

JAZZ LINES PUBLICATIONS

Presents

THE CARIOCA

RECORDED BY ARTIE SHAW

ARRANGED BY JERRY GRAY

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-8301

WORDS AND MUSIC BY GUS KHAN, EDWARD ELISCU, AND VINCENT YOUMANS

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

ARTIE SHAW SERIES

THE CARIOCA (1939)

Background:

Benny Goodman may have been the “King of Swing,” but Artie Shaw came close to dethroning him on several occasions. Despite their bitter rivalry, Shaw and Goodman shared a number of similarities; they were born within a year of one another to Russian-Jewish immigrant parents, and both showed an incredible natural inclination for the clarinet.

After freelancing for several years, Shaw began to draw attention as a bandleader in the mid-1930s. His biggest hits included ***Begin the Beguine*** and ***Star Dust***, and he became the first white bandleader to hire a featured African-American vocalist when he brought Billie Holiday on board in 1938. Becoming a popular success always rubbed Shaw the wrong way, as he felt it limited his ability to pursue more artistically minded projects.

A self-described “difficult person,” Shaw had a turbulent personal life that included eight marriages to several famous actresses. By the 1950s, Shaw had tired of the music industry and gradually phased himself out; by 1954 he was no longer actively performing. He largely lived away from the spotlight until his death in 2004.

Having honed his craft to perfection writing for the biggest names the Swing Era, it should come as no surprise that Jerry Gray’s arrangement of *The Carioca* became one of Artie Shaw’s biggest hits. With its catchy melody and infectious beat, this chart provides fun for dancers, listeners, and performers in equal measure.

The Music:

The song ***The Carioca*** (the title refers to people from Rio de Janeiro) was written in 1933 by Vincent Youmans, Gus Kahn, and Edward Eliscu for the Fred Astaire/Ginger Rogers movie ***Flying Down to Rio***. The song was nominated for an Academy Award but lost to the song ***The Continental***. By the time Artie Shaw recorded this Jerry Gray arrangement in 1939 ***The Carioca*** had become a jazz standard. The arrangement was re-copied in 1940 to include additional parts for baritone saxophone and trumpet 4. However, Shaw would not revisit this arrangement after October 1939. These two parts have been included in this publication and may be used if desired.

Notes to the Conductor:

Things begin with a bit of a fake-out in the form of a medium ‘jungle-style’ feel in the tom toms and some wah-ing plunger muted brass, initially giving the impression that this is going to be a heavy, grinding affair. This notion is quickly dispelled when a four-bar drum break establishes the brisk swing feel that carries through the rest of the performance. The melody begins at measure 11, and alters back and forth multiple times between minor and major key motifs. The saxes carry the tune at first before the brass join in with them at measure 22.



The tune's second main melody comes in over a return of the initial tom-tom groove in the drums at measure 38. This part of the arrangement features an elongated form consisting of 9- and 14-bar segments, which, despite being unusual, feels completely natural when well-executed. Shaw's clarinet finally leaps into the fray at measure 70, soloing over the top of some gentle sax pads and plunger mute antics in the brass. A typically virtuosic break leads the arrangement into a more soloist-oriented section at measure 88, with a tenor sax solo preceding another clarinet solo at measure 100. Although only played once on the original recording, it can be opened up for additional solos should you wish to do so. In addition, the brass backgrounds were not played. They have been included in the event that you wish to play them.

A thrilling ensemble shout chorus begins at measure 118, with the saxes and brass giving chase to one another, with Shaw's clarinet playing lead atop the proceedings. After the ensemble gets a bit to themselves, Shaw returns at measure 150, soloing over the top of a hard-riffing horn section and a churning rhythm section that continues to build in raucous intensity all the way up until the end. Shaw plays one final brilliant clarinet break over the tom-toms before the ensemble crisply concludes the festivities.

This publication was based on the original set of parts used during the 1939 recording session as well as the re-copied parts from 1940 that included baritone saxophone and trumpet 4 parts. This is not a transcription.

Jeffrey Sultanof and Dylan Canterbury

- November 2021

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SCORE

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MEDIUM ♩ = 100

①

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Solo Clarinet:** Rests throughout the piece.
- Woodwind 1 (Alto Sax):** Plays a melodic line with dynamics *f* and *l*.
- Woodwind 2 (Alto Sax):** Plays a melodic line with dynamics *f* and *l*.
- Woodwind 3 (Tenor Sax):** Plays a melodic line with dynamics *f* and *l*.
- Woodwind 4 (Tenor Sax):** Plays a melodic line with dynamics *f* and *l*.
- Woodwind 5 (Baritone Sax, Opt.):** Plays a melodic line with dynamics *f* and *l*.
- Trumpet 1, 2, 3, 4 (Opt.):** Each trumpet part includes a **PLUNGER** section at the beginning of measures 1, 2, 3, and 4. The main melodic line has dynamics *f* and *l*.
- Trombone 1, 2, 3:** Each trombone part includes a **PLUNGER** section at the beginning of measures 1, 2, 3, and 4. The main melodic line has dynamics *f* and *l*.
- Guitar and Piano:** Both play a similar harmonic accompaniment with chords: F⁶, D^{b9}, C⁹, D^{b9}, C⁹, F⁶, D^{b9}, C⁹, F⁶, D^{b9}, C⁹, C⁹_{SUS}.
- Acoustic Bass:** Provides a steady bass line.
- Drum Set:** Features a **FLOOR TOM** in measures 1, 2, 3, and 4, with a dynamic of *f*.

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7 BRIGHT SWING ♩ = 200

Ww. 1 (A. Sax.)
Ww. 2 (A. Sax.)
Ww. 3 (T. Sax.)
Ww. 4 (T. Sax.)
Ww. 5 (B. Sax.)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Gtr.
Pno.
Bs.
D. S.

The score is for a jazz ensemble. It features five woodwind parts (Ww. 1-5), four trumpet parts (Tpt. 1-4), three trombone parts (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bs.), and drums (D. S.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'BRIGHT SWING' with a quarter note equal to 200. The score is divided into measures 7, 8, 9, and 10. The woodwind parts have melodic lines starting in measure 10. The guitar and piano parts have chords marked F6. The bass part has a steady bass line. The drum part has a 'SOLO FILL' indicated by a dashed line in measure 9.