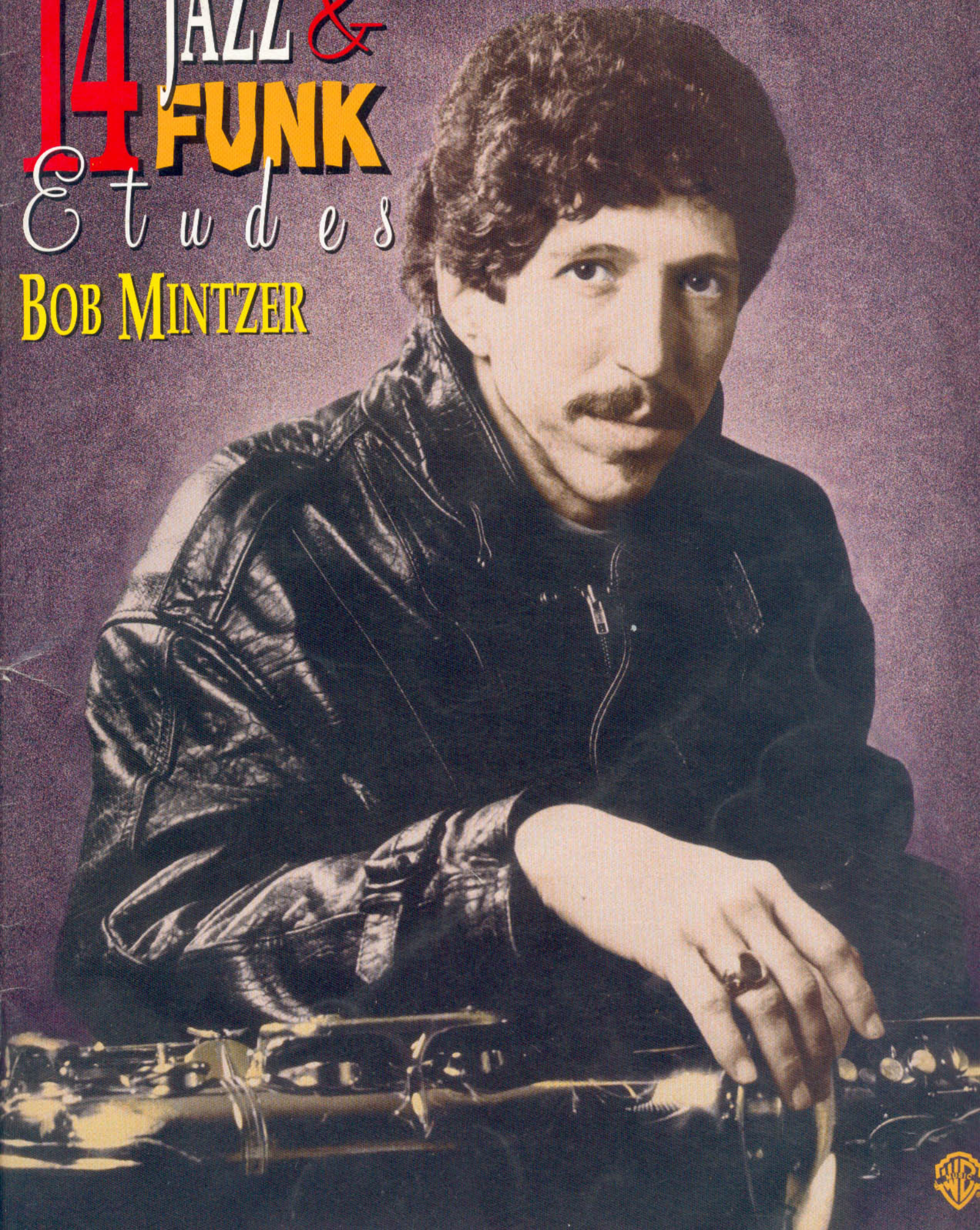


for Bb INSTRUMENTS
(Tenor Sax, Soprano Sax, Clarinet)

14 JAZZ & FUNK Etudes

BOB MINTZER



14 JAZZ & 14 FUNK Etudes

By BOB MINTZER

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14 JAZZ & FUNK ETUDES

By **BOB MINTZER**

Introduction

Here are 14 etudes or short pieces dealing with various aspects of jazz & funk music. Stylistic influences include jazz, classical style, 20th Century composition, funk, and a variety of hybrid groove musics. The melodic and rhythmic focus will enable the player to work on many kinds of music and prepare for the various playing situations he/she may encounter in jazz & funk music.

The melodic approach ranges from simple to dissonant and abstract. The rhythmic approach covers straight-forward, syncopated and over-the-barline techniques. The clear layout and explanations make these etudes accessible to all levels of players on all instruments. You only need to be a moderately good reader and have the desire to move forward.

The intended focus of this book is fourfold.

1. These 14 etudes are constructed as solo pieces to be played by any instrument as self-contained, unaccompanied musical works.
2. The accompanying recording will enable the player to play the pieces along with rhythmic and (in some cases) harmonic accompaniment.
3. The etudes can be played in live situations with live drums, piano, and bass (where appropriate).
4. The music in this collection will hopefully be a workbook for improvising and composing musicians in the sense of providing melodic and harmonic material applicable to various music situations one might encounter today.

Each etude is prefaced by an explanation and “points of interest.” Practice hints are included. When practicing the etudes, use a metronome and choose a tempo comfortable for your performance level. Gradually work the piece up to the designated tempo and then use the tape to play along with. Better yet, grab a drummer and play the appropriate etudes. Try different grooves and tempos.

This book illustrates some of the things I do as a composer and player. I hope they are useful to you. Enjoy!

I. START WITH THE BLUES

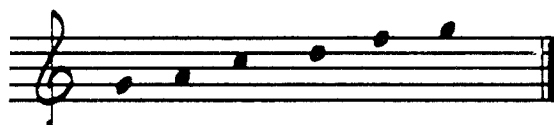
Blues are so much a part of jazz and improvised music today that it seemed logical to start with a blues “head” followed by seven choruses of “improvised style” material. The first solo chorus (letter A) is somewhat sparse and melodic, from there each chorus gets more intense and complex, winding up with a flurry of 16th notes on the 7th chorus (letter G). This piece demonstrates how one might build a blues solo with shape, gradual evolution and momentum.

THINGS TO LOOK FOR

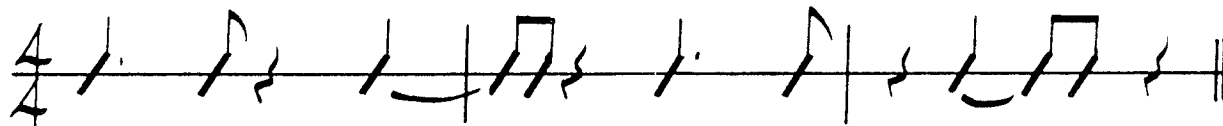
1. The head (first 12 bars) uses a broken chord that I use frequently in writing and playing which is very colorful because it includes the sus4 and 9th of the scale. A chord instrument will play F/G or G7sus with this, although the implied harmony is so strong that you don't really need the chord played behind the line.



2. Chorus 1 (letter A) is full of “be-bop” language. The chord changes move in a traditional way...a good place to start.
3. Chorus 2 (letter B) uses a tritone substitution in the fourth bar. Instead of Dm7 G7, I went up a tritone to G#m7 C#7. It is not necessary for the piano player to play G#m7 C#7. If he plays G7 or Dm7 G7, the resulting dissonance is very effective and colorful.
4. Chorus 3 (letter C) utilizes two Coltrane chord progressions (bars 1-4, 9-12). These progressions serve as an organized way of going “outside” the traditional changes (letter A). Again the chord instrument need not play the Coltrane changes with the soloist, although adding the #9, #11, and b9 to the dominant 7th chords is helpful and in character with the Coltrane lines.
5. Chorus 4 (letter D) uses several pentatonic scales and some triadic devices (bar 7-9). Coltrane is very influential here. Chorus 5 is more of the same.



6. Chorus 6 (letter F) is probably the most melodically abstract of the group. It starts with ascending 5th a major 3rd apart. Bass and Piano might play a D pedal (5th of tonic) through this section which is a good way to create tension. Also, I use a repeating rhythmic figure which sets up a three against four feeling.



One of the first problems I encountered in playing jazz was trying to play modern or “out” before having a good foundation in blues, swing and bop. These styles in music have a language that need to be learned through listening. One must bathe their ears with the sound of blues and bop to learn how to play. Along with learning what notes and scales work over their respective chords, you need to learn the attitude and the “vibe.” I did this (and still do) through listening to records and live performances.

Learning the notes I have written is only part of the story. The rest lies in learning the language through listening.

I tried to write down the kind of “stuff” I might play when soloing on the blues. Incorporated into this first etude is the implied harmony and groove. This is a good opportunity to work on these qualities and time. Try to hear the “rhythm section in your head” when playing this.

I. START WITH THE BLUES

B♭ INSTRUMENTS

Swing $\text{♩} = 100$

Four clicks in front (each click = ♩)

The musical score is written in 4/4 time with a swing feel. It begins with a main melody consisting of four lines of music. The first line starts with a $G^7sus(\frac{F}{G})$ chord and ends with a $C^7sus(\frac{Bb}{C})$ chord. The second line starts with a G^7sus chord and ends with a $D^7sus(\frac{C}{D})$ chord. The third line includes a section marked "TO CODA (AFTER REPEAT)" with a double bar line and a circle containing a cross, leading to a C^7 chord. The fourth line continues the melody with $D^7(\frac{\#9}{5})$ and G^7sus chords.

Two variations, A and B, are provided below the main melody. Variation A consists of three lines of music with chords: G^7 , C^7 , $C\#dim^7$, G^7 , Dm^7 , $G^7(\frac{\#5}{5})$, C^7 , Cm^7 , F^7 , Bm^7 , $E^7(\frac{\#9}{5})$, A^7 , Am^7 , $D^7(\frac{\#9}{5})$, Bm^7 , $E^7(\frac{\#9}{5})$, Am^7 , and $D^7(\frac{\#9}{5})$. Variation B also consists of three lines of music with chords: G^7 , C^7 , $C\#dim^7$, G^7/D , $G\#m^7$, $C\#^7$, C^7 , Cm^7 , F^7 , Bm^7 , E^7 , Am^7 , $D^7(\frac{\#9}{5})$, G^7 , E^7 , Am^7 , and D^7 .

C G7 "Trane" Bb7 Eb7 F#7 B7 D7 G7

C7 Cm7 F7 Bm7 E7 Bbm7 Eb7

Am7 Bb7 Eb7 F#7 B7 E7 Am7 D7

D G7 sus C#7 sus

C7 sus D7 (Eb7) (Ab7) G7 D7 Bm7 Bbm7

Am7 D7 G7 D7 G7 D7(#5)

E G7 D7(b9) G7 G#m7 C#7

C7 Bb7 Ab7 D7(#9) Bm7 Bbm7

Am7 D7 D7(b9)

CRASC.

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F D Pedal

C Pedal

D Pedal

G G7

C7

F7

G7

Dm7

G7

C7

Cm7

F7

Bm7

E7 (Bbm7)

(Eb7)

Am7

D7

G7

D7(#9)

D.C. al Coda
(take repeat)

CODA

G7

D7sus

C7sus

G7

D7(#9)

G7

II. A SCALE FOR ALL OCCASIONS

This piece utilizes the following symmetrical scale which alternates a minor 3rd and a half step.



The scale can be used in a variety of situations due to it having the minor 3rd, major 3rd, sharp 5 and major 7th of the tonic. This works well with major 7th, sharp 5 or flat 5, and if you flat the 7th (B), you can use it to color dominant 7th chords.

The tonal center of the piece is C and pretty much uses the one scale in a variety of ways. Eighth notes should be played long and legato (connected) and evenly.

I was hearing this one as a jazz & funk piece with a Middle Eastern flavor. Try figuring out another groove. It might work with swing, hip-hop, etc.

When playing on the blues, try to interject this scale in your solo. If the piano player is listening, he/she will compliment your line with a major 7th sharp 5 chord or perhaps a dominant 7th altered chord.

Example:

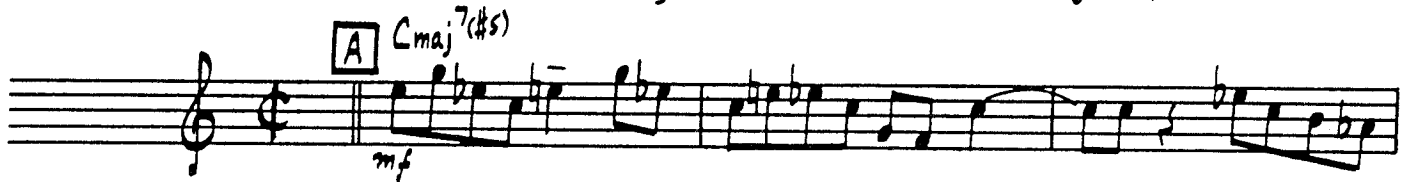


II. A SCALE FOR ALL OCCASIONS

Bb INSTRUMENTS

$\text{♩} = 72$

Four clicks in front (each click = ♩) (even eights)



E/G

Cmaj7(#5)

Musical staff with notes and rests, corresponding to the E/G and Cmaj7(#5 chords.

B

E/G

Cmaj7(#5)

Musical staff with notes and dynamics (mp, mf), corresponding to the E/G and Cmaj7(#5 chords.

A7(b9)

D7

G

C

Gmaj7(#5)

Musical staff with notes and dynamics, corresponding to the A7(b9), D7, G, C, and Gmaj7(#5 chords.

C

Cmaj7(#5)

Fmaj7(#5)

Musical staff with notes and dynamics (mf, f), corresponding to the Cmaj7(#5) and Fmaj7(#5) chords.

G Pedal

C

Fm9

Musical staff with notes and dynamics (mp), corresponding to the G Pedal, C, and Fm9 chords.

G Pedal

C

Musical staff with notes and dynamics, corresponding to the G Pedal and C chords.

D

Dmaj7(#5)

Musical staff with notes and dynamics (mp, mf), corresponding to the Dmaj7(#5) chord.

F#D

E

Dmaj7(#5)

Musical staff with notes and dynamics (mp, f, subito p), corresponding to the F#D, E, and Dmaj7(#5) chords.

G#E

Amaj7(#5)

Dmaj7(#5)

Musical staff with notes and dynamics (mp, mf), corresponding to the G#E, Amaj7(#5), and Dmaj7(#5) chords.

Cmaj7(#5)

Musical staff with notes and dynamics (mf, rit.), corresponding to the Cmaj7(#5) chord.

Cmaj7(#5)

improvise on the symmetrical scale

Musical staff with notes and dynamics, corresponding to the Cmaj7(#5) chord and the instruction to improvise on the symmetrical scale.

III. A FUNKY STATE

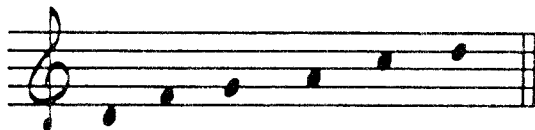
This piece developed out of something I used to do on Bass Clarinet and later transferred to Tenor Sax. It involves playing typical funk and blues licks combined with bass notes and implied chord changes to create the sensation of a whole rhythm section playing with the soloist.

One of the first people I heard doing this was Eddie Harris (listen to "Listen Here" and "Compared To What" on Les McCann-Eddie Harris "Swiss Movement"). Eddie is an unsung hero to me!

Playing this one is a great way to work on your internal time as well as being able to imply the "feel" that the rhythm section typically sets up in a groove of this kind. You will find many of the common pentatonic and blues-type melodies usually associated with funk-blues. The large interval skips will make this one easier to play on some instruments than on others.

THINGS TO LOOK FOR

1. The scale most used in this piece is a form of pentatonic. It can be used over both dominant 7th and minor 7th chords.



2. A variation of this scale incorporates both major and minor 3rds and has the same uses. (A possible use)

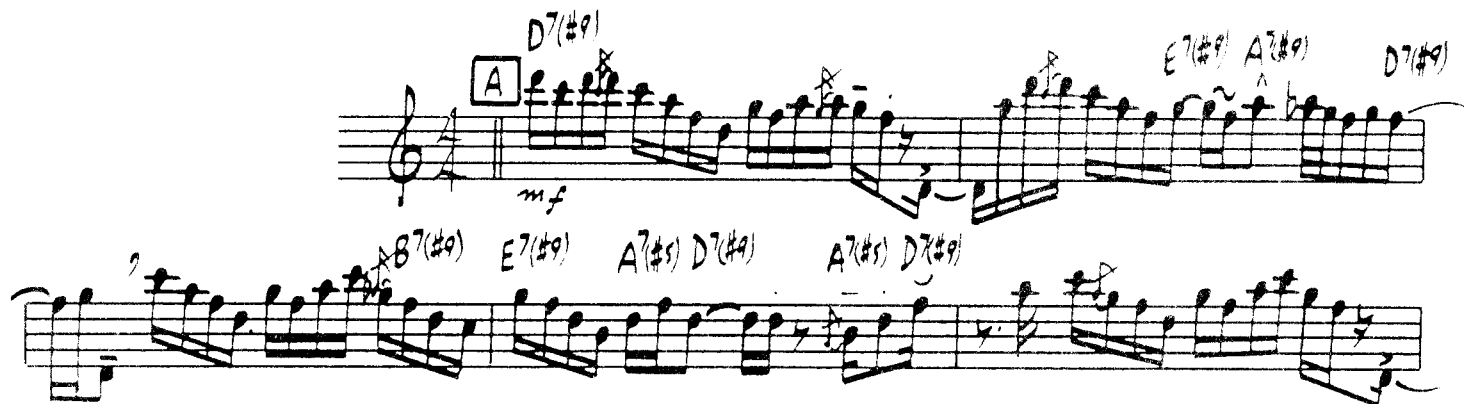


III. A FUNKY STATE

Bb INSTRUMENTS

$\text{♩} = 64$

Four clicks in front (each click = ♩)



A7(#5) D7(#9) B7(#9) E7(#9) A7(#5) D7(#9) Ab¹³_{tr}(b2)

B G¹³ D7(#9) G¹³ D7(#9) G¹³ D7(#9)

E7(#11)(#9) A7(#5) D7(#9) E7(#9) A7(#5) D7(#9)

B7(#9) E7(#9) A7(#5) D7(#9) Gm9 **C** Dm9

(Dm9) Ab¹³ G¹³ F#7(#9) B7(#9) E7(#9)

A7(#5) D7(#9) A7(#5) Dm9 A7(#5) D7(#9)

Dm9 F#m7/G A7(#5) D7(#9) cresc.

D (D7(#9)) E7(#9) A7(#5) D7(#9)

B7(#9) E7(#9) A7(#5) D7(#9) B7(#9) E7(#9) A7(#5) D7(#9) B7(#11)

Bb¹³ A7(#9) D7(#9) Gm9 D7(#9)

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IV. FOURTHRIGHT

This piece is based on intervals of a fourth. The “head” (bars 1-8) is based on an E tonal center and a chord instrument might play Em9(sus4) or perhaps an Esus chord. Note that the Em9sus chord considers the sus to be an added fourth, as in Em9(4), and not a true suspension or replacement of the third.



Here are a variety of ways to utilize intervals of a fourth in a “swing jazz” setting. The open sounding quality of fourths makes them useable in many different situations. One common device I used throughout this piece was to use three or four note groups of fourths a minor 3rd apart.



THINGS TO LOOK FOR

1. Although the accompaniment at letter A¹ involves moving minor 7th chords, this type of line could also be used over a pedal or one chord vamp. Try playing the melody at letter A¹ over a concert B \flat or F. This is one way to go “outside the changes.”
2. This is further demonstrated at letter B where the dotted quarter-eighth note hits are in concert D minor (first six bars), yet the melody in measures two, four and six are somewhat dissonant and “outside” of D minor.
3. Lines of fourths can be used on dominant 7th chords and blues to add color.

Example:



IV. FOURTHRIGHT

Bb INSTRUMENTS

Swing $d = 108$

Four clicks in front (each click = d)

The musical score is written for Bb instruments in a swing style with a tempo of 108. It consists of three main sections: A, A1, and B. Section A (measures 1-8) starts with a mf dynamic and features a melodic line with a mf dynamic. Chords include $E_m^9 sus$, $F_m^{\#}7/G$, $E_m^9 sus$, G_m^9 , and $E_b m^9$. Section A1 (measures 9-16) begins with a C_m^9 chord and includes $A_b m^9$, F_m^9 , $F^{\#} m^9$, and G_m^9 . Section B (measures 17-24) starts with a f dynamic and includes $B_b m^9$, $C^7 alt.$, $A_m^{\#}7(\#11)$, $F_m^{\#}7(\#11)$, $C_m^9 sus$, $B^7(\#9)$, $F_m^{\#}7(b5)$, E , $C^{13}(\#11)$, and $B^7(\#5)$. The final measure of section B has a $subito p$ dynamic and a $E_m^9 sus$ chord.

Bbmaj7 *B7(#9)*

Cresc.

C *Em9sus* *Gm9sus* *Fm9sus* *F#m7(b5)* *B7(#9)*

Em9sus *Fmaj7/G* *Emaj7/F#* *B7(#9)*

Am9sus *Em9sus*

D *(Em9sus)* *Em9sus/D* *Gsus/C*

Cm9 *B7(#9)* *Dsus* *E^sus*

Em7sus *Gm7sus* *Em7sus*

16 bars | 8 bars | 8 bars

* Try some of the 4th lines from the piece over the blowing section.

V. OVER THE BAR LINE

Over The Bar Line was inspired by the Bach Cello Suites and should be approached the same way musically. Playing legato and building or receding the intensity of the line will help the performance of the piece.

THINGS TO LOOK FOR

1. Although the meter is 3/4 there are five note groups, thus creating an over-the-bar-line situation.
2. The notes with a line (—) over it should be emphasized slightly. Typically, they are “bass notes” and can be played a bit longer.
3. This piece utilizes some of the chords I typically use in my compositions. They are employed “broken chord style” ala Bach. Steve Reich has done similar things with this technique. This way of writing enables a single note instrument to create the sensation of playing chords. The key to achieving this is playing smoothly and giving every note full value.

Example: Scale

A - Bars 1-4

Scale

Bars 5-8

Bb INSTRUMENTS

V. OVER THE BAR LINE

$\text{♩} = 120$ (even eights)

Six clicks in front (each click = 1)

Handwritten musical score with six systems (C-F) of music. Each system includes a staff with notes and rests, and a chord progression written above the staff. The score includes various musical notations such as dynamics, articulation, and performance instructions.

System C: Chords: Abm^9sus , $Abm^9sus = Db$, Db , Gb^9sus . Dynamics: mp . Performance instruction: $8b^2/D$.

System D: Chords: Fm^9sus , C^2/E , $Em^7(\#5)$, $Cmaj^9$, F/B . Performance instruction: (2 bars on tape), *rit.*

System E: Chords: Em^9sus , G^9sus , $G^9sus/F\#$, $Emaj^7$, $F\#$. Performance instruction: *Slower*, *rit.*

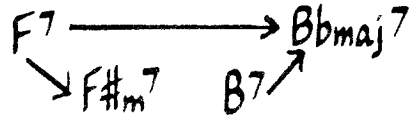
System F: Chords: $F\#^2/Bb$, Bbm^9sus . Performance instruction: *Slightly slower*, *rit.*

VI. ALL THE THINGS YOU COULD PLAY

Here's a few choruses of "blowing" on "All The Things You Are." I attempted to write something I might improvise, yet would also sound like a new tune. This is my goal when improvising.

THINGS TO LOOK FOR

1. Bar three of letter A has the tritone substitution.



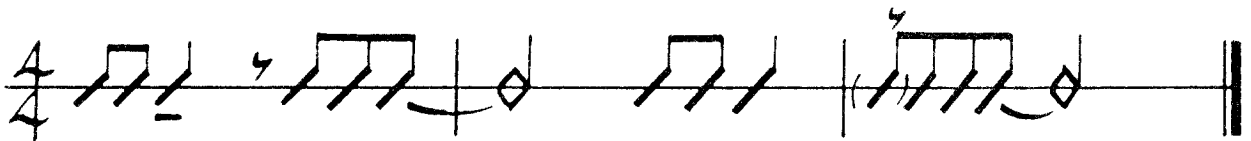
2. Bar six of letter A uses the half-whole-whole-tone scale. This works well with dominant 7 +5 ♭9 #9 chords.



3. Bar one of letter C uses a diminished pattern that I use a lot based on the half-whole diminished scale.



4. Bar six of letter C is another tritone substitution.
5. Bars 6-8 of letter D uses a repeating rhythmic figure which makes an interesting focus for the listener. The same happens in letters E, F, and G. The repeating figure serves as a unifying agent and adds momentum to the music.



6. Bars 5-8 of letter H is a good example of a melody which moves through the changes horizontally, and doesn't run up and down the changes. I strive to play this way a great deal of the time.
7. The last 2 bars use the scale from Etude #2. As you can see, it works well over a major 7th chord in this case.
8. You may notice that in many of my lines, one can find augmented fifths, flat ninths, sharp ninths, and sharp elevenths, or natural ninths and elevenths. These notes are quite colorful and add "life" to a melody.
9. The phrases I use come from the "jazz language" and to learn more about this one must listen to records and live music for the "words."

VI. ALL THE THINGS YOU COULD PLAY

Bb INSTRUMENTS

$\text{♩} = 84$

Four clicks in front (each click = d)

A Gm^7 $Cm^7(Cm^{\flat}maj^7)$ $(F\sharp m^7 F^7)$ B^7 $Bbmaj^7$ $Bb^7(\sharp 5)$

$Ebmaj^7$ $A^7(\flat 9 \sharp 5)$ $Dmaj^7$ $A^{\flat 3}$ $Dmaj^7$

B Dm^7 Gm^9 $C^7(\flat 9)$ $Fmaj^7$

$Bbmaj^7$ Bm^7 $E^7(\sharp 9 \sharp 5)$ $\sharp Amaj^9$

C $E^7(\sharp 9 \flat 9 \sharp 11)$ $A^{\flat}maj^7$

$G\sharp m^7 C\sharp$ $(Dm^7 C\sharp^7)$ G^7 $F\sharp maj^7$ $D^7(\flat 9 \sharp 5)$

D Gm^9 Cm^7 $F^7(\sharp 9)$ $Bbmaj^7$

$Ebmaj^7$ Ebm^7 Ab^7 Dm^7 $(C\sharp m^7 C\flat dim^7)$ $F\sharp^7$

Cm^7 $G^7(\flat 9)$ Cm^7 F^7 $Bbmaj^7$ $A\flat/D$ $D^7(\sharp 9 \flat 5)$

E Gm^9 Cm^7 $(F\#m^7 \quad B^7)$ $Bbmaj^7$ $Bb^7(\#5)$

$Ebmaj^7$ Em^7 A^7 $F\#^{\flat}$ $Dmaj^7$

F Dm^9 Gm^9 $C^7(\#9)$ $C^7(b9)$ $Fmaj^7$

$Bbmaj^9$ Bm^7 E^7 $\frac{D}{E}$ A^7

G $\frac{D}{E}$ A^7 A^7 A^7

$Bmaj^7$ $C\#$ $C\#^7(\#9)$ $F\#maj^9$ $D^7(\#9)$

H Gm^9 Cm^9 F^7 $F^7(b9)$ $Bbmaj^7$ $Bb^7(\#5)$

$Ebmaj^7$ Ebm^9 Ab^{13} $Bbmaj^7$ $C^{13}(\#11)$

I Cm^9 F Cm^9 $(F\#m^7 \quad B^7)$ $Bbmaj^7$ $F^7(\#9)$ $Bbmaj^7$

$F^7(\#9)$ $Bbmaj^7$ F F^7

VII. SLOWLY

One must learn to crawl before he runs. Thus it is essential to have a slow piece in a collection like this. The goal here is to play this simple melody as legato (smooth and connected) and beautifully as possible. Try to keep the intensity and forward motion in the line even when playing soft.

All of the great improvisers played ballads in such a way that you knew who it was after only a few notes. The way they connected notes in great part determined their sound and style.

Putting notes together in a slow connected way lets you deal with *your* "sound" and "style." It is far more difficult than it looks.

Pay attention to the dynamic changes and experiment with vibrato, changes in timbre, dynamics and tempo. The tempo can actually bend on this one. Speeding up slightly can add intensity to a line while retarding slightly can emphasize the end of a phrase.

VII. SLOWLY

Bb INSTRUMENTS

Legato $J = 93$

Six clicks in front (each click = J)

The musical score consists of four staves of music in 3/4 time, marked "Legato" and "J = 93". The score includes various chords and dynamics. The first staff starts with a boxed "A" and a "Dmaj9" chord. The second staff includes "Ebmaj7(b5)", "Am7", "D7", "Gmaj9", "Ebmaj7", and "Am9/G". The third staff includes "Fm9", "A7(#11)", "Dmaj9", "Bbmaj7", "A13/D", and "Am9". The fourth staff includes "D13", "Gmaj9", "C#2/E", "Gmaj7", "A13(b9)", and "Ebmaj(b5)". Dynamics include "mp" and "mf".

B A^{13}/D $F^{13}(\#11)$ $E7(\#9)$ A_{m9} $D^{13}(\#11)$ D_{m9} $G^{13}(b9)$

$B_{maj}^7/C\#$ $C\#7(b9)$ $C\#(\#9)$ D_{maj}^9 $C\#7(\#5)$ G_{maj}^7/A $A^{13}(b9)$ G_{m9}^9sus/A $A7(\#5)$

C D_{maj}^9/A $Bbmaj^7/A$ A^{13}/D

C_{maj}^7/D $D7(\#9)$ G_{maj}^9 F_{m9}^9sus E_{m9}^9sus B_{m9} $C\#m7(b9)$ $F\#7(\#9)$

B_{m9} B_{m9}/A G_{m9} $C^{13}(b9)$ D_{maj}^9/A

$Bbmaj^7/A$ G_{maj}^9/A $Ebmaj^7(b5)/D$ D_{maj}^9

mp *mp* *mf* *pp* *rit.*

VIII. SYNCOPATED ACCENTS

This piece deals with setting up a groove and accenting the designated notes (those with an > over them). The 16th notes should be played as accurately as possible and the accented notes can really stand out with the non-accented notes being considerably softer.

Playing something like this is a good opportunity to work on time and feel. This piece is written in a funk or fusion style, although it can be approached as a rhythmic exercise not related to groove as well.

THINGS TO LOOK FOR

1. Again, the predominant scale used is pentatonic and is typical of funk and blues playing.

A musical staff in treble clef showing a pentatonic scale in G major: G, A, B, C, D.

2. Measures 3 and 4 of letter B use the pentatonic with major and minor 3rd relationships.

A musical staff in treble clef showing a pentatonic scale in G major with a major 3rd relationship: G, A, B, C, D, E.

3. This approach makes a rhythmically interesting solo by instigating tension (caused by syncopation) and release (playing more on the beat).

VIII. SYNCOPATED ACCENTS

Bb INSTRUMENTS

Funk $\text{♩} = 80$

Four clicks in front (each click = ♩)

A $F\#m^9$

Gm^7

$F\#m^7$ $C\#7(\#9)$ $F\#m^9$

B ($F\#m^9$)

B^{13} $F\#m^7$

A^2 $C\#$ $D(9)$ Bm^7 D/E A^2 D/G A^+ $F\#m^9/G$

$F\#7(\#9)$ Bm^9 Am^9 D/G $F\#m^9$ $C\#7(\#9)$

$Cresc.$

C $F\#m^7$

D/G

$F\#m^7$ $C\#7(\#9)$ $F\#m^9$

IX. RHYTHM CHANGES - WHAT'S THE WORD?

Here's a little tune I wrote based on "I Got Rhythm." Rhythm changes are a great vehicle for improvising in that the harmony is from the great old songs of the '20's and '30's and is open enough to allow for many different variations. The tune is found from letter A through letter C and the "blowing" begins at letter D. I attempted to travel through a variety of improvising styles in the soloing section including Coltrane, Lester Young, Sonny Stitt, Charlie Parker and Dexter Gordon.

Again, this one is steeped in the jazz "language." To fully play this music with the right inflection, it is essential to put the language in your ears. Go buy the records of the above mentioned artists (and more - Miles Davis, Sonny Rollins, etc.) and wear them out!

THINGS TO LOOK FOR

1. The tune (A-C) is in the bop tradition. The bridge uses the #9, #11 of the dominant 7th chords to create a colorful sound.
2. Measures 1 & 2 of letter D are a typical "send off" for a bop solo. The whole rhythm section can play this. It could also be repeated at the top of each solo.
3. Measure 7 of letter F is a ii/V up a half step (D#-7 G#7/D-7 G7) commonly used in this style.
4. At letter G, measures 1 - 4 are a little variation on the changes (C7 Eb7 Ab7 Db7 Gb7, etc.) This progression, like the Coltrane changes, serves as an "arc" up over the original changes.
5. At letter H, measures 1 - 4 and at letter I, 1 - 4 are Coltrane's alternate changes. This is one way to go "outside" with a plan.
6. Letter J is a nice variation on the bridge changes using tritone substitutions and a half step above ii/V. The eighth measure of letter J is a tritone substitution, also.

IX. RHYTHM CHANGES - WHAT'S THE WORD ?

Bb INSTRUMENTS

Swing $d = 92$
Four clicks in front (each click = d)

The musical score consists of four staves of music in 4/4 time, written for Bb instruments. The tempo is marked as Swing with a quarter note equal to 92 (d = 92). The score includes four measures of music, each with a box labeled A, B, C, and D. The chords and notes are as follows:

- Staff 1 (Measures A-D):** C7 (A), A7, Dm7, G7, Em7, A7(#9), Dm7, G7.
- Staff 2 (Measures E-H):** Gm7, C7(#9), Fmaj7, Bb7, Em7 (Bbm7), A7 (Eb7), Dm7, G7.
- Staff 3 (Measures I-L):** C7 (A), A7, Dm7, G7, Em7, A7, Dm7, Abm7.
- Staff 4 (Measures M-P):** Gm7, C7(#9), Fb, F#dim7, G13, G7(b9), C9.

B E7(#9) A7(#9)(#5)

D7(#11)(#9) G7(#9)(#5)

C C7^ A7 Dm7 G7 Em7 A7(#5) Dm7 G7

Gm7/C C7(#9) F13 F#dim7 Fmaj7/G G13 C7 To Coda

D C7(#11)(b9) G7(#9) Em7 A7 D9 G7(b9)

Gm7 C7(b9) F7 Fm7 Bb7 Em7 A7(#5) D7 G7(#5)

E Cmaj7 A7(#9)(#5) Dm7 G7 Em7 A7(#9) D7 G7

Gm7 C7(#5) F7 G13 G7(#5) C7

F Bm7(b5) E7(#9) A13(#11) A7(#9)(#5)

Am7 D7 D#m7 G#13 Dm7 G7(#5)

G C7 Eb7 Ab7 Db7 Gb7 A7 Dm7 G7(b9)

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C7 C7(#5) F7 Bb7 G7 C7

H C7 "Trane" Db7 Gb7 A7 D7 Eb7 Dm7 G7

C7 F7 Em7 Ebm7 Dm7 G7

I C7 Eb7 Ab7 B7 E7 A7(b9) Dm7 G7

Gm7 C7(#5) F9 F#dim7 Fmaj7 G7(b9) C7

J Bm7 E7 Fm9 Bb7 Em9 A7 Bbm7 Eb7

Am7 D7 Ebm9 Ab7 Dm7 G7 G#m7 C#7 (G7(b9))

K G Pedal

Gm9 C7(#5) F7 F#dim7

G13 C7 Dm7 G7 D.C. al Coda

CODA C7alt. C7 C7(#5)

X. ABSTRACT

This piece is one which uses more abstract melodic devices such as large interval jumps. The rhythms are such that the piece can be played unaccompanied in a funk or even 8th note feel, or in a swing feel.

Sometimes in my soloing I try to think less about the harmony of a tune and more about linear and intervallic playing. With the right chord player accompanying you this can be very effective.

There is no key or tonal center in this piece. I was basically “free associating” or moving from note to note while composing the music. I think a lot more is left to be done in groove music with this kind of writing.

Try to pay attention to the dynamics and articulation markings for a more effective performance.

THINGS TO LOOK FOR

1. You might try the following approach on a solo over changes. Try to play as many “weird” notes as you can using the rhythms typical in the style.



This may sound quite dissonant to you in relationship to blues. Dissonance is a subjective thing, however, and can be used effectively to contrast more tonal or “inside” playing.

X. ABSTRACT

Bb INSTRUMENTS

$\text{♩} = 70$

Four clicks in front (each click = ♩)

The musical score consists of seven staves of music for Bb instruments. The first six staves are connected by a brace on the left. The first staff begins with a *mp* dynamic and features a melodic line with various intervals and accidentals. The second staff continues the melodic line with dynamics ranging from *mp* to *f*. The third staff includes a *tr* (trill) marking and dynamics from *mf* to *f*. The fourth staff starts with *mp* and includes a *cresc.* (crescendo) marking, with dynamics up to *mf*. The fifth staff is marked *ff* and includes a *trmn* (trill) marking. The sixth staff begins with *mf* and ends with *ff*. The seventh staff, labeled 'C', starts with *mp* and ends with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

XI. FIVE-FOUR

Here is a piece in 5/4 meter. This one should be played with long eighth notes and connecting notes to form smooth phrases is essential. The use of the broken chords is inspired by the writing of J.S. Bach.

All of us need to get in the habit of reading and improvising in odd meters. The goal is to make an odd meter feel like 4/4.

Again, watch the dynamics and try to get the eighth notes even and consistently played with good timing.

THINGS TO LOOK FOR

1. Emphasize the notes which have a tenuto mark (—) or accented tenuto mark over them. They are the roots of the chords.
2. Pay attention to the dynamics!
3. As an exercise, try to analyze the chords formed by the lines I have written. Play them on a keyboard.

XI. FIVE - FOUR

Bb INSTRUMENTS

♩ = 128 (even eights)

Ten clicks in front (each click = ♩)

The musical score consists of four staves of music in 5/4 time, written for Bb instruments. The key signature has two sharps (F# and C#). The music features a variety of chords and dynamics. The first staff begins with a *mf* dynamic and includes chords such as D, A2/C#, G2/B, F#m7, Bm7, Asus, D, A2/C#, and G2/B. The second staff continues with Asus, D13(#9), Gmaj9, D/F#, C2/E, Cmaj7/D, Fmaj7/G, and A7(#9). The third staff includes D, A2/C#, G2/B, Asus, Fmaj7/G, C13(b9), Fmaj9, C2/E, Bb2/D, and *mf*. The fourth staff concludes with C2/E, Fmaj7/G, Gmaj9/A, D, A2/C#, G2/B, Asus, Dionian, and a final *TOCODA* section marked with a circled cross.

A Bm^7 A^{13} $Gmaj^7$ $F\#m^9$ Em^9 $F\#^7(\#9)$ Bm^7 A^{13} $Gmaj^9$ Em^9 $F\#^7(\#9)$ $Fmaj^7/G$

Bm^7 A^{13} G^{13} $B^7(\#9)$ Em^9 $F\#^7(\#9)$ Bm^7 A^{13} $Gmaj^9$ $F\#^7(\#9)$ $B^7(\#9)$

B Em^9 $D^2/F\#$ Dm^9 A^{13} $Dmaj^9$ $Gmaj^9$ $D^2/F\#$

C^2/E $D^2/F\#$ $Gmaj^7(\#11)$ C^2/E $D^2/F\#$

C $Fmaj^7/G$ C^2/E $Bbmaj^9/D$

$Bbmaj^7/C$ A/Bb $A^7(\#9)(\#5)$

$D.C. al CODA$

CODA $Gmaj^9$ $D^2/F\#$ $Ebmaj^7/F$ $Gmaj^7/A$ $A^7(\#9)(\#5)$ $Cmaj^7/B$ $Bbmaj^7/A$ Gm^9 $Fmaj^9$ $Ebmaj^7(b5)$

$A^7(\#9)$ D $A^2/C\#$ G^2/B D/A $Gmaj^9$ $Asus$ $Dsus$

XII. MAKE IT FUNKY AGAIN

This is another funk piece which encompasses bass, melody and changes in a single line tune. The tonic is played as the bass part and then I build a variety of things on top of that.

Plenty of standard funk licks are here as well as a few surprises. This piece demonstrates that you can write an open improvisatory situation. In this case, C is the key center. I have gone through many different quality chords by playing off of the C bass notes. The sky's the limit.

THINGS TO LOOK FOR

1. This should be played in such a way that you hear the rhythm section in your head and can convey the "feel" through your performance.
2. Letter C is still in the key of C. I used the 3rd and #9th of C7 to play the accompaniment groove.
3. The bar before letter D and letter E, use a broken #11 dominant chord, e.g. D7(#11)



This can be used in many settings and should be played and practiced in all keys.

XII. MAKE IT FUNKY AGAIN

Bb INSTRUMENTS

Funk $\text{♩} = 85$

Four clicks in front (each click = ♩)

A musical score for Bb instruments consisting of three staves. The first staff begins with a boxed 'A' and a Cm^7 chord. The melody is written in eighth and sixteenth notes. The second staff shows chord changes: $\text{Eb}^7(\#9)$, $\text{D}^7(\#9)$, $\text{G}^7(\#9)$, and Cm^7 . The third staff continues the melodic line. The piece concludes with a double bar line.

B Cm7(#5) Cm(maj7)
(b5) Cm7(#5)

Eb7(#9) D7(#9) **C** C7(#9)

D7(#9) G7(#9) C7(#9)

(C7(#9)) (D7) G7(#9)

D Cm7

E D7(#11) G7(#9) C7(#9) D7(#9)

G7(#9) C7(#9) D7(#11) G7(#9)

Cm9

Blow on the following* C7 alt.



* Hint - you can use the 1/2-whole diminished scale.

XIII. SWINGIN' - NO CHANGES

This piece is a swing-feel improvisation which doesn't have chord changes. Instead, I use jazz phrases and melodic themes to suggest what will come next, moving from note to note in the moment.

Playing this and other stuff like this in duet with a drummer is a great thing to do. When playing with drums only (minus piano and bass), you are free to explore all kinds of melodic avenues. It's very good for your time and melodic sense.

THINGS TO LOOK FOR

1. The opening rhythm  is played every fourth measure in the beginning of the piece and serves as a unifying device.
2. Some sections are busy and full of continuous eighth notes and some sections are sparse and have rhythms such as  making for a sense of change, building and contrast.
3. I try to take a melodic and/or rhythmic theme and develop them. A good example is letter E. Measures 1 - 2, 5 - 6, 9 - 10, and 13 - 14 take a motif and build on it.
4. Letter F is in the area of E♭. I used pentatonics to create the sound of E♭7sus.
5. Letter G, measures 5 - 8 use descending major triads moving on whole steps. You can also move triads in minor thirds or major thirds.

XIII. SWINGIN' - NO CHANGES

B♭ INSTRUMENTS

Swing $\text{♩} = 120$

Four clicks in front (each click = ♩)

A



Musical staff with notes, rests, and dynamic markings: *mf*, *f*, *mp*. Includes accents (^) and a key signature change to F#.

Section B: Musical staff with notes and dynamic marking: *mp*.

Musical staff with notes, rests, and dynamic marking: *mf*. Includes accents (^).

Musical staff with notes, rests, and dynamic markings: *mp*, *mf*.

Musical staff with notes, rests, and dynamic markings: *f*, *mp*.

Section C: Musical staff with notes and dynamic marking: *mf*.

Musical staff with notes and dynamic markings: *f*, *mp*.

Section D: Musical staff with notes and dynamic markings: *mp*, *f*.

Musical staff with notes, rests, and dynamic markings: *mf*, *mp*. Includes accents (^).

Section E: Musical staff with notes and dynamic markings: *mf*, *mp*.

Musical staff with notes and dynamic marking: *f*.

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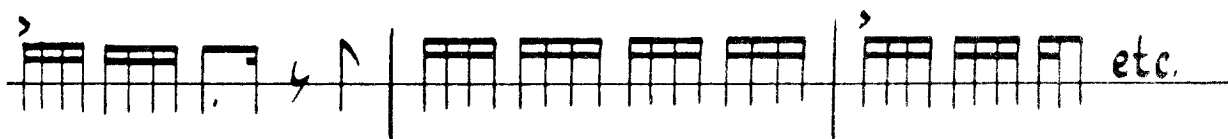
Handwritten musical score consisting of ten systems of staves. The notation includes various notes, rests, and accidentals. The score is marked with dynamic levels: *mf* (mezzo-forte) and *mp* (mezzo-piano). A crescendo marking (*Cresc.*) is present in the lower staff of system I. The score is divided into sections labeled with letters in boxes: **F**, **G**, **H**, and **I**. A double sharp symbol ($\sharp\sharp$) appears at the beginning of the first staff and at the end of the lower staff of system I. A slur is present under the first two staves of the second system. The notation includes various note values, rests, and accidentals such as flats, sharps, and double sharps.

XIV. FAST!

Like the title reads, this piece is quick, fairly diatonic and easy to hear for the purpose of dealing with a blazing tempo. I have found it is best to start with something simple in working on playing fast, and then moving on to things that are more complex (perhaps that will be a piece in book II).

Practice this slowly at first with a metronome, gradually increasing the tempo once you are comfortable with the tempo at hand.

Here's a hint - one thing that can help you to play fast is to establish strong beats every other measure, e.g.



This is much less cumbersome than tapping on every quarter note. The idea is to have groups of eight beats rather than groups of single beats.

BLAZE ON!

XIV FAST!

Bb INSTRUMENTS

Latin ♩ = 120, eventually to 160

Eight clicks in front (each click = ♩)

A handwritten musical score for Bb instruments, consisting of three staves of music. The first staff starts with a boxed 'A' and 'F' above the first two notes, followed by 'Ebmaj7' above the next two notes. The second staff has 'Dm9(4)' above the first two notes, 'Ebmaj7' above the next two notes, and 'Eb9' above the last two notes. The third staff has 'F7(4)' above the first two notes, 'Eb7(4)' above the next two notes, 'F7(4)' above the next two notes, 'C13(#11)(#9)(b9)' above the next two notes, 'Dm9' above the next two notes, 'Ab13' above the next two notes, and 'G13' above the last two notes.

Bb¹³ C¹³ Dm⁹ Ab¹³ G¹³ C⁷(#5) F⁷(#9)

[B] Fmaj⁹ C¹³ Fmaj⁹ A⁷(#5) Dm⁹ Cm⁹ Bbmaj⁷ Eb⁹ Fmaj⁹/_C A⁷(#5)

Dm⁹ D⁷(#9) A Gm⁹ C¹³(b9) Fmaj⁹ Bbmaj⁷/_C Fmaj⁹ A⁷(#5)

Dm⁹ D⁷(#9) Gm⁹ C^{#13}(#11) Bbmaj⁷/_C C¹³(b9) F⁹ Eb⁹ F⁹ Eb⁹

F⁹ Eb⁹ F⁷alt. (FINE)

[C] Eb/_F C/_D

(C/_D) D⁷(#9)

G⁷(#5) [D] Gm⁹ C¹³(b9) Fmaj⁹ A⁷(#5)

Dm⁷ D⁷(#9) Gm⁷ C¹³(b9) Fmaj⁹ A⁷(#5) Dm⁹ C¹³(b9) Fmaj⁹/_C C¹³(b9) Fmaj⁹ F⁷(#9)

Bbmaj⁹ E⁷(#9) Eb⁹ Dm⁹ Bb¹³ A⁷(#9) D⁷(#9) Gm⁹ C¹³(b9) D.C. al Fine

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