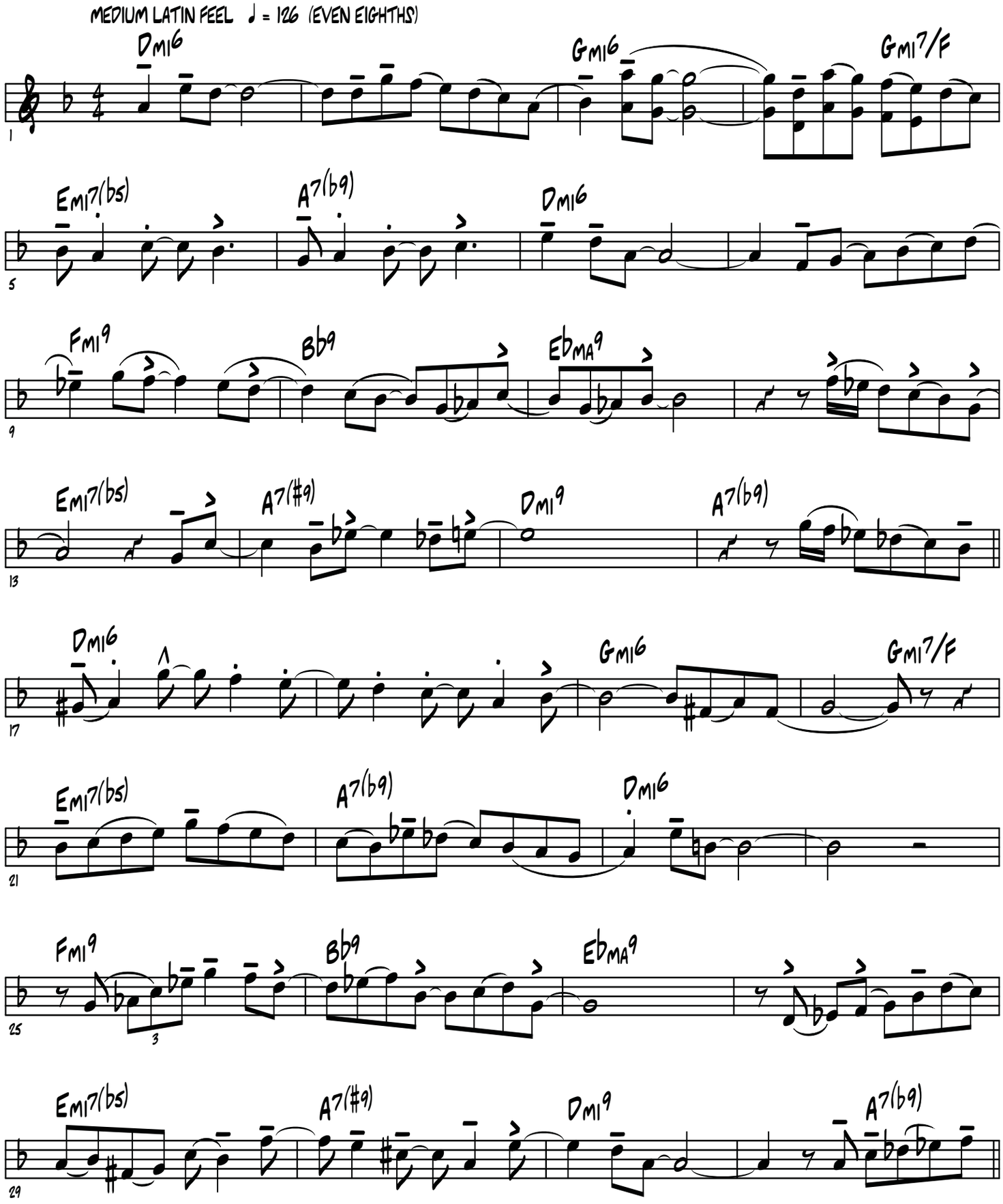
Bossa Azule

by Mike Carubia



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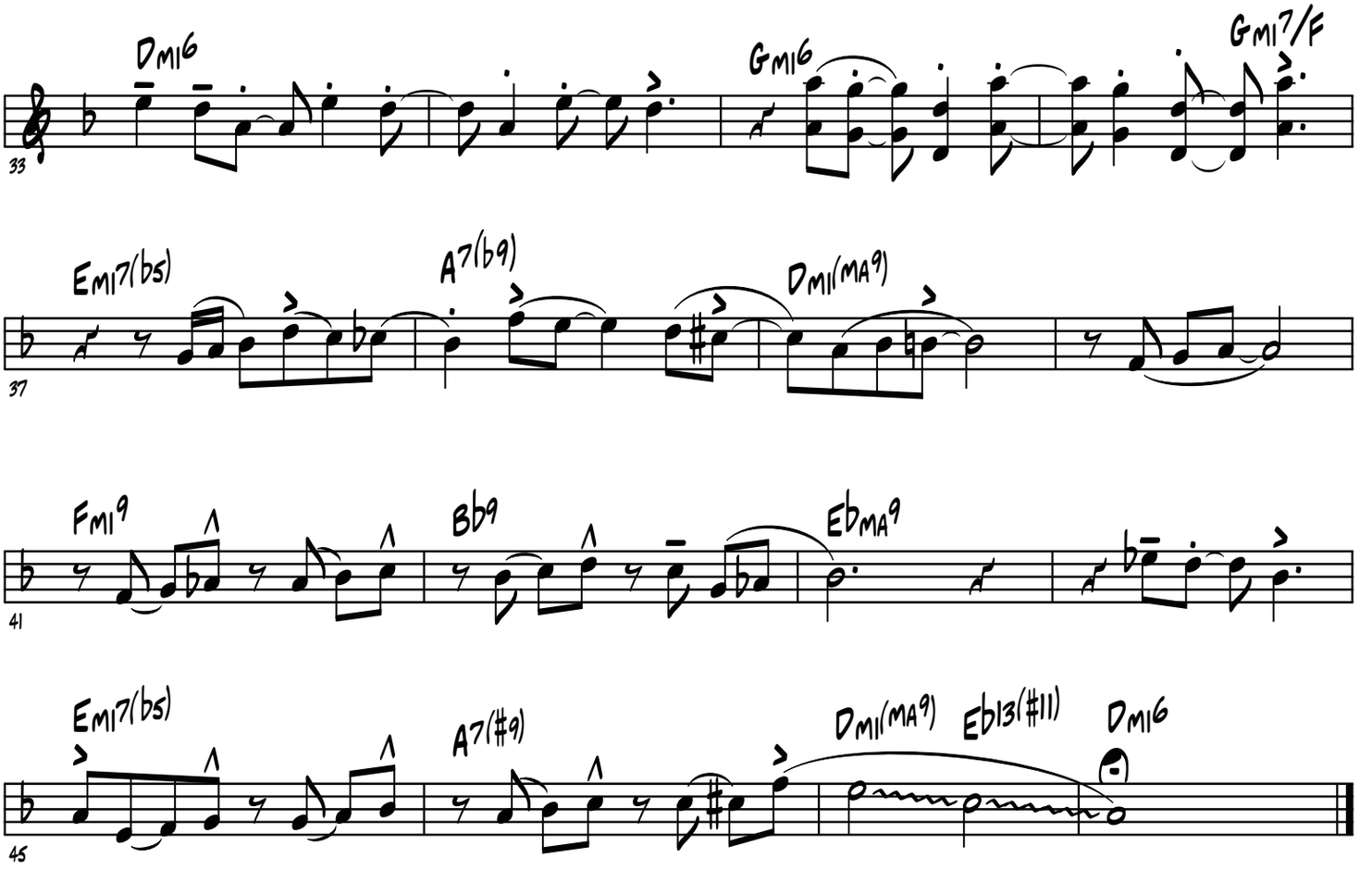
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Dm11(MA9)
Eb13(#11)
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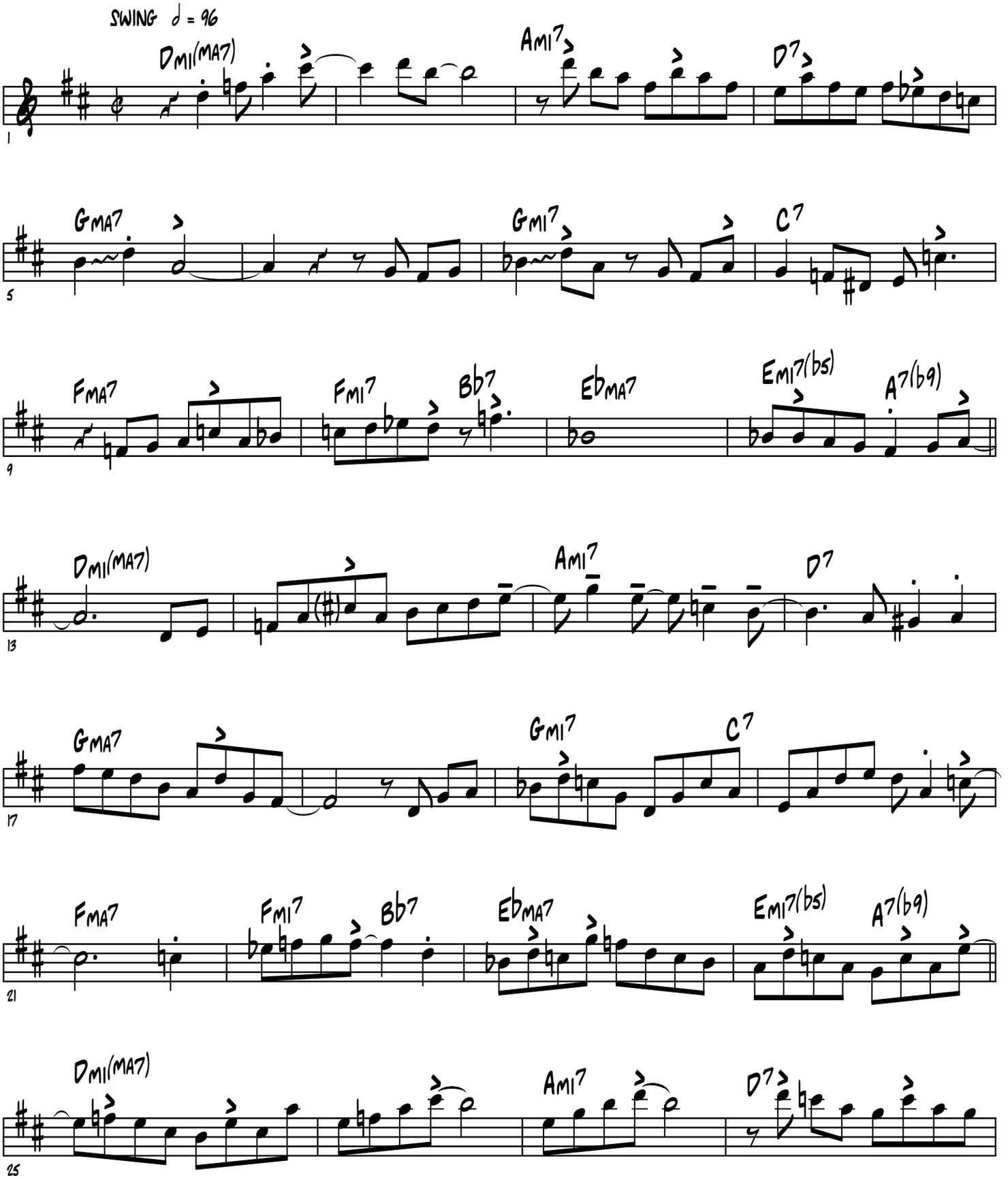
37
41
45

Sun-Like

by Jeff Jarvis



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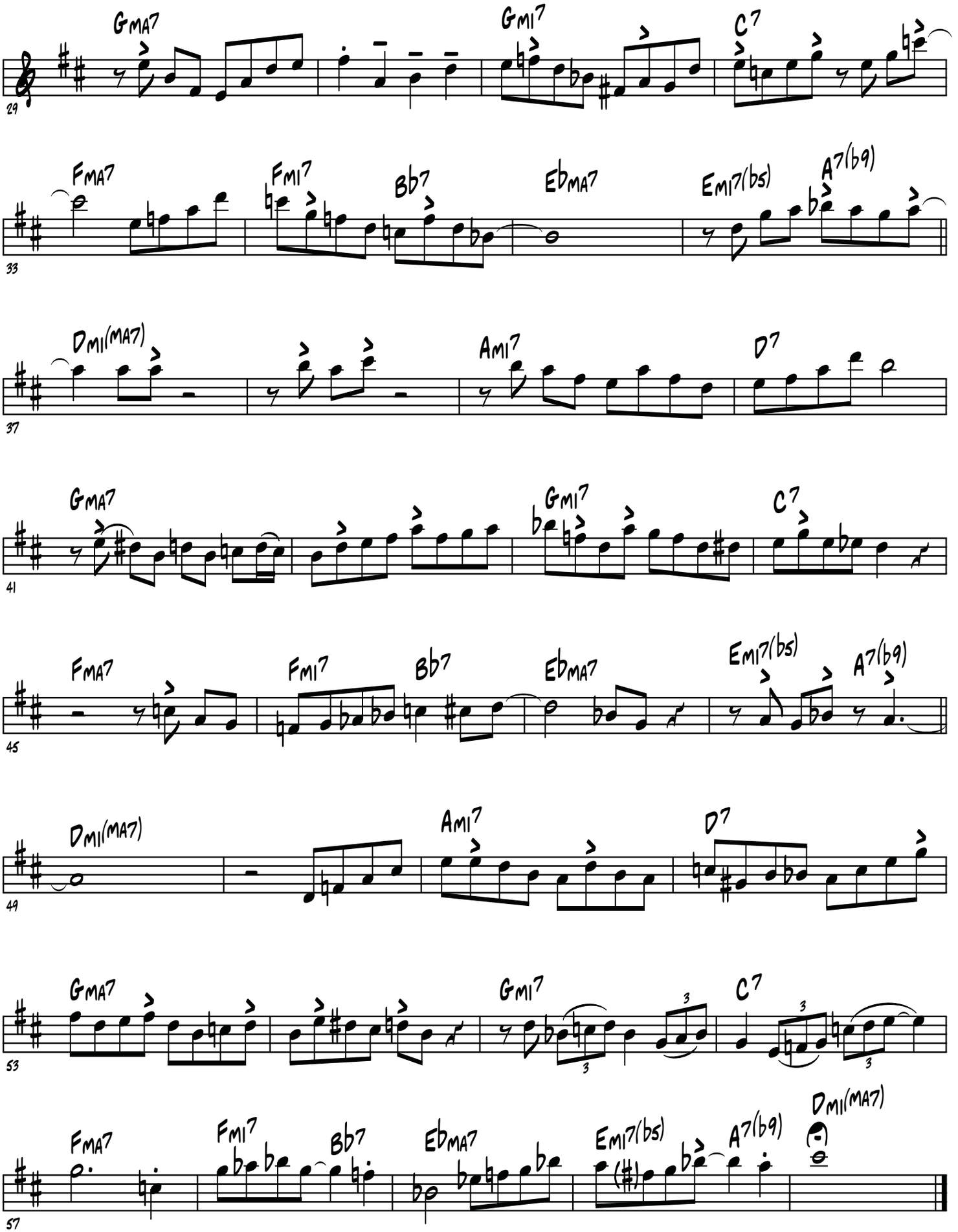
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C7
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A7(b9)
DMII(MA7)
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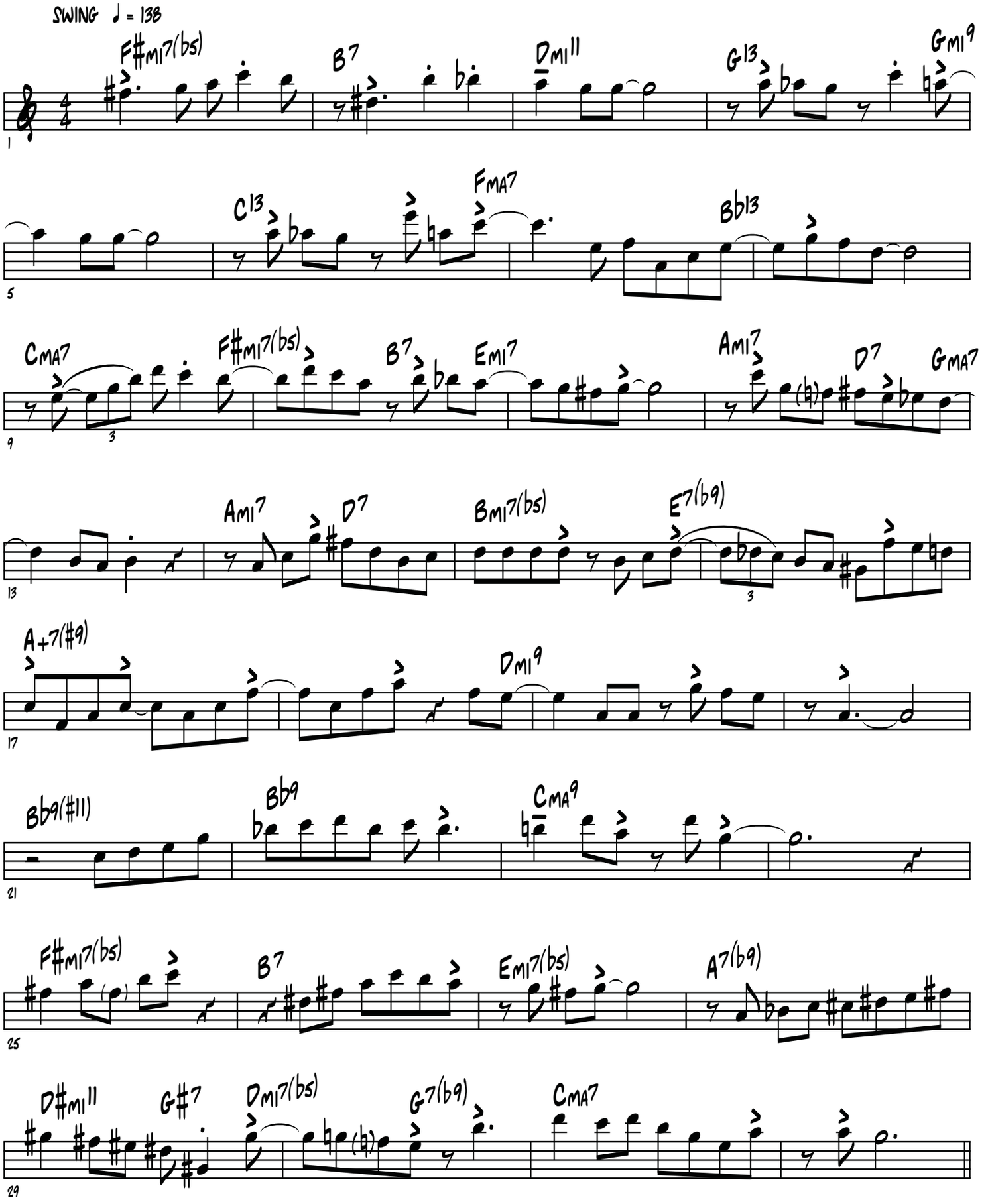
Mona By Moonlight

by Jeff Jarvis



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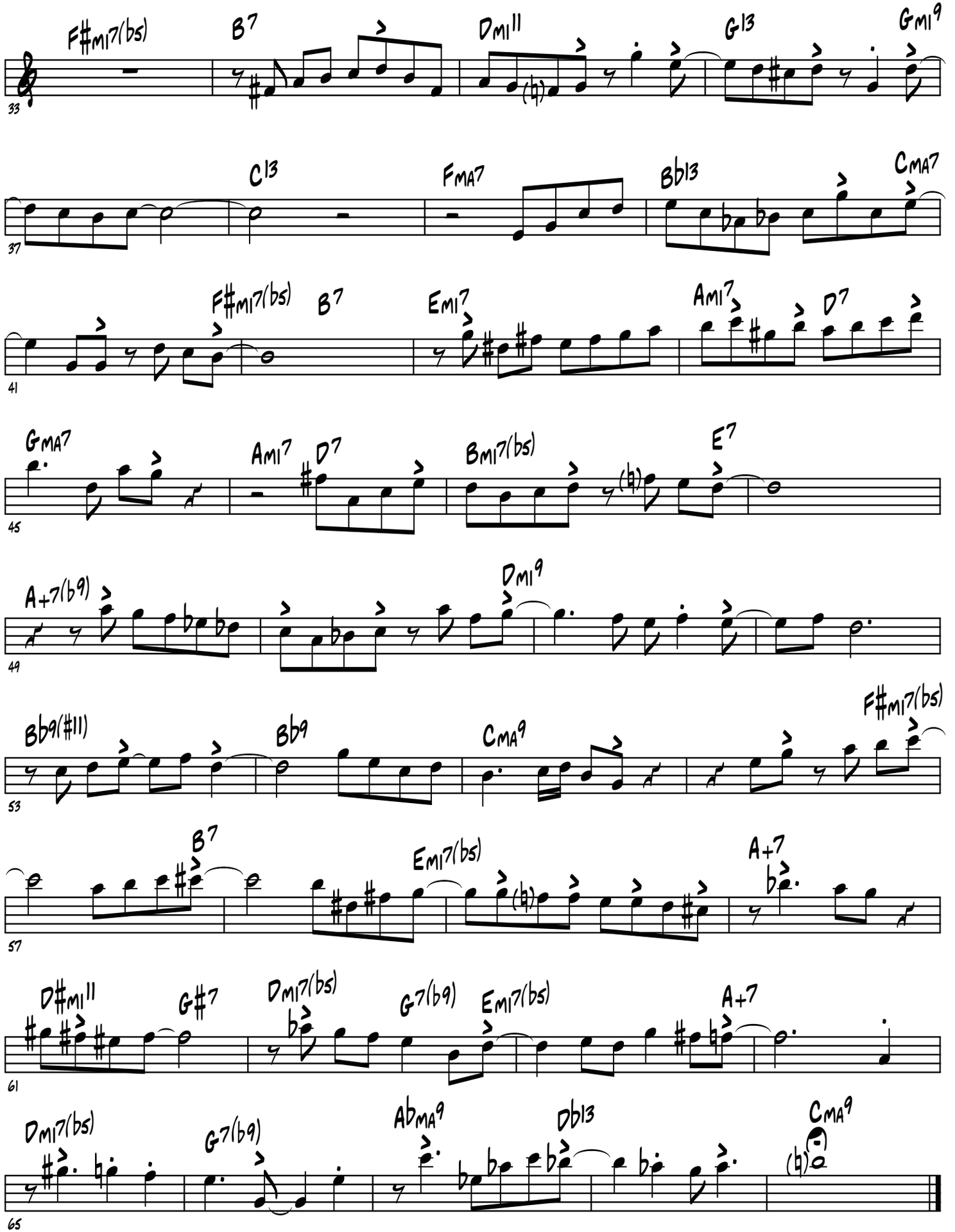
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G7(b9)
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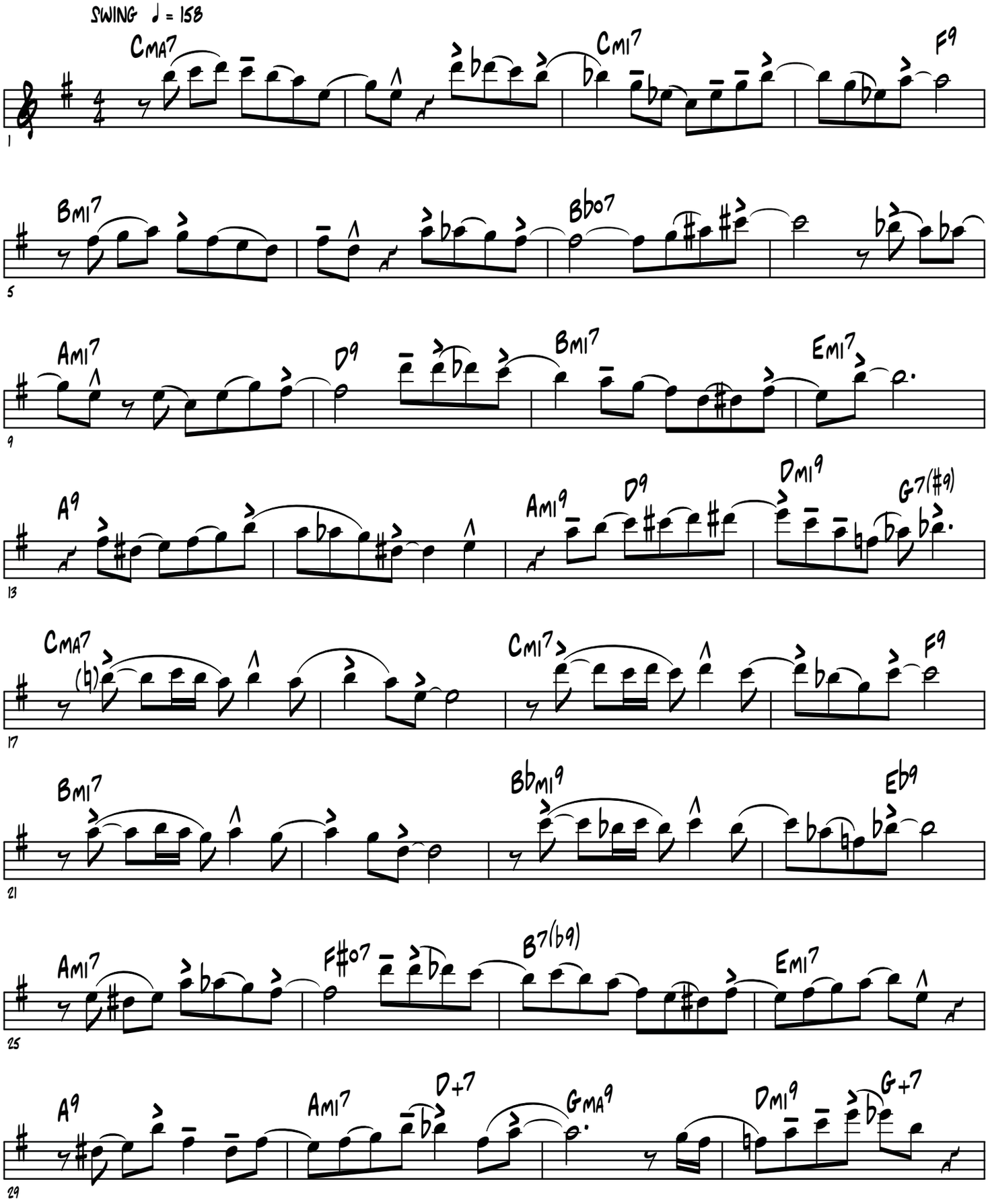
Justified Friends

by Mike Carubia



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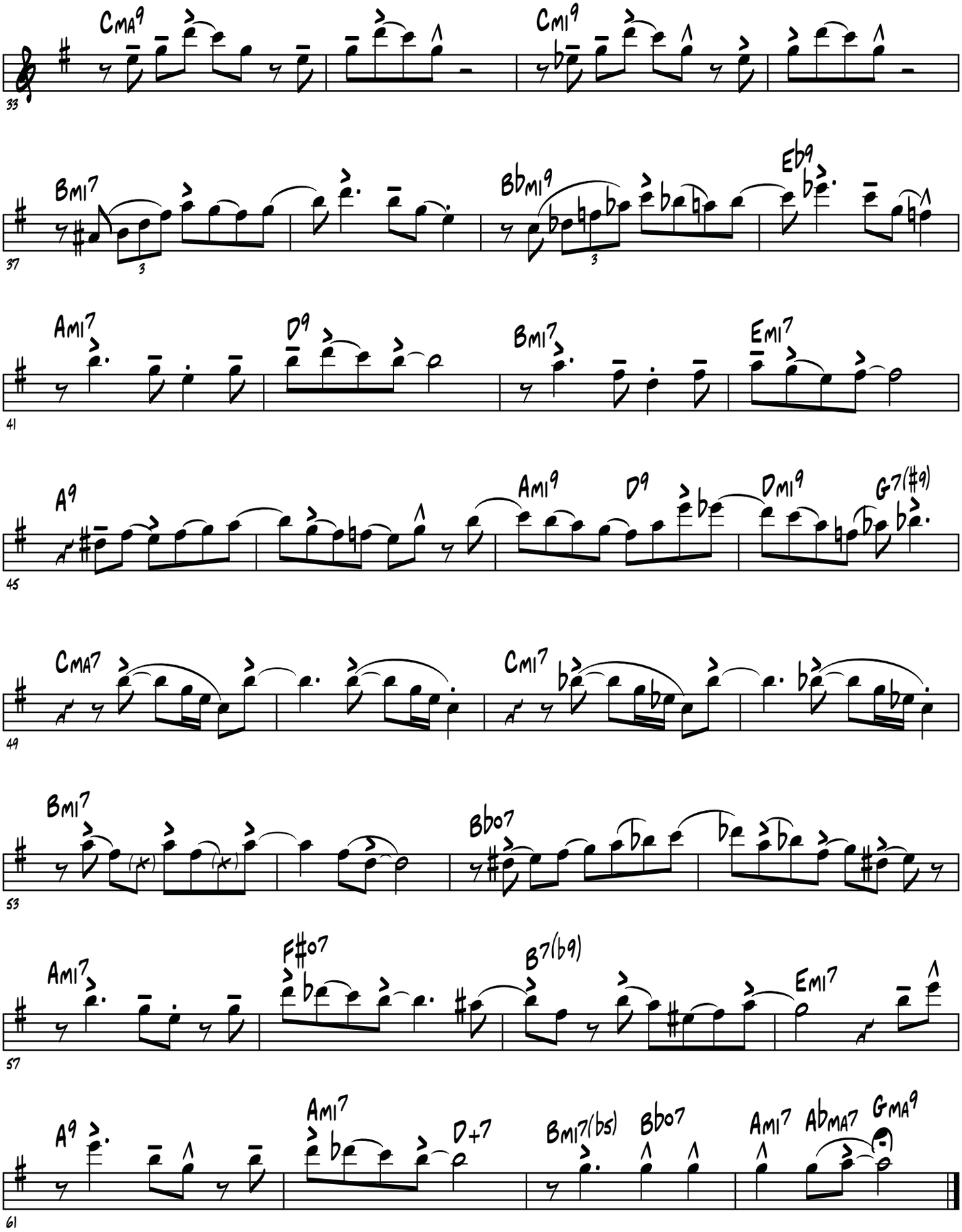
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B7(b9)
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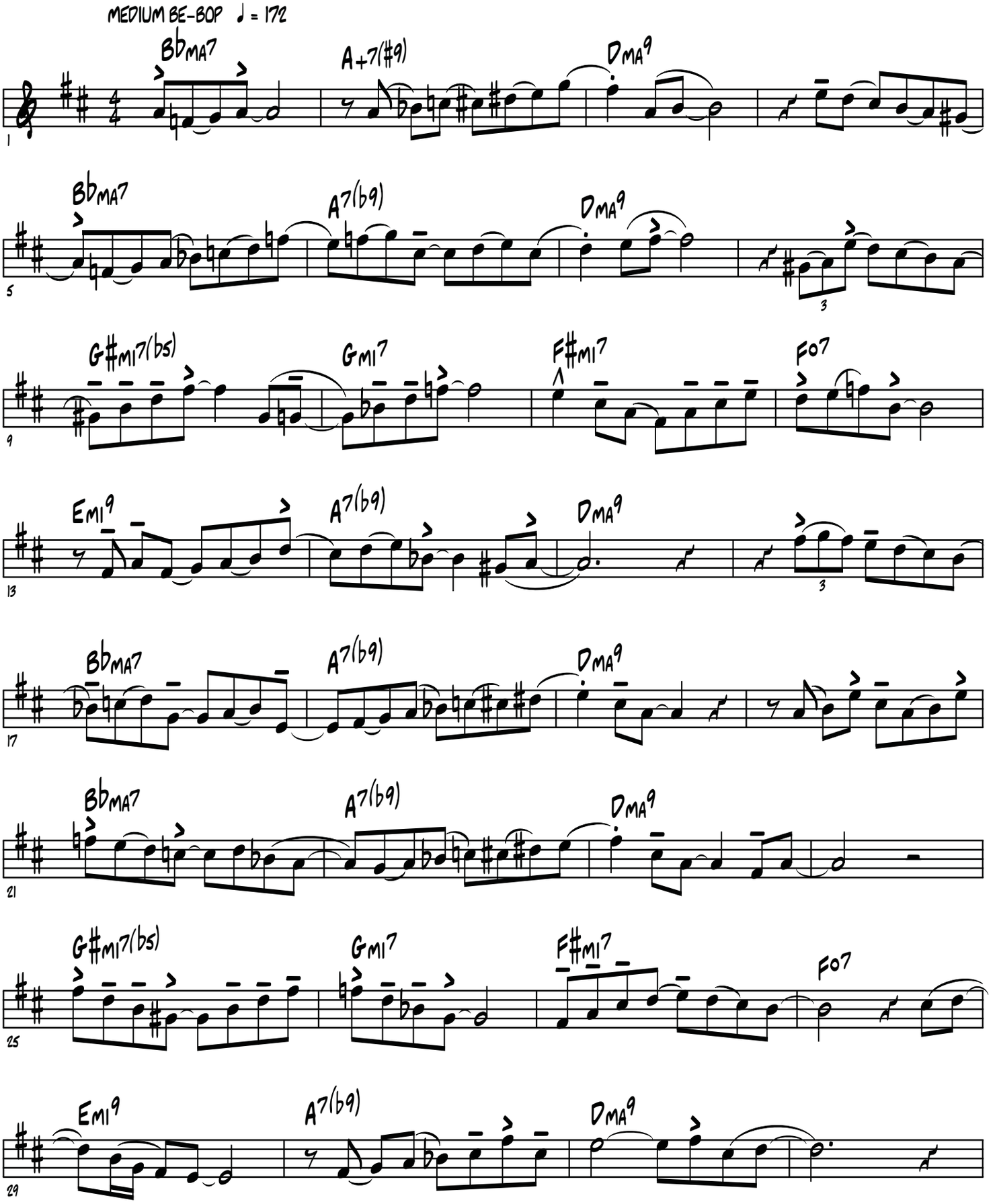
Day Is Night

by Mike Carubia



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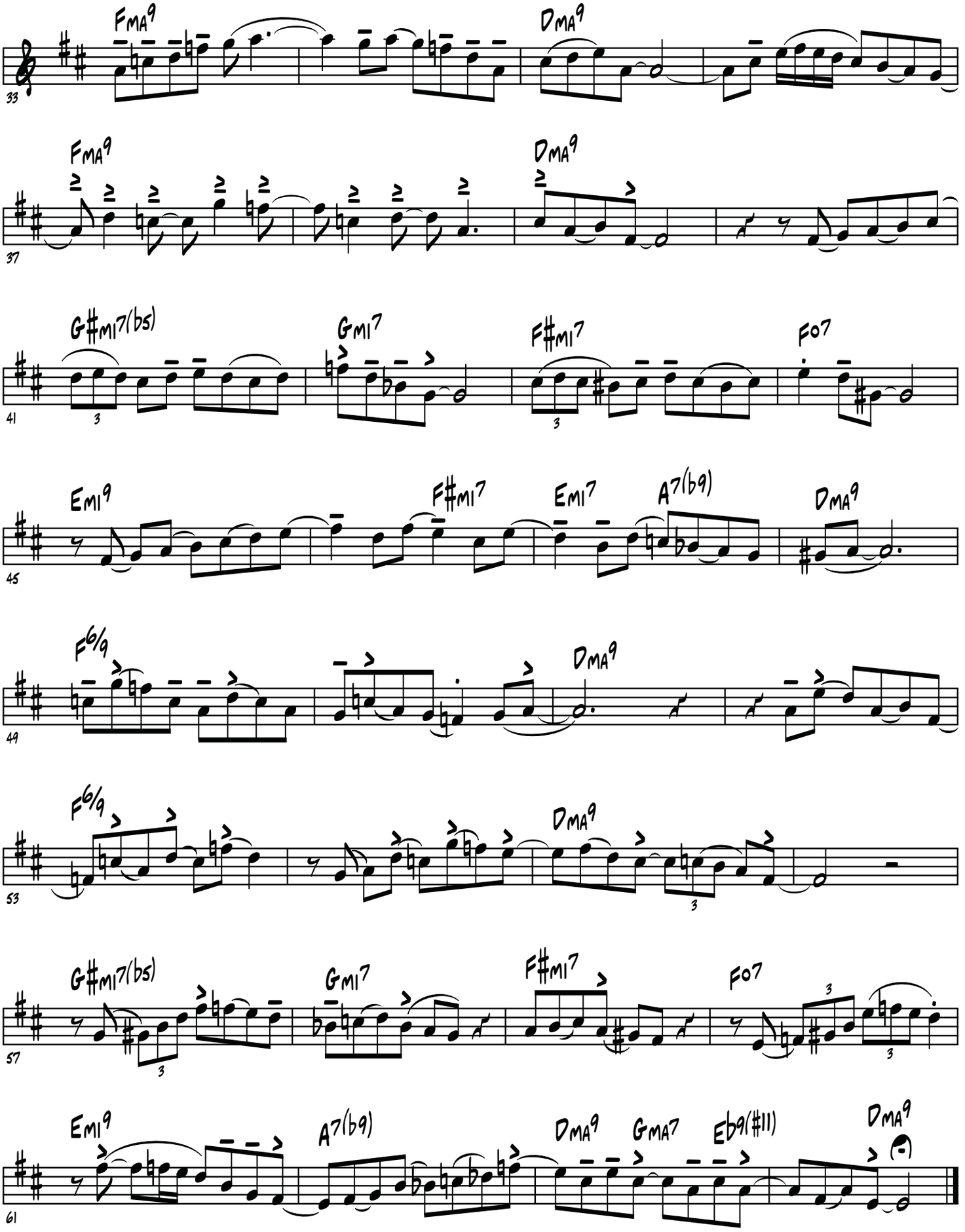
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F#MI7
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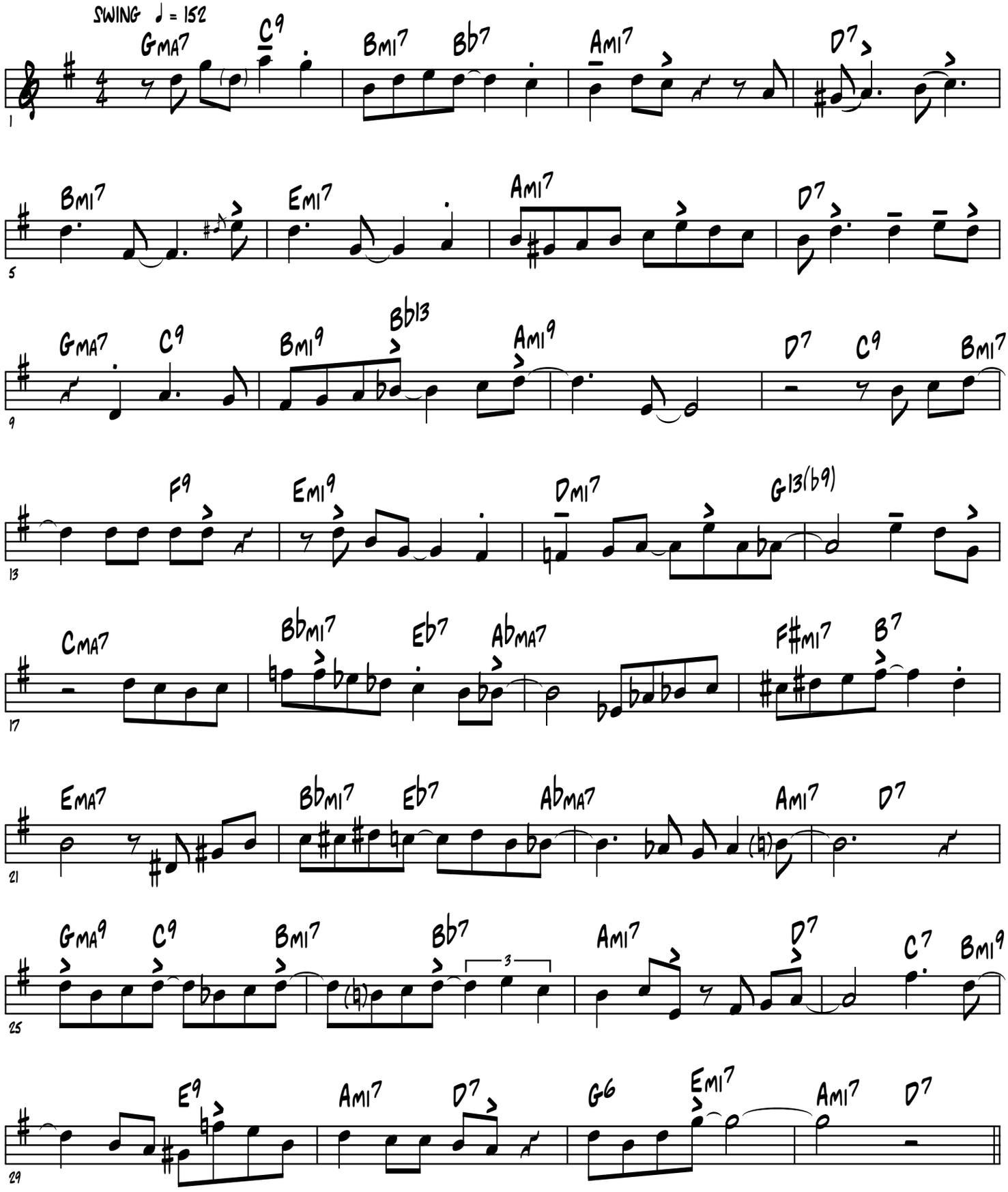
Did You Meet Her?

by Jeff Jarvis



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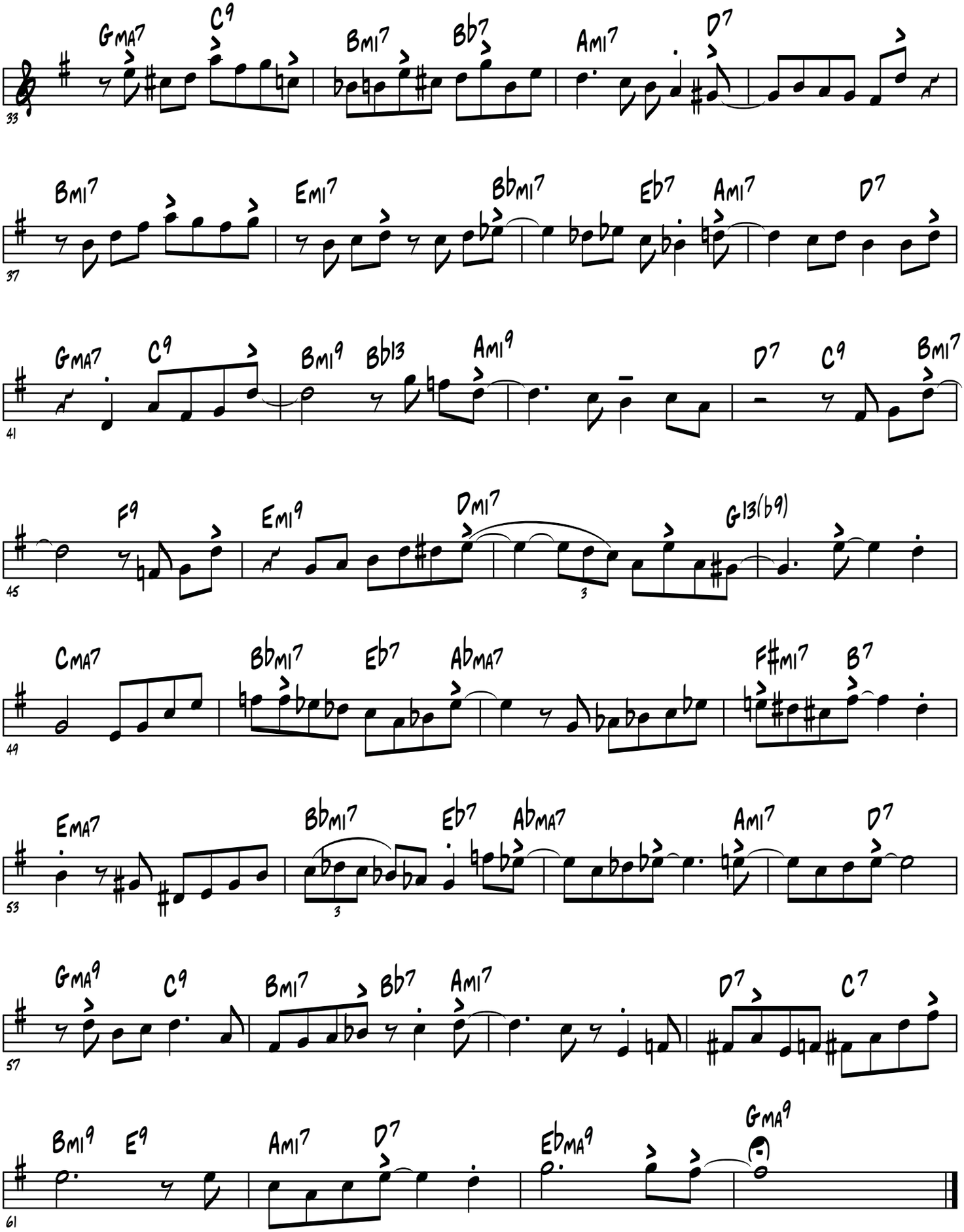
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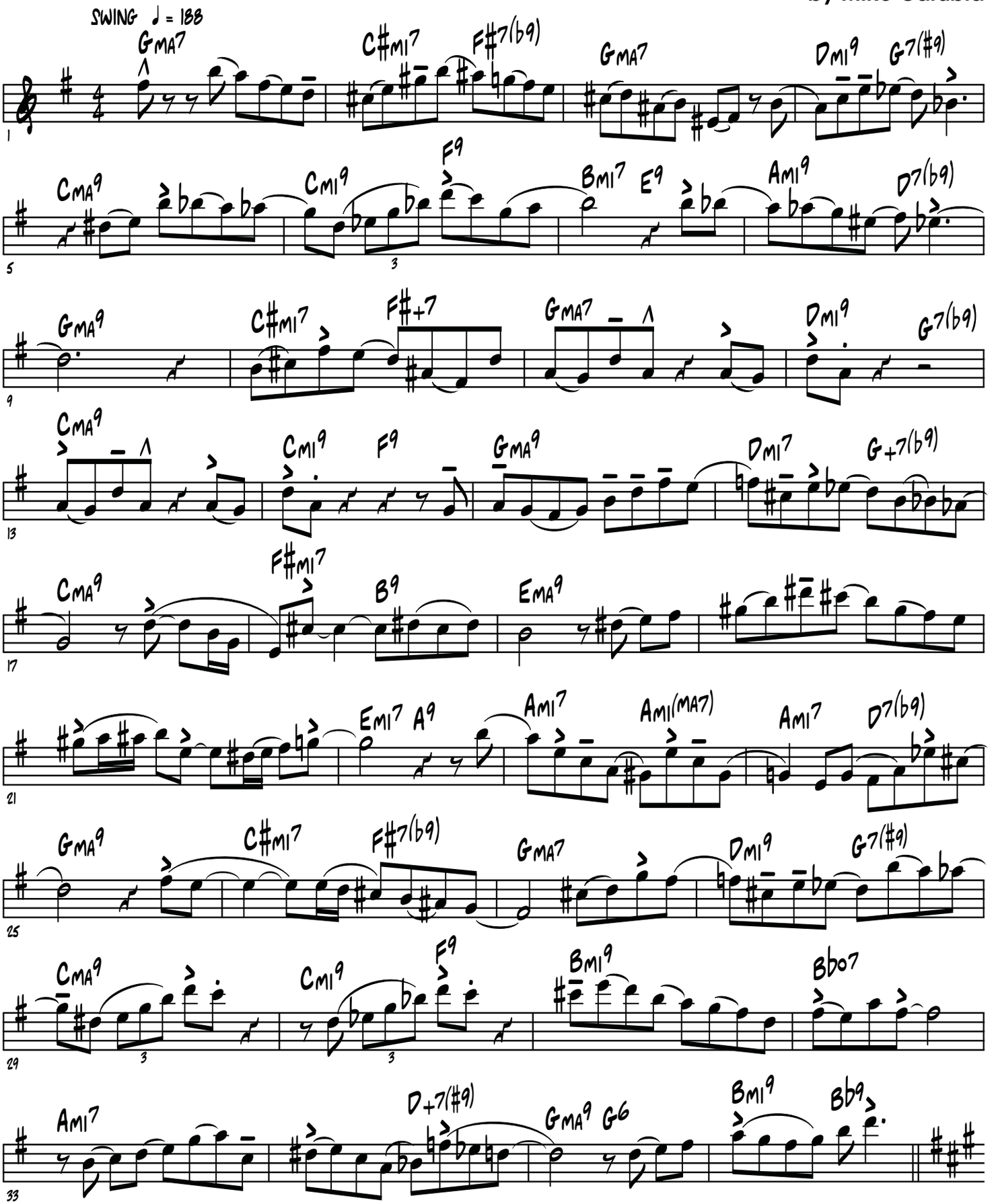
D7
37
GMA7
C9
BMI9
Bb13
AMI9
D7
C9
BMI7
41
F9
EMI9
DMI7
G13(b9)
45
CMA7
BbMI7
Eb7
AbMA7
F#MI7
B7
49
EMA7
BbMI7
Eb7
AbMA7
AMI7
D7
53
GMA9
C9
BMI7
Bb7
AMI7
D7
C7
57
BMI9
E9
AMI7
D7
EbMA9
GMA9
61

20712

Should I Remember You?

by Mike Carubia



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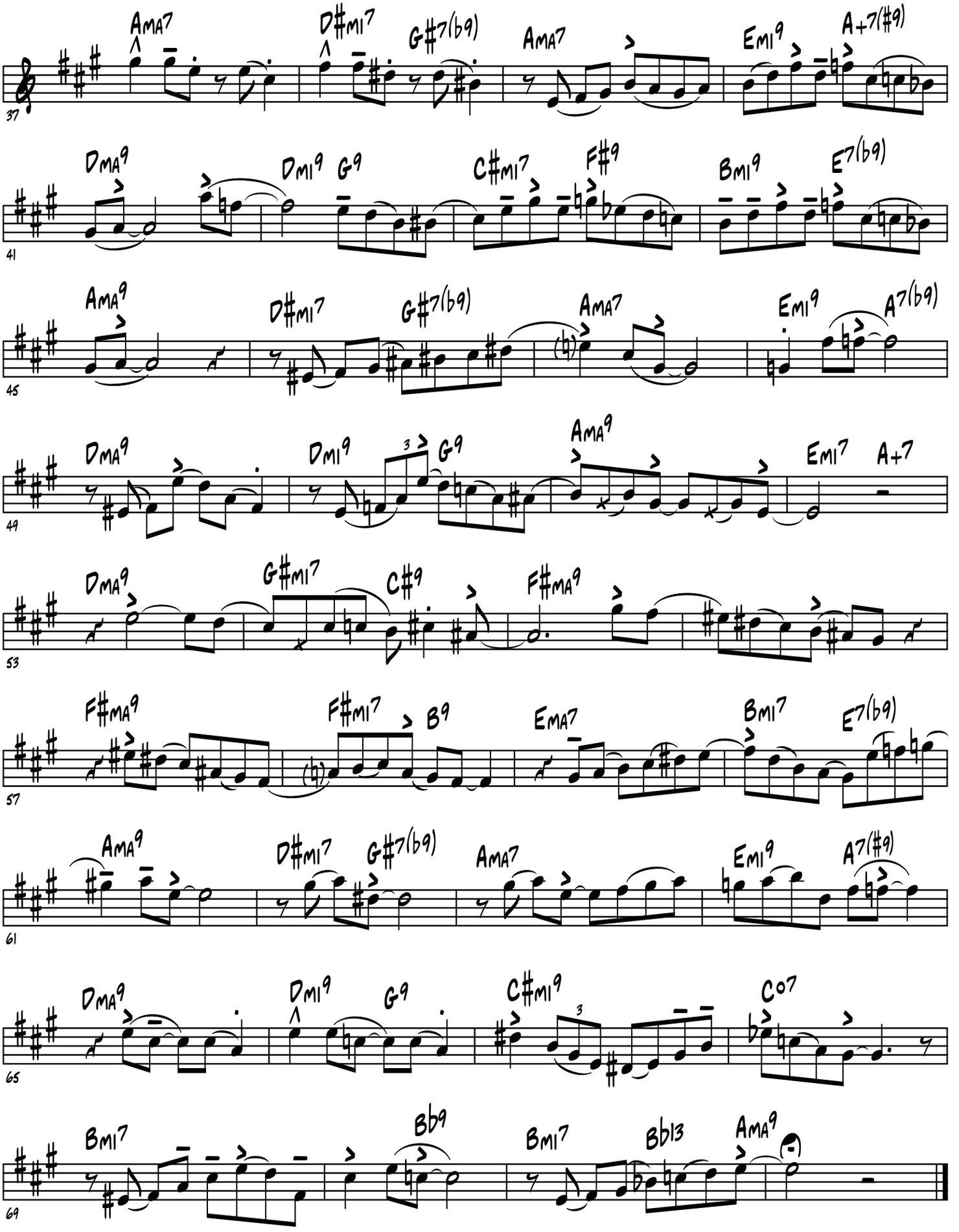
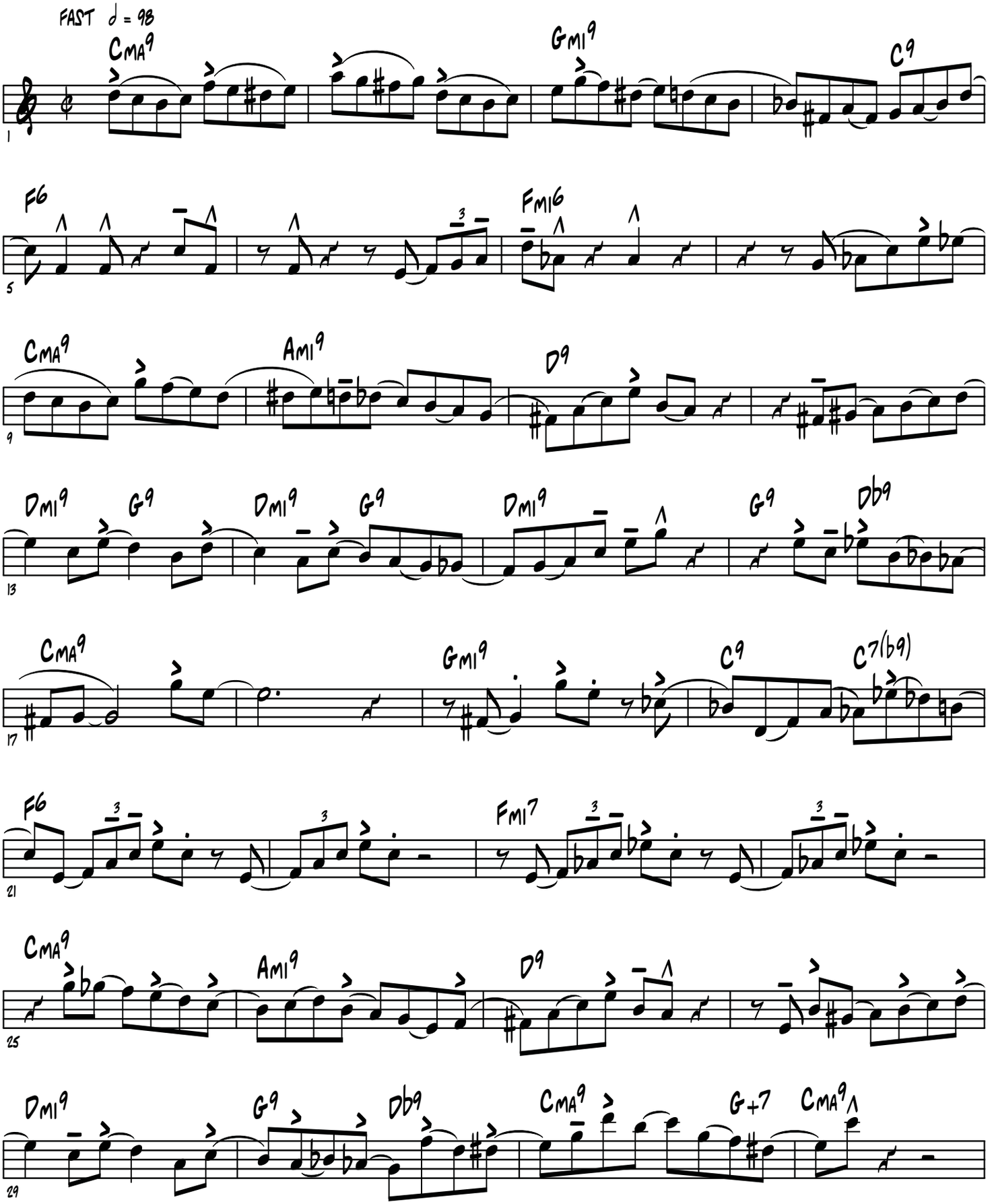

AMA7
D#MI7
G#7(b9)
AMA7
EMI9
A+7(#9)
37
DMA9
DMI9
G9
C#MI7
F#9
BMI9
E7(b9)
41
AMA9
D#MI7
G#7(b9)
AMA7
EMI9
A7(b9)
45
DMA9
DMI9
3
G9
AMA9
EMI7
A+7
49
DMA9
G#MI7
C#9
F#MA9
53
F#MA9
F#MI7
B9
EMA7
BMI7
E7(b9)
57
AMA9
D#MI7
G#7(b9)
AMA7
EMI9
A7(#9)
61
DMA9
DMI9
G9
C#MI9
3
C07
65
BMI7
BB9
BMI7
BB13
AMA9
69

Share Our Key

by Mike Carubia



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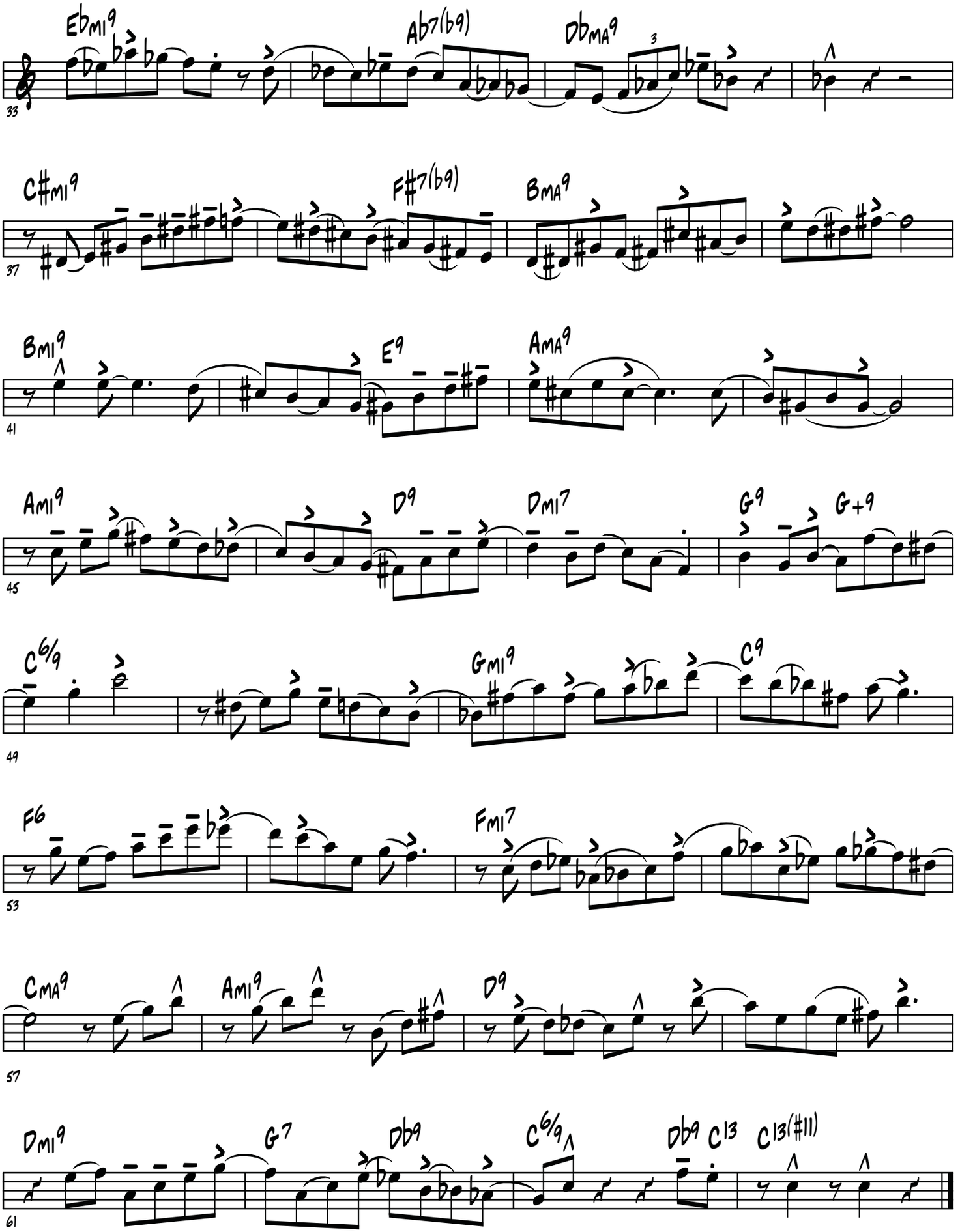
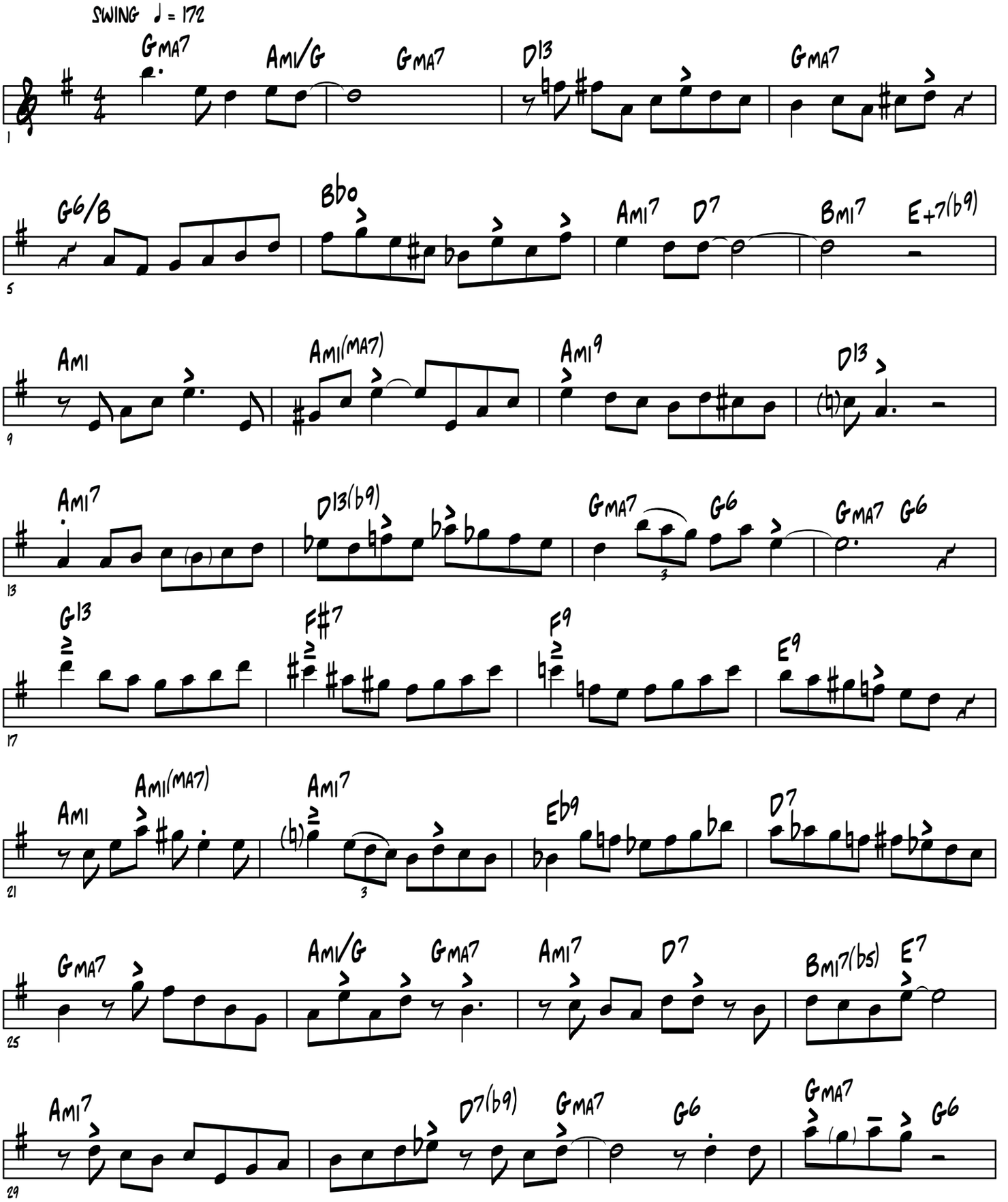

Ebmi9
Ab7(b9)
Dbma9
33
C#mi9
F#7(b9)
Bma9
37
Bmi9
E9
Ama9
41
Ami9
D9
Dmi7
G9
G+9
45
C6/9
Gmi9
C9
49
F6
Fmi7
53
Cma9
Ami9
D9
57
Dmi9
G7
Db9
C6/9
Db9
C13
C13(#11)
61

See Ya Bird!

by Jeff Jarvis



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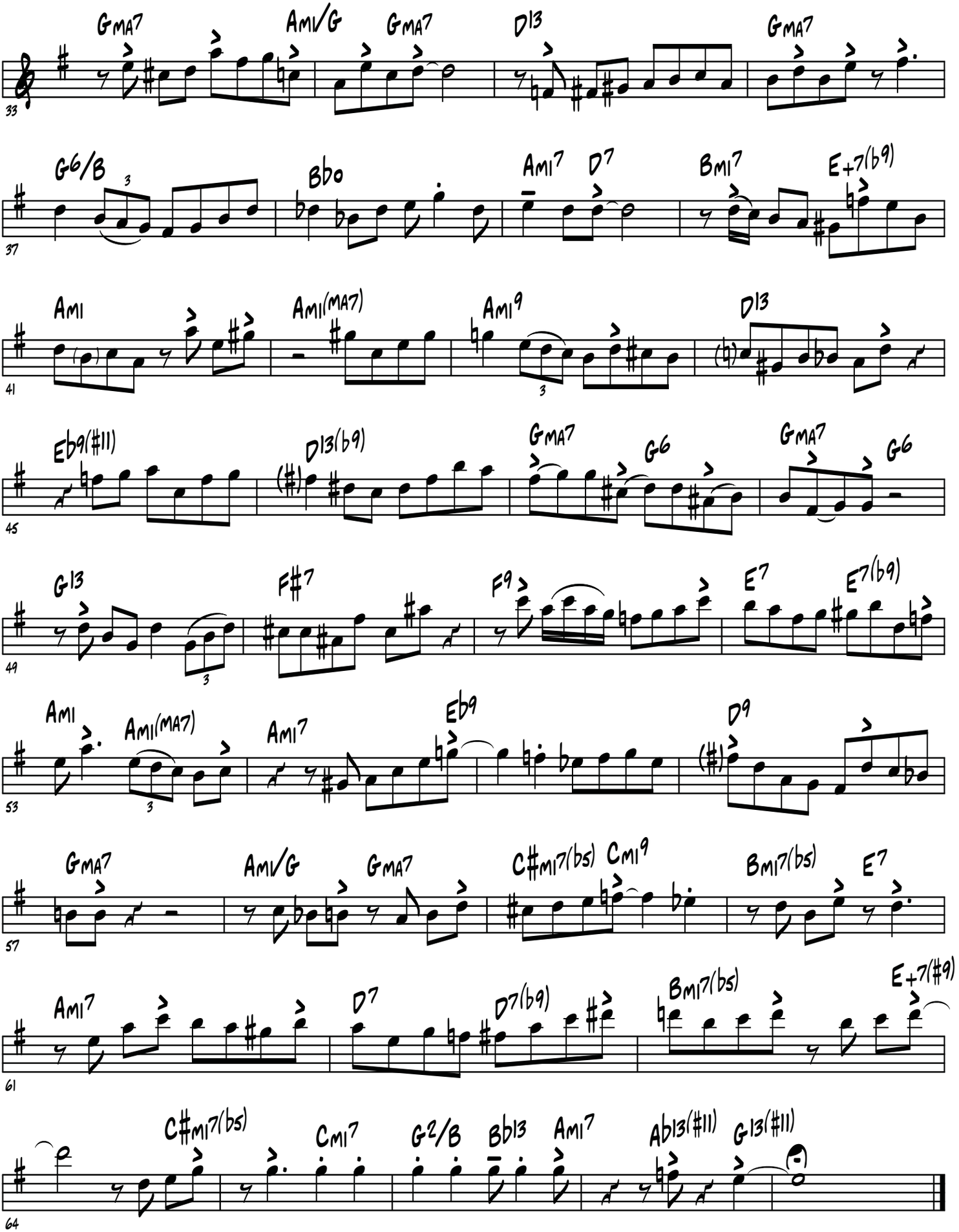
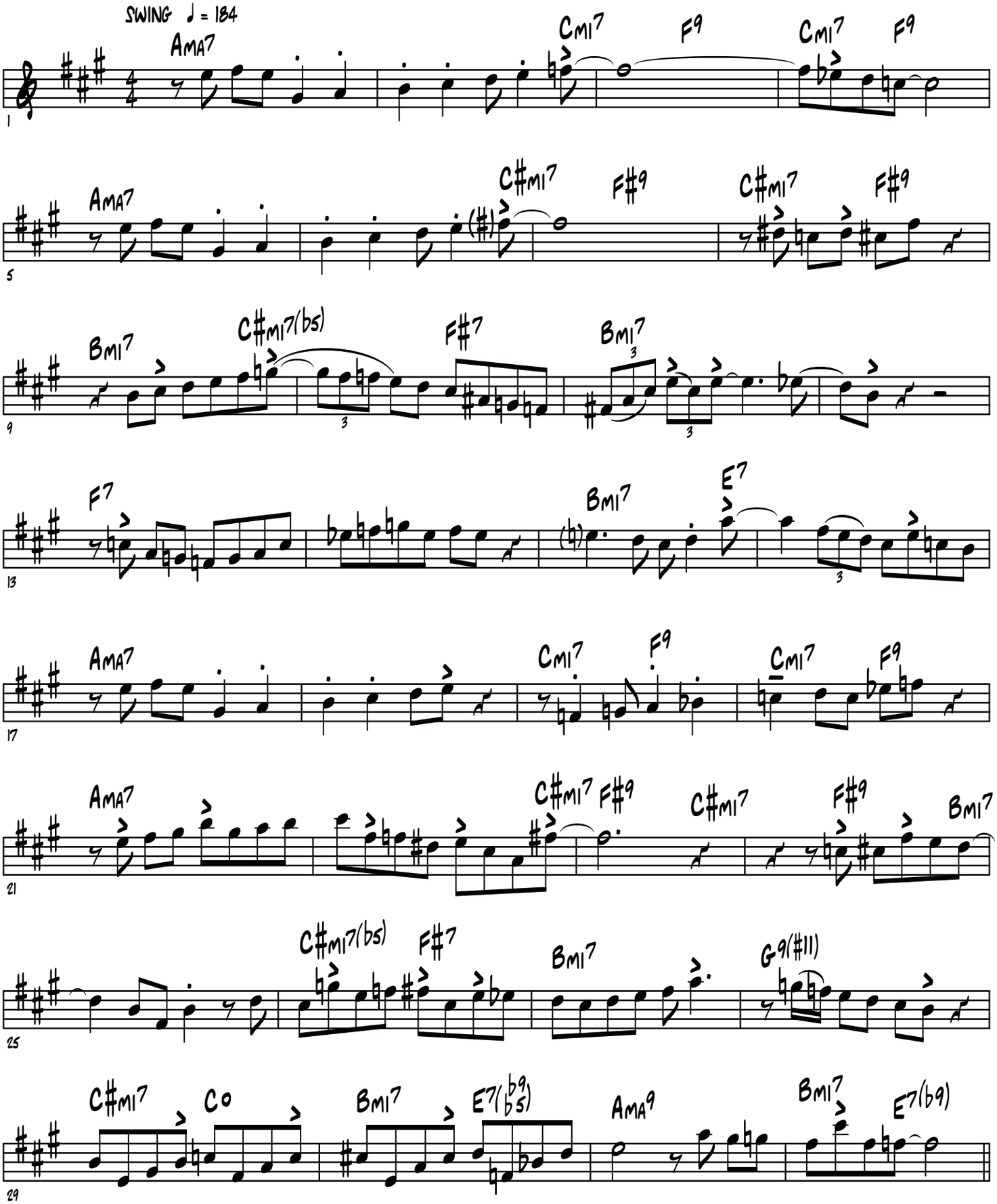

GMA7
AMI/G
GMA7
D13
GMA7
33
G6/B
Bbo
AMI7
D7
BMI7
E+7(b9)
37
AMI
AMI(MA7)
AMI9
D13
41
Eb9(#11)
D13(b9)
GMA7
G6
GMA7
G6
45
G13
F#7
F9
E7
E7(b9)
49
AMI
AMI(MA7)
AMI7
Eb9
D9
53
GMA7
AMI/G
GMA7
C#MI7(b5)
CMI9
BMI7(b5)
E7
57
AMI7
D7
D7(b9)
BMI7(b5)
E+7(#9)
61
C#MI7(b5)
CMI7
G2/B
Bb13
AMI7
Ab13(#11)
G13(#11)
64

20712

Into Somewhere

by Jeff Jarvis



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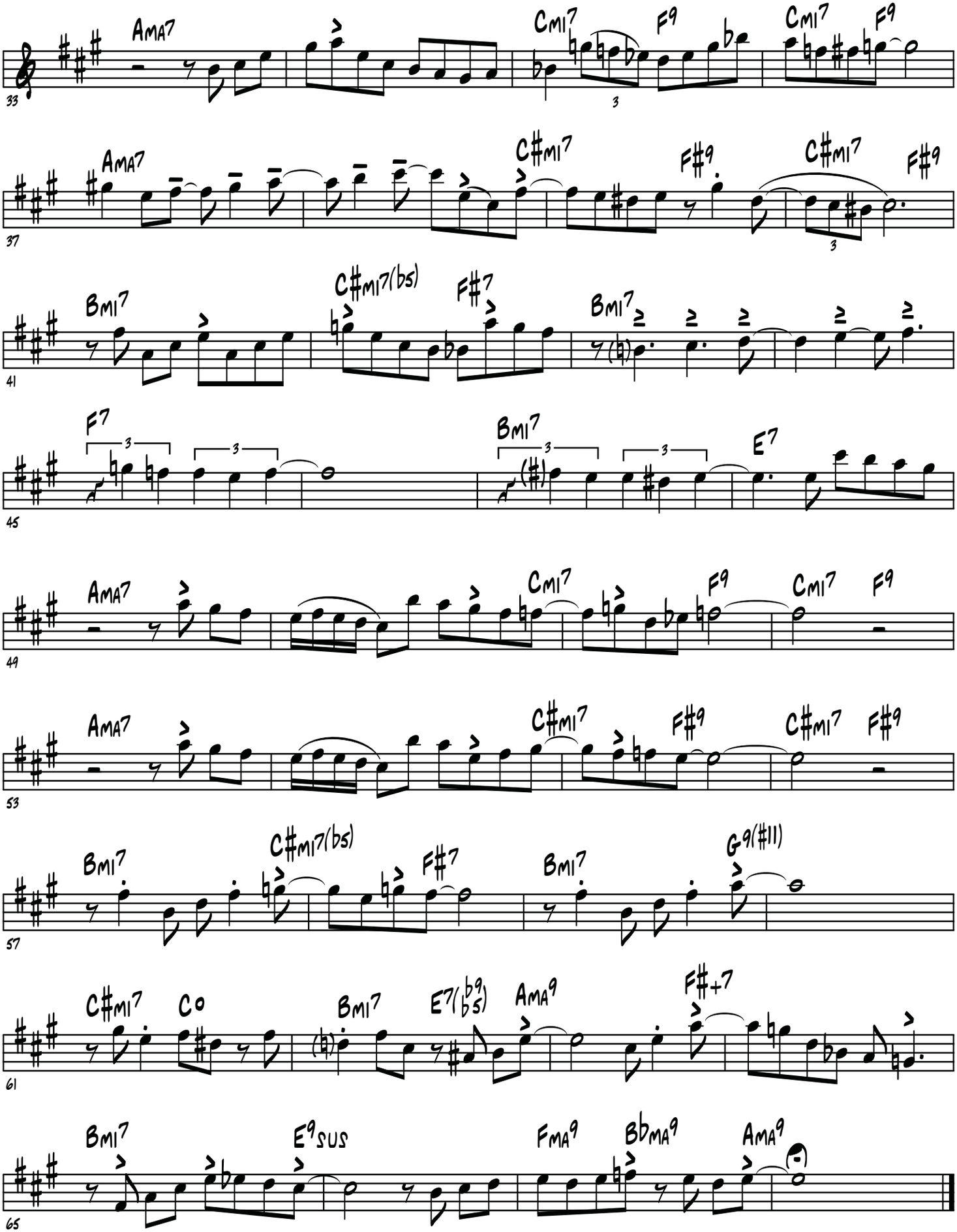
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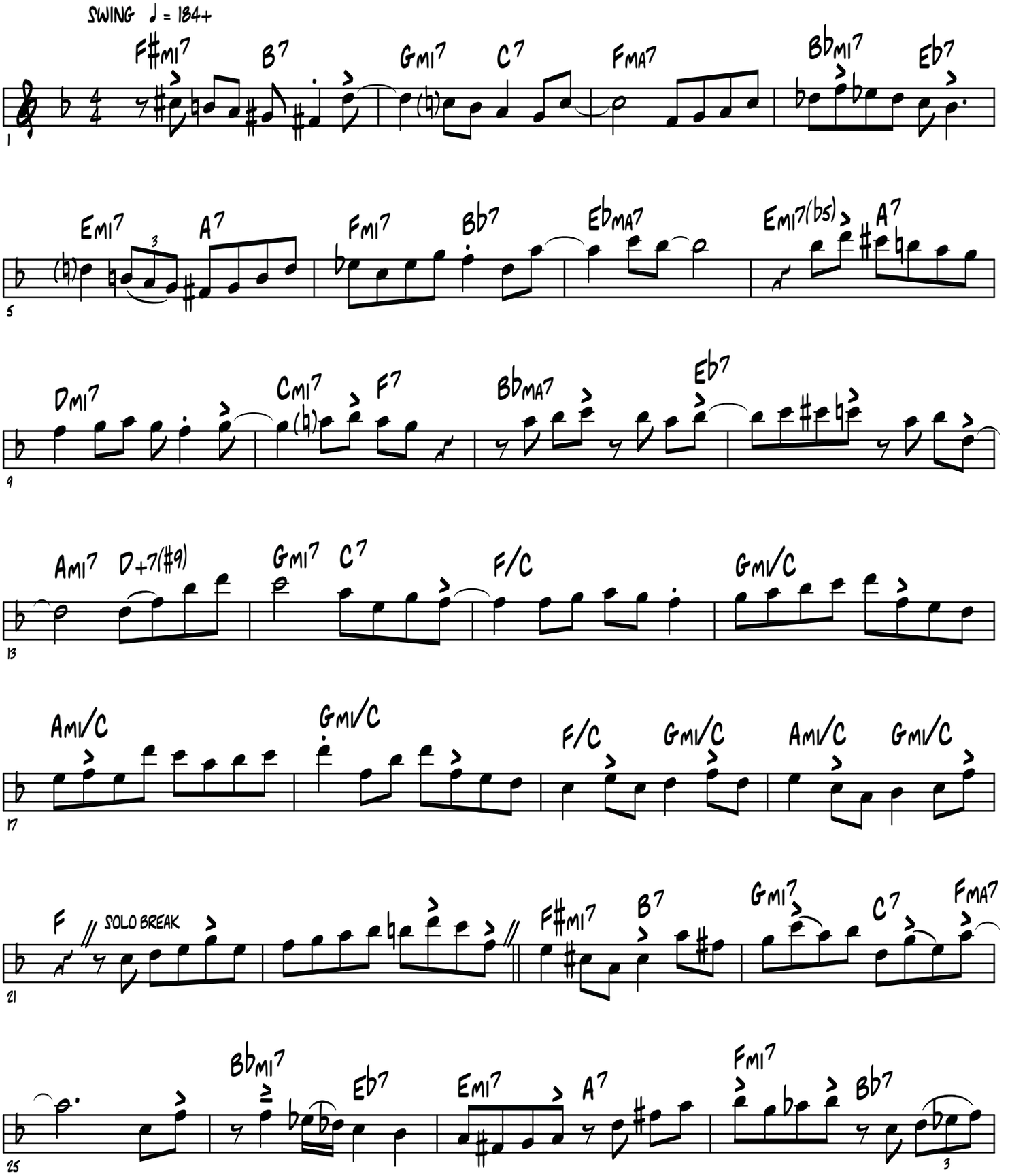
CMI7
F9
CMI7
F9
33
AMA7
C#MI7
F#9
C#MI7
F#9
37
BMI7
C#MI7(b5)
F#7
BMI7
41
F7
BMI7
E7
45
AMA7
CMI7
F9
CMI7
F9
49
AMA7
C#MI7
F#9
C#MI7
F#9
53
BMI7
C#MI7(b5)
F#7
BMI7
G9(#11)
57
C#MI7
C0
BMI7
E7(b9 b5)
AMA9
F#+7
61
BMI7
E9SUS
FMA9
BbMA9
AMA9
65

20712

Without Warning

by Jeff Jarvis



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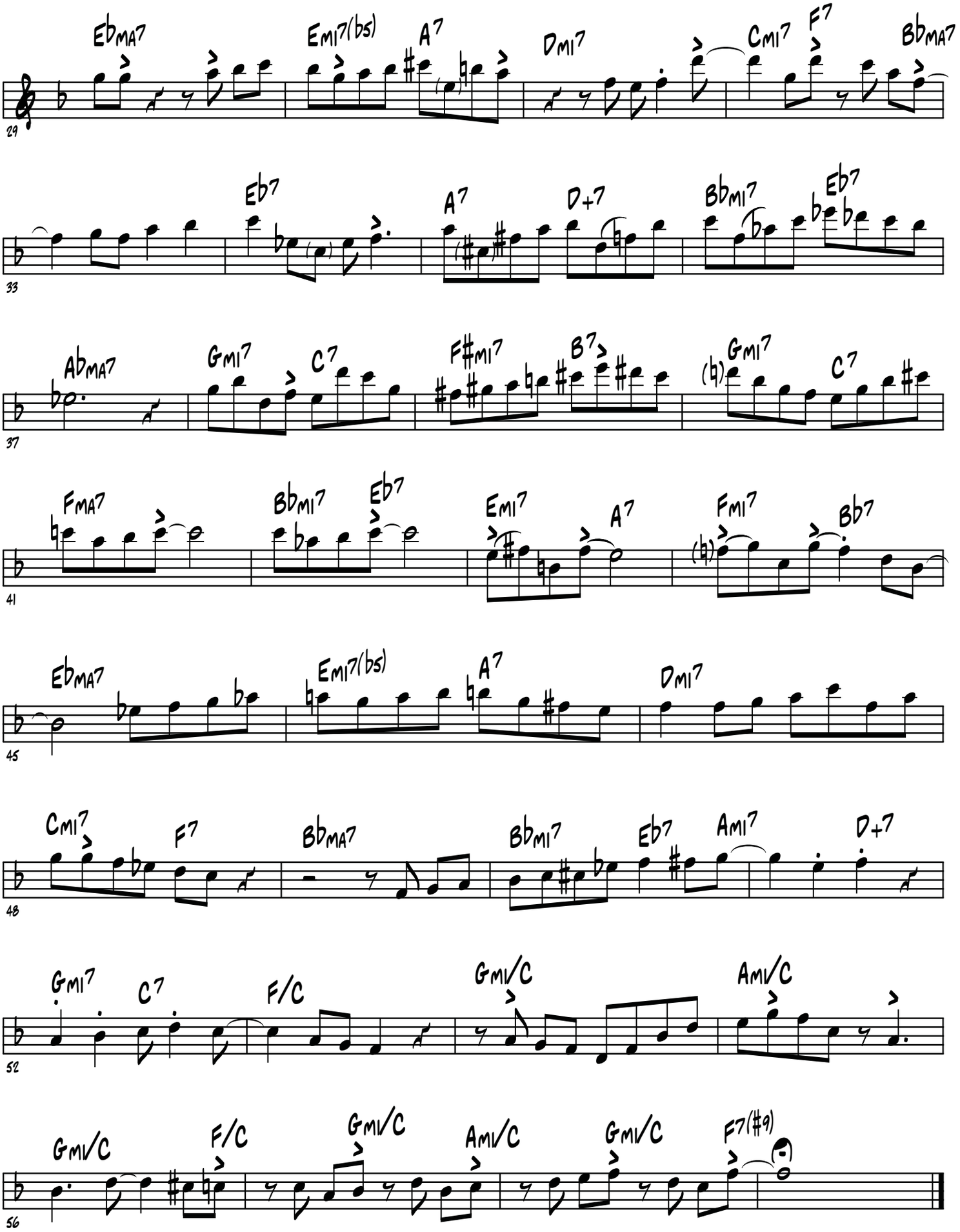
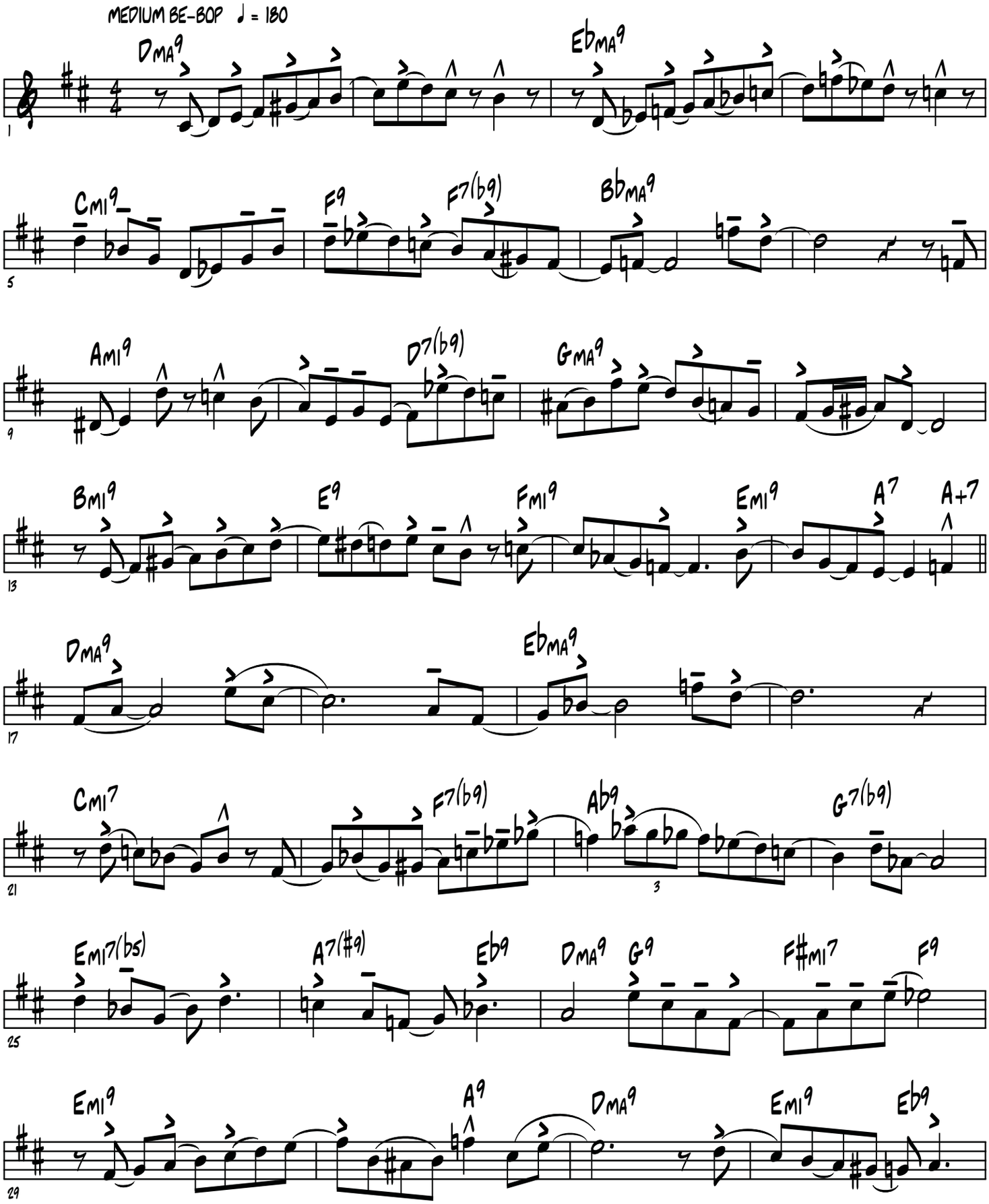

29
Eb MA7
Emi7(b5)
A7
Dmi7
Cmi7
F7
Bb MA7
33
Eb7
A7
D+7
Bb mi7
Eb7
37
Ab MA7
Gmi7
C7
F#mi7
B7
Gmi7
C7
41
F MA7
Bb mi7
Eb7
Emi7
A7
Fmi7
Bb7
45
Eb MA7
Emi7(b5)
A7
Dmi7
48
Cmi7
F7
Bb MA7
Bb mi7
Eb7
Ami7
D+7
52
Gmi7
C7
F/C
Gmi/C
Ami/C
56
Gmi/C
F/C
Gmi/C
Ami/C
Gmi/C
F7(#9)

20712

You Stepped In

by Mike Carubia



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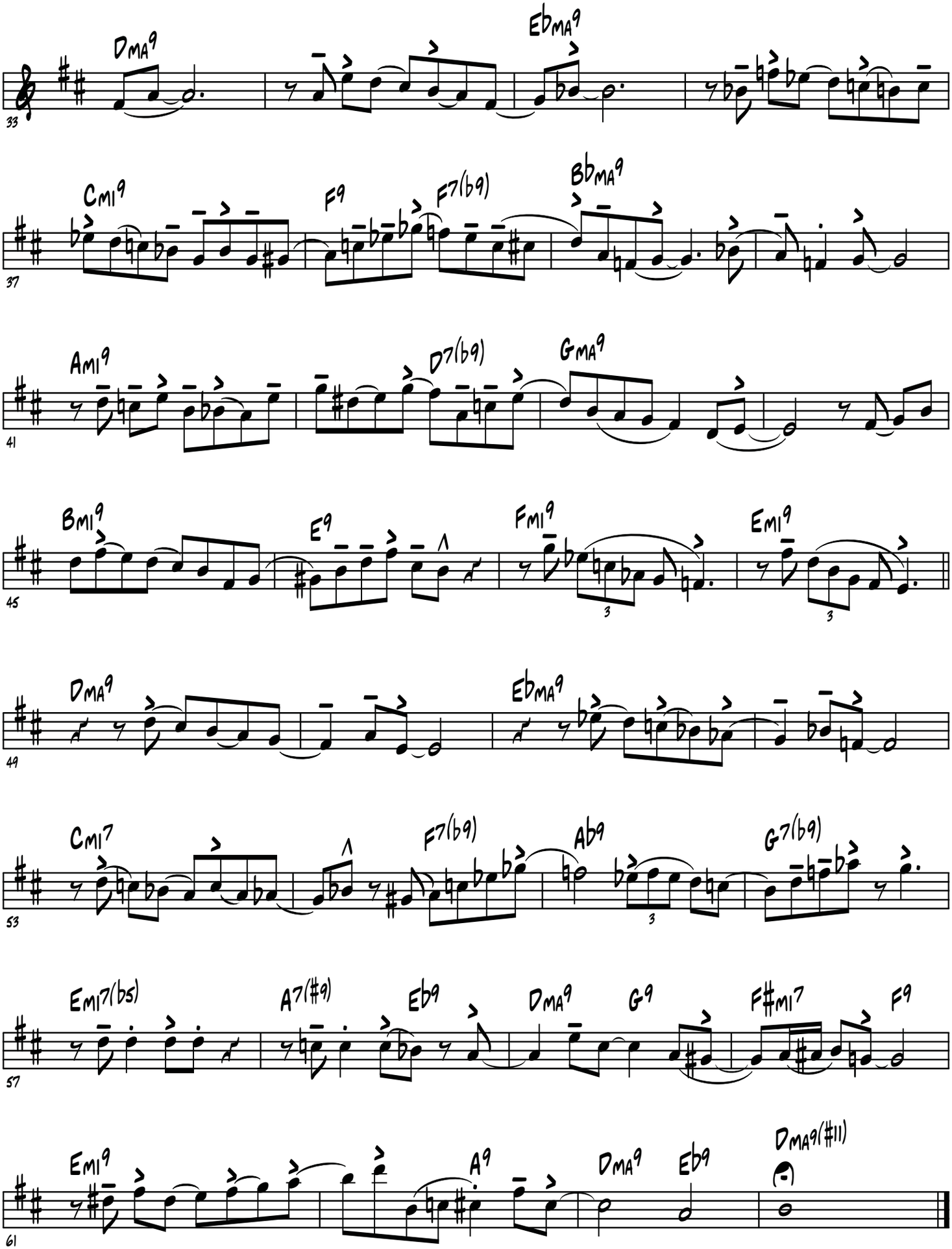

DMA9
EbMA9
33
Cmi9
F9
F7(b9)
BbMA9
37
Ami9
D7(b9)
GMA9
41
Bmi9
E9
Fmi9
Emi9
45
DMA9
EbMA9
49
Cmi7
F7(b9)
Ab9
G7(b9)
53
Emi7(b5)
A7(#9)
Eb9
DMA9
G9
F#mi7
F9
57
Emi9
A9
DMA9
Eb9
DMA9(#11)
61

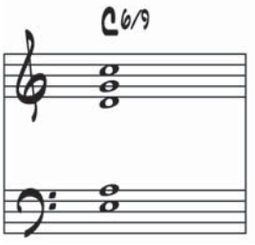
20712

Appendix

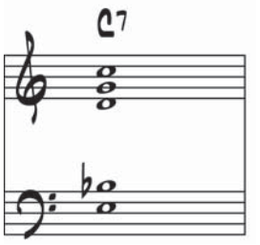
excerpted from The Jazz Educator's Handbook
by Jeff Jarvis & Doug Beach (published by Kendor)

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.

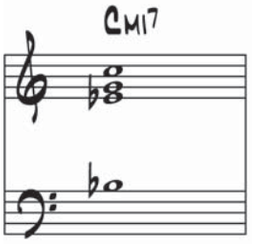
For major scales, play a 6/9 chord which corresponds with the key signature.



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



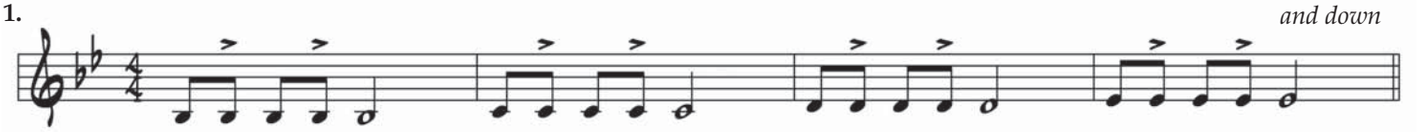
For minor scales, play a minor 7th chord which corresponds with the key signature.



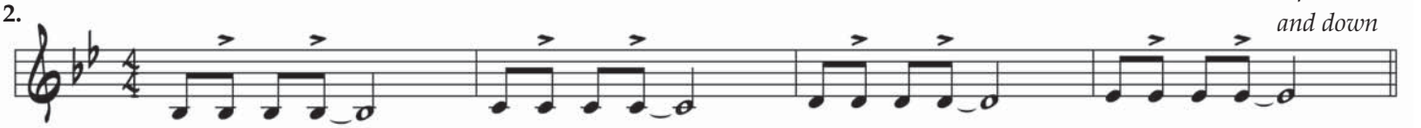
20712

Group A - patterns that begin on a downbeat

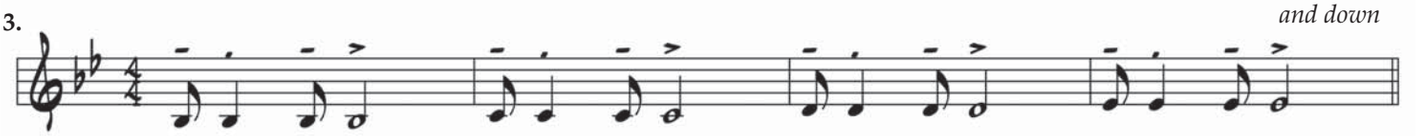
1. *up to 9th and down*



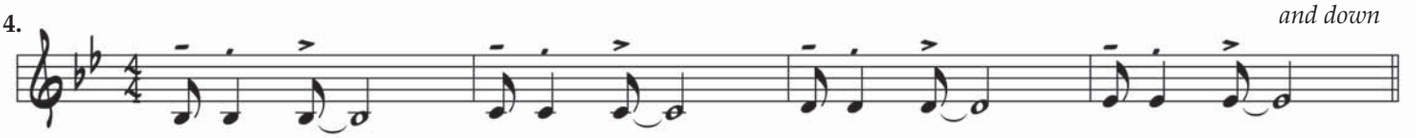
2. *up to 9th and down*



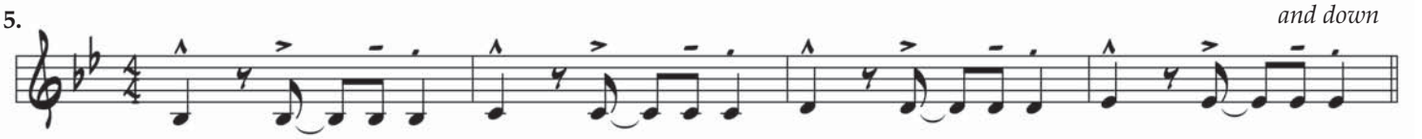
3. *up to 9th and down*



4. *up to 9th and down*

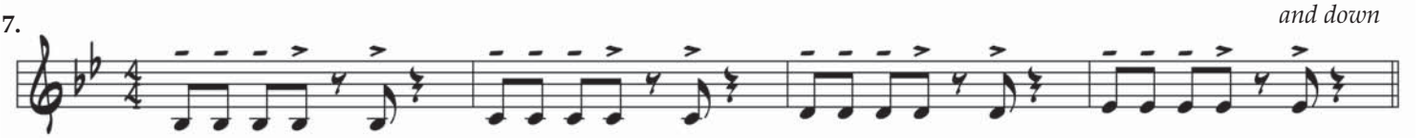


5. *up to 9th and down*

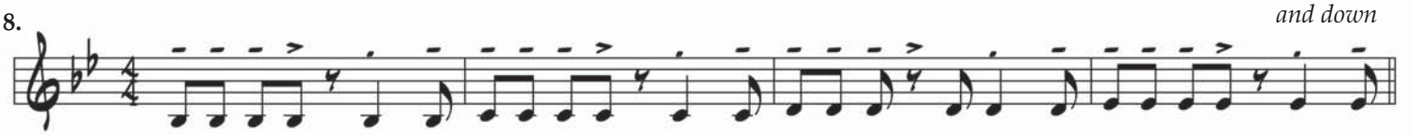


6. *up to 9th and down*

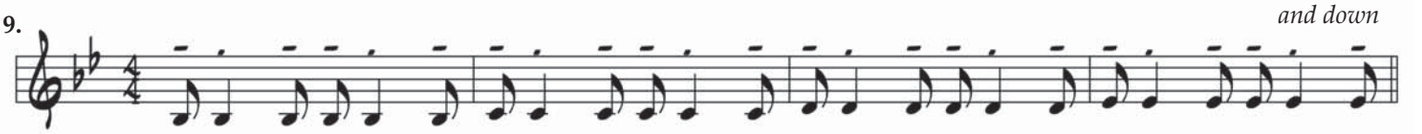
7. *up to 9th and down*



8. *up to 9th and down*



9. *up to 9th and down*

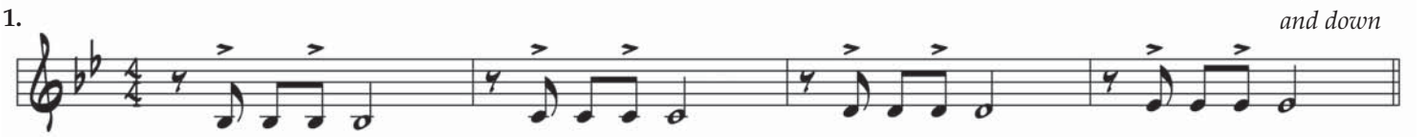


10. *up to 9th and down*

20712

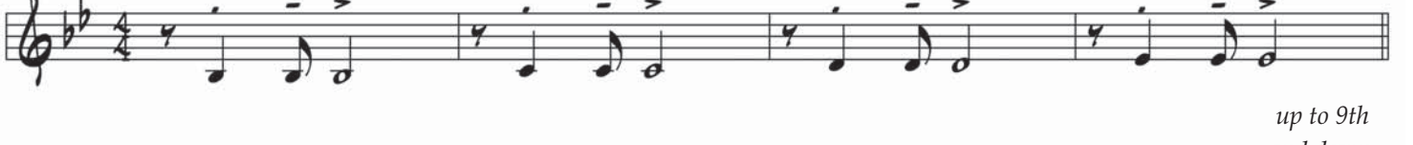
Group B - patterns that begin on an upbeat

1. *up to 9th and down*

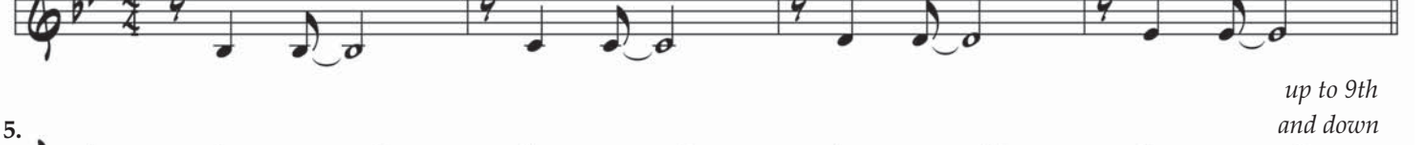


2. *up to 9th and down*

3. *up to 9th and down*

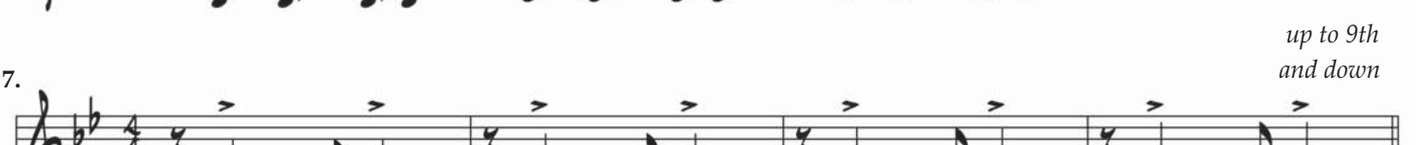


4. *up to 9th and down*



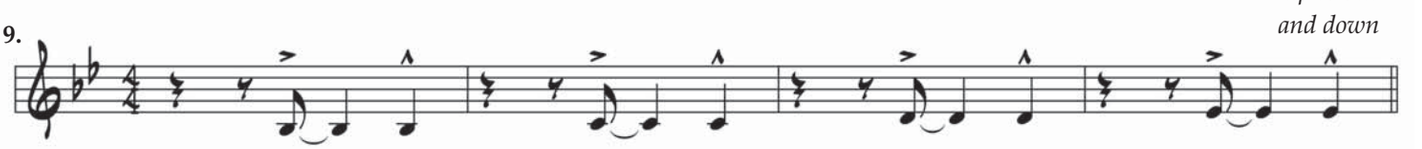
5. *up to 9th and down*

6. *up to 9th and down*

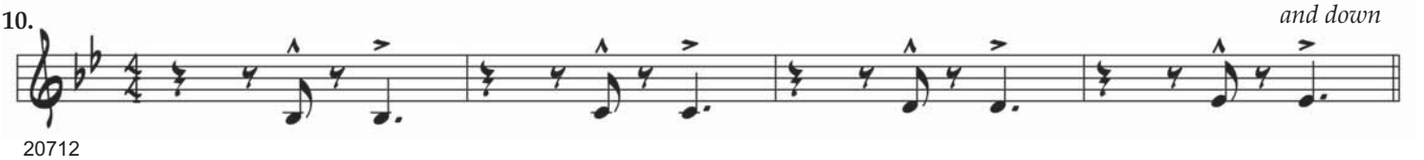


7. *up to 9th and down*

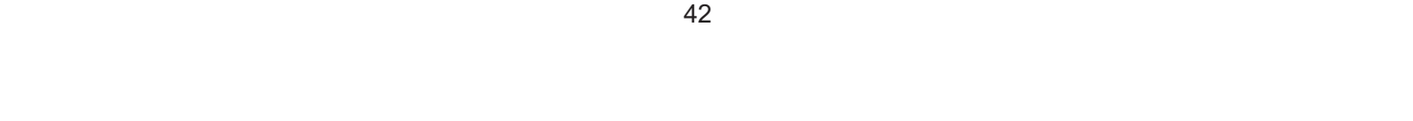
8. *up to 9th and down*



9. *up to 9th and down*



10. *up to 9th and down*



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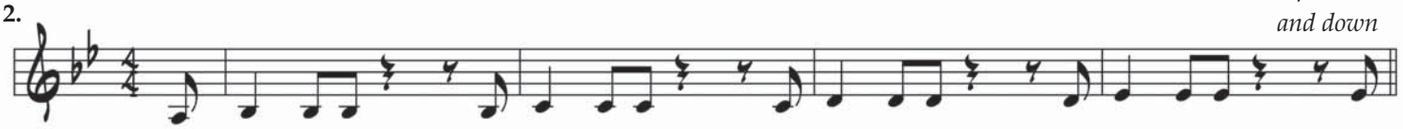
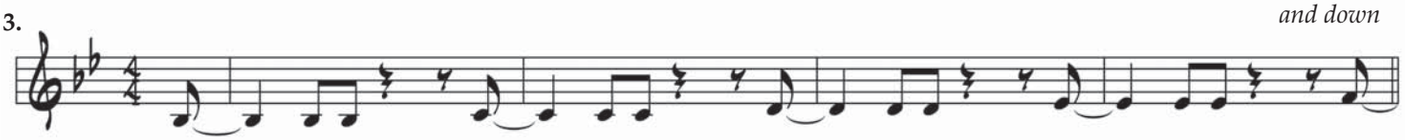
Group C - patterns that anticipate the next measure

1. *up to 9th and down*

2. *up to 9th and down*

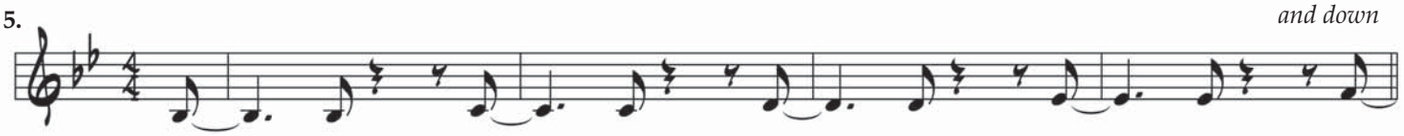


3. *up to 9th and down*



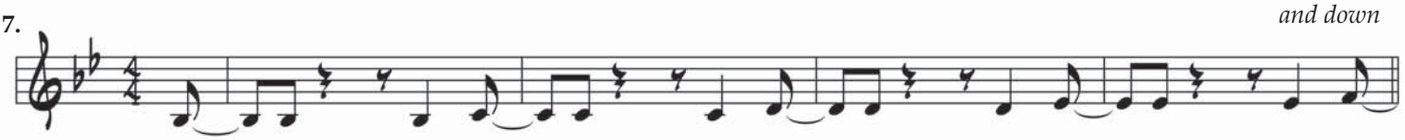
4. *up to 9th and down*

5. *up to 9th and down*



6. *up to 9th and down*

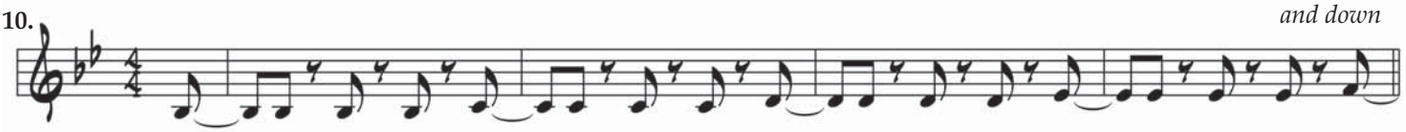
7. *up to 9th and down*



8. *up to 9th and down*

9. *up to 9th and down*

10. *up to 9th and down*



20712

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.