



bob afifi flute  
 al bent trombone  
 pete estabrook trumpet  
 harvey wainapel tenor saxophone  
 randy vincent guitar  
 george marsh drums  
 mel graves contrabass

1	EAR SHOT	6:26
2	PICTURING YOU	7:30
3	FOR SMITH	6:42
4	REVISITING HIGGINS	8:19
5	MISSING YOU	6:01
6	3 AND 7	6:45
7	HEADS AND TAILS	8:21
8	TIME TO PUSH RESTART	7:00
9	FOR BERTRAM	4:33
10	CONVERSATION PIECE	3:31
11	OVER THE TOP	6:03

All compositions by Mel Graves

Recorded at Banquet Sound Studios, Santa Rosa, CA June 18, 19, 2002; 24 bit digital to hard disc on Alesis HD 24 and mastered in Protocols. Recorded and mixed by Warren Dennis Kahn. Mel Graves can be reached at mel.graves@sonoma.edu

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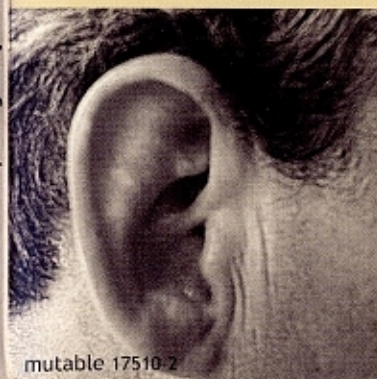
ear shot

the music of mel graves

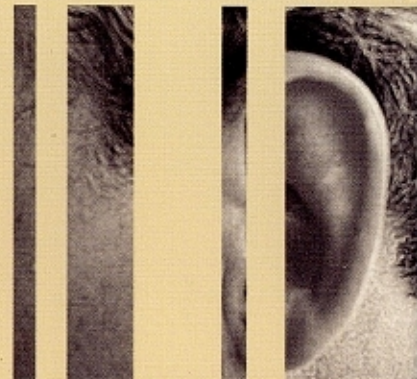
ear shot

the music of mel graves

FEATURING: BOB AFIFI HARVEY WAINAPEL RANDY VINCENT GEORGE MARSH



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The **Ear Shot** project includes many of the jazz compositions that I wrote in 2001 and 2002. My jazz writing utilizes areas that I have been working on for the last 30 years: odd time signatures (7/4 and 11/4), varieties of rhythmic feels (especially exploring different types of 3/4), angular yet lyrical melodies and counterpoint. In terms of orchestration I wanted to expand upon the instrumentation of flute, guitar, bass and drums that we used in 2001 on Randy Vincent's recording project *Mirror Image*. The natural choice for me was the tenor saxophone that I used on my previous recording of jazz originals *Emotion In Motion*. I have known Harvey Wainapel for several years and have always wanted to work on a project with him. He added a lot of fire and soul to the CD. I wrote some simple backgrounds for two of the Latin tunes on the project and fellow Sonoma State University faculty members Pete Estabrook and Al Bent were first choices there. They each contribute a very effective solo to the CD. I consider drummer George Marsh my rhythm section soul mate. We go back together to the late 60's with Denny Zeitlin, Jerry Hahn and Mose Allison and have played in a wide variety of music over the years. I can not think of another drummer who could do what he does for my music. I have also played for about two decades with guitarist Randy Vincent. In addition to his inventive soloing he also provides just the right balance between space and definition that allows my compositions to breathe. Flutist Bob Afifi is my first choice for both my jazz and contemporary classical writing. When I started teaching at Sonoma State University in 1982, Bob was my first truly outstanding student. We have worked together in a wide variety of settings over the years. Bob can be heard on my contemporary classical CD *Day Of Love*, also on the Mutable Music label. Bob's beautiful tone and creative solos added a lot to *Ear Shot*.

I dedicate *Picturing You* to a very special friend and early mentor from my college days in Ohio, Jack Barger who passed away unexpectedly in May, 2002. And *For Smith* is written for another close musical friend, Smith Dobson who died in a tragic car accident in 2001. He was one of my favorite pianists of all time and I wish I would have his always glowing, upbeat and warm personality.

I want to thank Thomas Buckner and the staff at Mutable Music for all of their support. I want to give a special thanks to all of the wonderful musicians who worked very hard on this rather difficult music. Bravo!

Also I want to thank Warren Dennis Kahn for his expertise, great ears and all around good energy. This CD is dedicated to my fond memories of Jack Barger and Smith Dobson.

All compositions published by the composer • Cover design by Matthew Schickele • Photos by Susan Adams



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