

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



# 14 Blues & FUNK ETUDES

B O B M I N T Z E R



CD Tracks performed by members of  
"Yellowjackets"



Paul Batenburg

**B $\flat$  Instruments**

# **14 Blues** **& FUNK** **ETUDES** B O B M I N T Z E R

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Recorded by Michael Brorby, Brooklyn, New York, and Chuck Loeb, Irvington, New York  
Special thanks to Jack Bullock, Larry Clark, and Dave Olsen at Warner Bros. Publications,  
to Jim Russ and Will for their impeccable musicianship and dedication, to Michael Brorby and Chuck Loeb for  
their beautiful engineering, to my family, Carla and Paul, and to all the funksters out there  
who played the music which inspired this book.

Editor: Larry Clark

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# INTRODUCTION

This is the second collection of etudes I have written for those who wish to work on improvisation, composing, sight reading, and general musicianship. While the first book (14 Jazz & Funk Etudes) dealt with some of the more complex melodic, harmonic, and rhythmical aspects of Jazz & R&B music, this book's focus is more about playing melodically and simply over a variety of funk & blues settings. Playing funk & blues music calls for a less chromatic approach at times, and these etudes enable the player to delve into this language.

As a young aspiring jazz saxophonist and composer, I spent a good amount of time trying to play fast, slick, and complex. Although this is a viable direction and a good option to have at your disposal, there are other areas which need to be covered as well. These are:

1. Playing a simple melody slowly, smoothly, and beautifully with character and style.
2. Playing a simple melody in a groove-style which swings hard.
3. Playing solos which interact with the rhythm section (meaning-knowing what the rhythm section is doing, and being able to "speak their language").

Listen to Lester Young, Stan Getz, Miles Davis, John Coltrane, and Charlie Parker. Despite all the complexity in these great improvisers' approaches, there was always this amazing ability for them to take a simple melody and turn it into a beautiful gem of an idea.

This book, then, attempts to demonstrate how a simple, to-the-point solo might be constructed on a variety of funk & blues settings. This is done in such a way that the solos are logical extensions of the tunes and the soloist becomes a "member of the rhythm section" by playing the groove.

The way the book works is:

1. Learn each etude slowly (use the 1st half of the CD to see how they go).
2. Play the etude with the CD accompaniment (the version without melody is the 2nd half of the CD)
3. Read the text for each etude which deals with concept, style, and theoretical matters.

You can also:

1. Solo over the whole etude as a means of working on improvisation.
2. Play any of the etudes with a live rhythm section.
3. Use any of the tunes as models for new compositions.

## BOB MINTZER

Bob Mintzer is a saxophonist, composer and arranger from New York. He wears several different hats in the music scene today.

Bob is probably best known for his work with big bands. After spending time with Buddy Rich, Thad Jones, and Mel Lewis, he went on to form his own big band which, over the last decade has recorded 8 CD's (with 3 Grammy nominations) for the D.M.P. label. He has written some 150 big band arrangements, most of which are published and performed all over the globe by student and pro bands alike. The Bob Mintzer Big Band has bridged the gap between the big bands of the swing era and contemporary music. In fact, most of the band's performances are attended by young people.

Bob Spends 4 months of the year working with the contemporary jazz band, Yellowjackets. His compositions and saxophone playing have become an integral part of the band's sound.

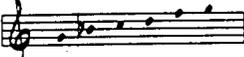
Bob has recorded and/or performed with over 200 jazz and pop artists over the years. Some of the more notable are: Jaco Pastorius, Mike Manieri, The Spinners, Aretha Franklin, Diana Ross, Joe Williams, Sam Jones, Donald Fagen, Liza Minelli, Steve Winwood, Michael Franks, Don Grolnick, Peter Erskine, Dave Sanborn, Queen and Bobby McFerrin. He has also performed with the New York Philharmonic. His arranging credits include the GRP big band, Mel Lewis, Dr. John, Michael Franks, the American Jazz Philharmonic, the St. Lukes Chamber Ensemble, the WDR big band in Cologne, and the Metropole Orchestra in Holland.

Bob is very active as an educator as well. He does workshops all over the world and has written several educational music books and articles.

# I. SHUFFLE DE - FUNK

The first piece is written in a shuffle-funk style in which the 16th notes are played with a swing inflection (  ). I heard this melody in my head one day while flying cross-country. The melody itself implies a strong groove and stands up pretty well without rhythm section accompaniment. The form of the tune in AABAC. Letter {B} is a third section which precedes the solo section {C}. The solo form consists of two A sections, and one C Section.

Solo length on this one is fairly short, so you have to get in there, say something meaningful, and get out gracefully and quickly. The melody returns at {F}. A solo needn't be long to say what needs to be said. Frequently I am called upon to play an eight or 16 bar solo on a record. This etude deals with playing that short, concise solo.

The overall harmonic setting of this etude is in the G7sus zone. Blues-related melodies and pentatonic melodies work well throughout. In fact, the G pentatonic scale  can be played over all the changes in the piece. I use both the major 3rd and minor 3rd in many of the melodies here.

Ex.  or 

The solo begins at letter {C}. You will notice that the first 8 bars of the solo are quite sparse. I do this for two reasons. The first is so that the solo has a place to go and can become more intense through adding notes or other intensity-related devices. The second reason is so the soloist can establish a relationship with the rhythm section. There is nothing worse than trying to talk to someone who never stops talking, and doesn't listen to what you have to say. Letter {E} uses a device which creates some intensity in a subtle way. I wrote several short notes over a three bar duration using a three note motif (E, G, Bb) which creates this angular and rhythmically intense moment. In the fourth bar the line smoothes out by going back to legato 16th notes.

Not a particularly flashy solo, but one which fits with the tune, has a nice groove, and says what needs to be said. Sometimes a few words can say a lot. Use the blowing section on the end to try some of your own ideas.

# I. SHUFFLE DE-FUNK

## Bb INSTRUMENTS

SHUFFLE-FUNK ♩ = 84  
(SWING-FEEL OVER FUNK)



Chord changes and section markers visible in the score include: A G7sus, G7sus/E, C7, G7sus, G7sus/B, C7, C#dim, Dm7sus, A1 C#11, A7(#5), D7(#9), G7sus, Eb/B, C7, A2 G7sus, Eb/B, C7, A7(#9), D7(#9), G7sus, Eb/B, Em7, G7sus/B, C7, C#dim, Dm7sus, G7sus.

DRUM FILL 8 C#11 C7 F#7/G C#11

G7(#9) C#11 C#11 Bb11 Ab13 G#9 Eb11 G#9

EM9sus6 Gsus6 SOLO C G7sus6

A7(#9) D7(#9) G7 C#7(#11)

C7 Bb13 A7(#9) D7(#9) G7 D7(#5)

D G7

F#5 D7(#9) G7 G7(#5) C7

F#7(#9) D7 G7 B7(#5) E C7

C# C7 G7 B7(#5) C7

C7 C# C7 C# Bb11 Ab11 G#9

ED#9 EM9 F G7sus Gsus/E C7

Gsus ED/E EM9 C7 D#9sus G C#

A7(#5) D7(#9) Gsus B7(#5) C# F#9 Eb9 D7(#9)

H Gsus Eb/E C7 Gsus

Gsus/B C7 C#dim D#9sus Gsus/B C7 C#dim D#9sus C7 Bb7 A7(#9) D7(#9) Gsus Gsus

Slow! G7 A7(#9) D7(#9)

## II. BLUES SHUFFLE

Blues is the foundation of R&B, Jazz, and Funk music. To play any of this music without some understanding of blues would be like trying to build a house without any knowledge of carpentry.

This next etude is a blues line followed by seven choruses of solo. Each chorus of solo takes the listener a little further along the journey and winds up at the seventh chorus with a flurry of 16th notes. The overall vibe is traditional blues. There are a few little chord substitutions and turn-arounds, but mostly we're dealing with simple stuff that swings hard and is to the point.

Letter {B} is the first solo chorus and begins with some stop-time in the rhythm section. Here's an opportunity to make sure your time is good and that those first 4 bars of {B} are played in the right time feel even though the rhythm section is laying-out.

Letter {C} has a reoccurring melody which happens four times with slight variations. This is a nice way to "hook-up" with the rhythm section. A good rhythm section will hear you play the first two bars and then join you in playing that rhythm in the next six bars. This section can wind up sounding like a little "shout chorus" or ensemble passage in a spontaneous way. Also, the listener will enjoy hearing everyone playing this idea together.

Letter {E} has a common variation on the blues chord changes. Play these chords on the piano to become more familiar with them.

Letter {F} is one way of creating a high point and some variety in your solo. I simply sustain the tonic note with a bit of embellishment for the whole chorus. This will create excitement in a very simple and direct way.

Letter {G} goes somewhere totally different. The triplet groupings sets up an unusual kind of swing with some tension and energy in it. This leads nicely to {H}, which moves along rather quickly and creates quite a bit of intensity. This type of playing needs to be mastered before any of the more modern or advance music can be played properly.

## II. BLUES SHUFFLE

### 8b INSTRUMENTS

$\text{♩} = 180$

**A** C7 F7 C7 Gm7 C7(#5)

F7 Bb7 C7 F7 E7(#9) A7(#5)

G7(#9) E7(#9) A7(#5) 1. D7(#9) G7(#5) 2. D7(#9) G7(#5)

**B** STOP TIME C7 Bb7 C7 C7(#5)

F7 G7 C7 F7 E7(#9) A7(#5)

Dm7 G7(#9) E7(#9) A7(#5) D7 G7(#5)

Q

C7 F7 G7 C7 Gm7 C7(#5)

F7 Fm7 Bb7 C7 B7 Bb7 A7(#9)

D7 G#7 G7 F7 E7 A7 Dm7 G7

Q

C7 F7 C7 Gm7 C7

F7 F#dim G7 F7 E7 A7

D7 Dm7 G7 E7(#9) A7(#5) D7 G7(#9)

E

C7 Bm7(b5) E7(#9) Am7 G#m7 Gm7 C7(#5)

F7 Fm7 Bb7 Em7 A7 Edm7 Ab7

Dm7 C/E F7 G11 Em7 A7(#5) D7(#9) G7(#9)  
 F C11 F11 C11 Gm9 C7(#5)  
 F11 C11 A7  
 Dm7 G7(#9) C7 A7(#5) Dm7 G11  
 G C7 F7 C7 Gm7 C7(#5)  
 C7 Gm7 C7(#5)  
 F7 Fm7 Bb7  
 C7 F7 E7(#9) A7(#5)  
 Dm7 G7(#5) F7 E7(#9) A7(#5)  
 D7 G7(#5) H C7

10

Musical staff with notes and chords: F7, C7

Musical staff with notes and chords: C#m7, F#7, F7

Musical staff with notes and chords: F#11, F7, C7, F7, E7(#9), A7(#5)

Musical staff with notes and chords: G PEDAL, C7/G, A7, D7, G7

10

Musical staff with notes and chords: C7, F7, C7, Gm7, C7(#5)

Musical staff with notes and chords: F7, Bb7, C7, F7, E7(#9), A7(#5)

Musical staff with notes and chords: G7(#9), E7(#9), A7(#5), 1. D7(#9) G7(#5), 2. D7(#9) G7(#5)

Musical staff with notes and chords: F#11, Eb11

Musical staff with notes and chords: D7(#9), G7(#9), D7(#5) G7(#9), C7(#11)

### III. EASY GROOVE

This etude is adapted from one of my big band charts. It is a simple funk tune with a sparse and simple melody. The thing that will make this melody work is what we call "attitude". This is dealt with through musical inflection such as bending notes, using vibrato, grace notes, and dynamics. Check out the CD to see how I do it and then find some of your own ideas.

The tune is AABA. The solo begins at {D}. The first eight bars is somewhat sparse and serves as an intro or opening to the solo. The next eight bars are a little busier. Letter {E} goes into this double-time feel, which I felt would be appropriate as a contrast to the very 8th note oriented head. It does a nice thing to the groove as well. The seventh bar of {E} uses a diminished pattern that I frequently use in my improvising. This pattern is quite colorful because it utilizes the #9, #11, and b9 of the chord.

The 15th bar of {E} uses a line which incorporates two triads and is good for a dominant 7 suspended sound. In this case, I use a G triad and an F triad to go over a G11 chord. The basic pattern is:



The idea is to then make this pattern into something more melodic and a bit less predictable. I think I have done that.

Letter {F} has a re-occurring rhythm which uses a pentatonic scale. This repeating pentatonic pattern creates some intensity and gives this chorus a distinct personality which differs from the preceding and following passages.

This solo is short and to the point, and almost seems like part of the tune. This is a good thing to strive for in playing solos. Head-solo-head should sound like one through-composed piece.

Letter {G} is a short interlude which brings us back to the theme.

### III. EASY GROOVE

#### Bb INSTRUMENTS

FUNKY ♩ = 96  
(EVEN 8TH NOTES)

Chord progressions and notes for Bb instruments:

- Staff 1: DM7, B7(#9), E7(#9), A7(#5), DM7, B7(#9), E7(#9), A7(#5), DM7, B7(#9), E7(#9), A7(#5)
- Staff 2: DM7, B7(#9), C2/E, D2/E#, G7, A7(#5), S, A, DM7, B7(#9), E7(#9), A7(#5)
- Staff 3: DM7sus, Am9sus, D7(#9), Bb13, Ebmaj9, Ab13, E7(#9), A7(#5)
- Staff 4: A7(#5), DM9, CM7, F7, Bb7

1. E7(#9) A7(#9) Dm7 B7(#5) Bb13 A7(#5) Dm9 E7(#9) A7(#9)

2. Am9 D7(#9) B Gm9 C13(b9) Fmaj9 D7(#9) Gm9 C13(b9)

Am9 F7 Em9 A13 Dmaj7 B7(#5) Bb13 A7(#5)

C Dm7 B7(#5) E7(#9) A7(#5) Dm7 Am7 D7(#9)

Bb13 Ebmaj9 Ab13 E7(#9) A7(#5)

Dm7 Cm7 F7 Bb7 A7(#5)

D7 B7(#5) E7(#9) A7(#5) Dm7 Bb13 A7(#5)

(Solo) Dm7 B7(#5) E7(#9) A7(#5) Dm7 Am7 D7(#9)

G7 F7 E7(#9) A7(#9)

Chord progression: Dm7, Cm7, F7, Bb7, A7(#5)

Chord progression: Dm7, B7(#9), Bb7, A7(#9), Dm7, E7(#9), A7(#9)

Chord progression: Dm7, B7(#9), E7(#9), A7(#9), Dm7

Chord progression: Am7, D7(#9), G7, F7, Bb7

Chord progression: B7(#9), A7(#5), Dm7

Chord progression: Cm7, F7, Bb7, A7(#5)

Chord progression: Dm7, B7(#9), Bb7, A7(#5), G11

Chord progression: A7(#5), Dm7, B7(#9), E7(#9), A7(#9)

Chord progression: Cm7, Am7, D7(#9), G7

F7                      bb7                      E7(#9)                      A7(#9)                      A7(#9)

Dm7                      Cm7                      F7                      bb7                      A7(#5)

D7(#9)                      B7(#9)                      E7(#9)                      A7(#5)                      Dm7                      G7                      Dm7                      G#11(#11)

**G** Gm9                      C13(b9)                      Fmaj9                      D7(#9)                      Gm9                      C13(b9)                      Fmaj9

Bm7                      E9                      Amaj9                      F#7(#9)                      Bm7                      E9                      A11                      A7(#9)

**H** Dm7                      B7(#9)                      E7(#9)                      A7(#5)                      Dm7sus                      Am9sus                      D7(#9)                      bb13

Ebmaj9                      Ab13                      E7(#9)                      A7(#5)                      A7(#5)                      Dm9

Cm7                      F7                      bb7                      E7(#9)                      A7(#9)                      Dm7                      B7(#5)

bb13                      A7(#5)                      Dm9                      E7(#9)                      A7(#5)                      Dm7                      B7(#5)

E7(#9)                      A7(#5)                      B7(#5)                      E7(#9)                      A7(#5)                      bb13                      A7(#5)                      D7(#9)

## IV. SIMPLY STATED

This etude is a rock-ballad style piece with a melodic and diatonic theme. The key to making this one work is to keep the intensity in the line and have forward motion present at all times. This is done by playing legato and connecting the notes. Forward motion can also be accomplished by crescendoing when the line ascends and de-crescendoing when the line descends.

The solo begins at {D} and starts in a low-key fashion. There is a gradual build into letter {F}, which is to be played strong with lots of emotion. Letter {F} is an ensemble section based on the harmonic structure of the "blowing" section. This takes us back to the theme and then to a short coda.

A very simple, yet effective tune, which requires the ability to make a melody "sing."

### Bb INSTRUMENTS

## IV. SIMPLY STATED

ROCK BALLAD ♩ = 50

Handwritten notes above the first staff: A, G, CACC2/E, CACC2/F#, CM7, F7

Handwritten notes above the second staff: EM9, EM7/D, CM7, D11, G, CACC2/E

Handwritten notes above the third staff: CACC2/F#, CM7, F7, GMA7, CM7, F7, GMA7, G7(#5)

8 Cmaj7 E7 Am7 F7(#11) Gmaj7 Cm7 F7

Gmaj7 G7(#5) Cmaj7 E7 Am7 F7(#11)

Gmaj7 Cm7 F7 Gmaj7 G#11 Cmaj7 F#acc2/A

G#acc2/B E7(#9) Am9 D#9(#11) Dm7 G7(b9) C#11 C#9(b9)

F#maj9 C/E Dm7 Dm7 F#m9 Ebm9 Cm9 To Coda

G A/G G A/G G A/G G Am9

9 B7(#5) C#acc2/E Am9 D#11 B7(#5) C#acc2/E

Am9 D#9(#11) B7(#5) C#acc2/E Am9 D#11

87(#9) CACOL/E Am9 F#7(#9) **E** 87(#9) CACOL/E

Am9 OH 87(#9) CACOL/E

Am9 O15(#11) 87(#9) CACOL/E Am9 OH

87(#9) CACOL/E Am9 F#7(#9)

**F** 87(#9) CACOL/E Am9 OH 87(#9) CACOL/E

Am9 O15(#11) 87(#9) CACOL/E Am9 O15(#11)

87(#9) CACOL/E Am9 F#m9 Ebm9 Cm9 G A/G G A/G D.S. AL COCA

COCA G A/G G A/G Am9 F#m9 Ebm9 Cm9 Gm9

## V. BLUES WITH A BRIDGE

Here's a nice way to make a 12 bar blues a bit more dressed up...add a bridge! You wind up with two choruses of blues, an eight bar bridge, and one more chorus of blues. The phrase in the first bar repeats every other bar throughout the whole head (A,B,C).

Letter {D} is the first solo chorus and it takes a fragment of the theme and works it inside out. This serves as a nice connection between the head and the soloing which is to follow. I even repeat the fragment in the third bar of the next chorus (third bar of {E}). In the fourth bar of letter {C}, I use a tritone substitution. Instead of E7 - A7, I go up a tritone to B $\flat$ 7 - E $\flat$ 7. This is a nice way of going outside the traditional blues changes. The piano player doesn't have to play the tritone changes for it to work either. Letter {H} breaks into double time, thus adding some energy and forward momentum. Letter {I} has a "shout chorus" quality to it. This is a good opportunity to hook-up with the rhythm section in the moment and create a little ensemble passage. {K} is the last statement of the theme.

Although there is some be-bop type language in this piece, the general tone is one of blues-shuffle. This is a good opportunity to work on timing, swing, and groove.

Bb INSTRUMENTS

# V. BLUES WITH A BRIDGE

SHUFFLE-SWING ♩ = 115

11

A7 D7

A7 Em7 A7 D7 Dm7 G7

A7 F#7(#9) F9 E7(#9)

A7 F#7(#9) 1. B7 E7(#9) 2. Dm7 G7

8 C7(#9) A7(#9) Dm7 (A) G7

E7(#9) A7(#9) Dm7 G7 C7 E7

1 A7 G7 F#7(#9) Bb7(b9) E7(#9) Eb7(#11)

D7 D7 G7 A7 F#7(#9)

F9 E7(#9) B7(b9) E7 A7 F#7 B7 E7

SOLO

A7 D7 A7 Em7 A7

D7 Dm7 G7 A13 G9 F#7(#9)

B7 B7(#5) Bm7 E7 C#7(#9) F#7(#9) B13 E7(#9)

E

A7sus D7 A7 Em7 A7

D7 G7 A7 G7 F#7(#9)

B7 Bm7 E7 A7 Dm7 G7

F

C7 Bb13(#11) A7(#9) Dm7sus G#13(#11) G13 G7(#9)

E7(#9) A7(#9) Dm7 G7 C7 E7

**G**  
A7 A7(#9) D7 G7 A7 Bbm7 Eb7

D7 A7(#5) D7 G7 C#7(#9) F#7(#9)

F7 E7 Em E7(#9)

**H**  
A7 A7(#5) D7 A7

Em7 A7(#5) D7 Dm7 G7

C#m7 F#7(#9) B7 Bbm7(#11) #

E7sus E7(#9) A7 F#7(#9) B7(#9) E7(#9)

**I**  
A7 A7(#5) G7 A7 Em7 A7

D7 A7(#5) Dm7 G7 A7 D7 C#7(#9) F#7(#11)

B7 B7(#9) E7(#9) A7 Dm7 G7

① C7 Bb13 A7(#9) D7 G7(#9)

E7(#9) A7(#9) D7(#9) G7 C7(#9) E7(#9)

② A7 Eb9 D7 A7 Em7 A7(#5)

D7 Dm7 G7 A7 G9 F#7(#9)

F9 E7(#9) A7 D7 C#7(#9) F#7(#9) A7(#5)

D7 G7 C#7(#9) F#7(#9) B7(b9) E7(#9) A9(#11)

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## VI. SLAMMIN'

This is a typical R&B piece which has an underlying 16th note groove in a more eighth note type setting. Consequently, there are many syncopated 16th note figures in both head and solo. The head is AAB with a unison melody played in the B section.

Letter {C} is the first chorus of solo. I use a three note motif (C, D, F) in this section to start things off. Most of the melodic material is based on the pentatonic scale.



Letter {D} uses a similar organizational tool. You will notice that the first, third, and fifth bar start with the same C. This serves the purpose of tying the phrases together, thus making for a cohesive eight bar phrase.

Letters {E} and {F} break into double-time, which ups the intensity quite a bit. The second bar of {F} incorporates some chromatic type lines which, although this book is not supposed to deal with in great depth, make for a nice lift in a funk solo of this kind. Beat three of bar two uses the  $\flat 9$  and  $\flat 6$  in a chromatic run wedged in between two pentatonic melodies. For more ideas on chromatic lines, please refer to 14 JAZZ & FUNK ETUDES.

# VI. SLAMMIN'

## B♭ INSTRUMENTS

FUNK ♩ = 100

D7(#9) 3 D7(#9) E7(#9) A7(#5) [A] D7(#9) B7(#9) E7(#9) G7 A7(#9)  
 D7(#9) B7(#9) G7 A7(#9) D7(#9) G7  
 E7(#9) A7(#9) G#7 G7 F7 Bb7 1. Am7 Dm7 2. Am7 Dm7  
 [B] G7 D7(#9) G7  
 D7(#9) G7  
 To CODA ⊕ [C] (Solo) G7 F9 A7(#5) Dm7 Am9 Dm7 A7(#5) D7(#9) B7(#9) E7(#9) A7(#9)  
 D7(#9) B7(#9) G7 A7(#9) D7(#9) G7  
 E7(#9) A7 G#7 G7 F7 Bb7 Am7 Dm7

□ D7(#9) E7(#9) A7(#9) D7(#9)

G7 A7(#5) D7(#9) E7(#9) A7(#5)

G#7 G7 F7 Bb7 Am7 D7(#9) □ E G7

D7(#9) G7 D7

G7 G7 F7

E7(#9) A7(#9) □ E D7(#9)

G7 A7 D7(#9)

G#7 G7 F7 Bb7 Am7 D7(#9) A7(#5)

O.S. AL COCA

□ COCA

G7 F9 A7(#5) Cm7 Am9 D7(#9)

## VII. CHURCH SONG

This piece is a slow six gospel-flavored tune which needs to be played with equal amounts of swing and a lyrical approach. The melody needs to be connected in a legato fashion. Vibrato is appropriate here. A slow, funky tune like this is a nice addition to any program. It is somewhat tricky to find the groove at this slow tempo.

The solo starts at {C}. You will notice I leave lots of space. This allows the music to settle and the rhythm section to ease into a nice groove. The second eight bars of {C} get a little more busy, but I always leave a pause between phrases to let the music breathe. You will hear a lot of blues words in this piece. The inspiration for the solo section comes from listening to blues guitarists. Letter {F} breaks into a triplet section. This does an interesting thing to the groove and lifts the music up.

The tricky part of playing this piece will be getting the quarter notes, eighth notes, eighth note triplets, and 16th notes to swing at their respective tempos.

This is down-home blues, down and dirty.

# VII. CHURCH SONG

## 8b INSTRUMENTS

SLOW GOSPEL FUNK ♩ = 90  
THREE CLICKS IN FRONT

Musical score for 8b instruments, featuring ten staves of notation with various chords and melodic lines. The score includes a key signature of one sharp (F#) and a tempo of 90 bpm. The notation includes treble clefs, stems, and various chord symbols such as E7, A7, C#7, F#7, B7, and G#7. There are also melodic lines with accents and triplets. Section markers A, B, and C are present.

**Staff 1:** Treble clef, key signature of one sharp. Chords: E7, B7, C#7, C#7/B. Melody: quarter notes with accents.

**Staff 2:** Treble clef. Chords: A7, A7/cin, E7/B, C#7(#9), F#7, B7(#9), E7, C#7(#9). Melody: quarter notes with accents.

**Staff 3:** Treble clef. Chords: C7, B11, E7, F#7, B7, Bb7, E7. Melody: quarter notes with accents.

**Staff 4:** Treble clef. Chords: A7, D7, E7, C#7(#9), F#7, B7(#9). Melody: quarter notes with accents.

**Staff 5:** Treble clef. Chords: E7, A7, E7, D/E, A7, E/G#7, F#7, G#7(#9). Melody: quarter notes with accents.

**Staff 6:** Treble clef. Chords: C#7, C#7/B, A7, F#7, B7, E7, C#7(#9). Melody: quarter notes with accents.

**Staff 7:** Treble clef. Chords: F#7, B7(#9), E7, A7, E7, B7(#9). Melody: quarter notes with accents.

**Staff 8:** Treble clef. Chords: E7, B7(#9), C#7, C#7/B, A7, B7/cin. Melody: quarter notes with accents.

E7/8 C#7(#9) F#m7 B7 G#m7 C#7(#9)

C7 Bb E7 F#m7 B7(#9)

Bm7 E7 A7 D7 E7 C#7(#9)

F#m9 B7 E7 A7 E7 D/E

A#9 E/G# F#m7 G#7(#9) C#m7 C#m7/8

A7 Bb E9 C#7(#9) F#9 B7

E7 A7 E7 B7(#9) E7

B7(#9) C#m7 C#m7/8 A7 A7dim

E7/8 C#7(#9) F#m7 B7

Chords: G#m7, C#7, C7, Bb, Bb

Chords: E7, F#m7, B7

Chords: Bm7, E7(#9), A7, D7

Chords: E7, C#7(#9), F#7(#9), B7(#9)

Chords: E7, A7, E7, D/E

Section G: Chords: A7, E/G#, F#m9, G#7(#9), C#m7, C#m7/B

Chords: A7, F#m7, B7, E7, C#7(#9), F#7, B7(#9)

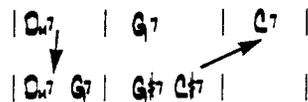
Chords: E7, D7, C#7(#9), C#7(#9), F#m7, E/G#

Chords: A7, F#7(#9), B7(#9), E7, A7, A7/C#m, Bb, E7(#9)

## VIII. BE-BOP SPECIAL

This piece starts with a be-bop type line (there's always 1 be-bopper in the audience) and launches into a solo which favors blues-oriented melodies in a swing context.

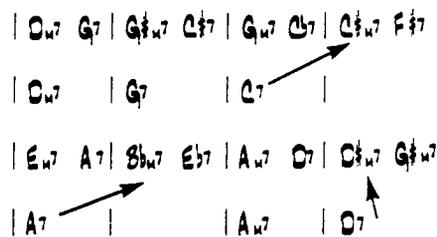
The solo starts at {D} and is in the typical swing idiom.  
Letter {E} bars one & two utilize a tritone substitution.



Again, the pianist need not play the tritone chords. If he or she plays the G7 the notes in the A<sub>b</sub>-7 D<sub>b</sub>7 run wind up being the  $\flat 9$ ,  $\sharp 9$ , and  $\sharp 11$  of G7.

There is another tritone substitution in the bar before {F}. (|A-7|D7|A-7|E<sub>b</sub>-7 A<sub>b</sub>7).

Letter {G} (second chorus of solo) starts out with a string of G's that are accented in a syncopated way. They return in the ninth bar. This idea of repeating the same note can really swing and make for an interesting diversion from the more scalar and arpeggiated melodies in a solo. Letter {H} is a sequence of tri-tone substitutions.



This is a nice way to color an otherwise simple harmonic progression. And the beauty of it is the piano doesn't have to play the tri-tone changes, although a good pianist and bassist would probably catch the change in harmony and respond accordingly.

This piece was inspired by players like Sonny Stitt, Gene Ammons, and Grant Green, who always swung so hard in this style.

## 8b INSTRUMENTS

## VIII. BE-BOP SPECIAL

Musical score for 8b Instruments, titled "VIII. BE-BOP SPECIAL". The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The staves are labeled with letters A through C in boxes.

**Staff A:** Chords: G7, F#m7, B7, E7, Dm7, G7.

**Staff B:** Chords: C7, Bm7, E7, A7, D7.

**Staff C:** Chords: G7, F#m7, B7, E7, Dm7, G7.

**Staff D:** Chords: C7, C#dim, G7/D, E7(#9), A7, D7, G7.

**Staff E:** Chords: Dm7, G7(#9), C7, G#m, C7.

**Staff F:** Chords: A#9, E7(#9), A#9, Am7, D7(#9).

**Staff G:** Chords: G7, F#m7, B7, Em9, Ebm9, Dm7, G7.

C7 C#dim G7/O E7 Am7 D7 G7 D7(#5)

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords: C7, C#dim, G7/O, E7, Am7, D7, G7, D7(#5). Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

G7 F#m7(b6) B7(#5) Em7 Dm7 G7

Musical staff 2: Treble clef. Chords: G7, F#m7(b6), B7(#5), Em7, Dm7, G7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

C7 Bm7 E7(b9) A7 Am7 D7

Musical staff 3: Treble clef. Chords: C7, Bm7, E7(b9), A7, Am7, D7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

G7 F#m7(b6) B7(#5) Em7 E9m7 Dm7 G7

Musical staff 4: Treble clef. Chords: G7, F#m7(b6), B7(#5), Em7, E9m7, Dm7, G7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

C7 Bm7 E7 Am7 D7 G7

Musical staff 5: Treble clef. Chords: C7, Bm7, E7, Am7, D7, G7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

Dm7 G7 G#7 C#7 C7 G#11 C7

Musical staff 6: Treble clef. Chords: Dm7, G7, G#7, C#7, C7, G#11, C7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

A7 E7(#9) A7 Am7 E9m7 Ab7

Musical staff 7: Treble clef. Chords: A7, E7(#9), A7, Am7, E9m7, Ab7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

G7 B7(#5) Em7 Dm7 G7

Musical staff 8: Treble clef. Chords: G7, B7(#5), Em7, Dm7, G7. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

C7 C#dim G7/O E7(#9) A7 C7 G7 D#11

Musical staff 9: Treble clef. Chords: C7, C#dim, G7/O, E7(#9), A7, C7, G7, D#11. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

**G** G7 F#m7 B7 Em7 Dm7 G7

C7 C#m7 Bm7 E7 A7 Am7 D7

G7 B7(9) Em7 Dm7 G7

C7 C#dim B7 E7(9) Am7 D7 G7

**H** Dm7 G7 G#m7 C7 Gm7 C7 C#m7 F#7

Em7 A7 Bbm7 Eb7 Am7 D7 C#m7 G#m7

**I** G7 F#m7 B7 Em7 Dm7 G7

C#m7 E7 Bm7(b9) E7 Am7 D7 E7 G7sus

## IX. RELAXED

This etude was inspired by a form of groove playing which was popular in New York City in the late 70's. A band called "Stuff" played tunes with this slow, easy groove. Players like Steve Gadd, Richard Tee, and Cornell Dupree were "throwing down" this kind of groove.

There's not a whole lot in the way of inflection to making this piece work. Just let the notes come out nice-and-easy with a nice round tone. The solo begins at letter {C}. As in the previous funk pieces, I tend to leave space between phrases. This makes it funkier somehow.

This etude is a nice exercise in restraint. You don't need to play a whole lot of flashy stuff all the time. Sometimes subtlety speaks louder than flash. Relax and groove!

## IX. RELAXED

B $\flat$  INSTRUMENTS

$\text{♩} = 54$

**A** F C/E D $\flat$  F/C B $\flat$ M $\flat$ A $\flat$ 7 F $\sharp$ /A G $\flat$ M7 F/C C7

F A7( $\sharp$ 9) D $\flat$ M7 F/C G $\flat$ M7/B $\flat$  C $\sharp$  F C $\sharp$  F C/E D $\flat$  F/C B $\flat$ M $\flat$ A $\flat$ 7 F $\sharp$ /A G $\flat$ M7 F/C C7

F A7( $\sharp$ 5) D $\flat$  F/C G $\flat$ M7/B $\flat$  C $\sharp$  F B7( $\sharp$ 11) **B** B $\flat$ M $\flat$ A $\flat$ 7 C/B $\flat$  A $\flat$ M7 D $\flat$ M7 G $\flat$ M7 C $\sharp$  F $\sharp$ M $\flat$ A $\flat$ 7 B7( $\sharp$ 11)

G $\flat$ M7 C7 A $\flat$ M7 D $\flat$ M7 G $\flat$ M7 C $\sharp$ 7( $\sharp$ 11) C $\sharp$  C7 B $\flat$ M $\flat$ A $\flat$ 7 E $\flat$  D $\flat$  C $\sharp$ M7 F $\sharp$ M7 G $\flat$ M7 C7 A/C $\sharp$  D $\flat$ M7

B $\flat$ M $\flat$ A $\flat$ 7 F/A G $\flat$ M7 C7 D $\flat$ M7 A $\flat$ M7 G $\flat$ M $\flat$ 9 C $\sharp$  F C $\sharp$  **C** SOLO F C/E D $\flat$ M7 G $\flat$ M $\flat$ 9 C $\sharp$  C7

F F/E D $\flat$  F/C G $\flat$ M7 C7 F C $\sharp$  F A7( $\sharp$ 5) D $\flat$ M7 A $\flat$ M7

G $\flat$ M7 F/C C A7( $\sharp$ 9) D $\flat$ M7 A $\flat$ M7 G $\flat$ M7 C $\sharp$  F B7( $\sharp$ 11)

**D**  $BbMaj7$   $A7(\#9)$   $Dm7$   $Gm7$   $C\#$   $FmM7$   $B7(\#11)$

$Gm7$   $C7$   $Am7$   $D7(\#9)$   $Gm7$   $C\#7(\#11)$   $C\#$   $C7$   $BbM7$   $Eb\#$   $Cm7$   $Fm7$

$Gm7$   $C7$   $A/C\#$   $Dm7$   $Gm7$   $A/C\#$   $Dm7$   $Dm7/C$   $BbMaj7$   $C7$   $F$   $C\#$

**E**  $F$   $C/E$   $Dm7sus$   $G\#7$   $Gm9$   $C\#$   $C7$   $F$   $A7(\#9)$   $Dm7$   $F/C$

$BbMaj7$   $C\#$   $F$   $C\#$   $A7(\#9)$   $Dm7$   $Gm9$   $C\#$   $C7$

$F$   $A7(\#9)$   $Dm7$   $F/C$   $Gm7$   $C7$   $FmM9$   $B7(\#11)$  **F**  $BbMaj7$   $C/bb$   $Am7$   $Dm7$

$Gm9$   $C\#$   $FmM7$   $B7(\#11)$   $Gm9$   $C7$   $Am7$   $Dm7$   $Gm9$   $C\#7(\#11)$   $C\#$   $C7(b9)$

$F$   $C/E$   $Dm7$   $F/C$   $BbMaj7$   $F/A$   $Gm7$   $F/C$   $C$   $F$   $A7(\#9)$   $Dm7$   $F/C$

$BbMaj7$   $C\#$   $F$   $Eb9$   $Dm7$   $C\#Maj7(\#5)$   $F/C$   $B7(\#11)$   $BbMaj9$   $C\#$   $F\#Maj7(\#11)$

## X. BLUES FOR DAYS

This piece is a blues shuffle inspired by the great organ trios. On this one, groove is everything. The dotted 8th - 16th feel is used on most eighth note lines (  ).

The head is fairly typical of this style blues. The first four notes comprise a motif which repeats every other bar with variation. One thing that spruces up the head is the 11th & 12th bar figure. This rhythm gets the solo instrument and rhythm section together and gives the tune a sense of arrangement.

The solo starts at letter {B}. I take a few notes from the theme and put them in the first few phrases. This ties the “blowing” to the head nicely. As in the other solos in this book, this one starts out with space in between the phrases. The first two choruses (B&C) are setting up the groove and letting the soloist hook-up with the rhythm section.

Letter {D} uses a motif which re-occurs every other bar (1, 3, 5, 7). This technique will give the solo a sense of purpose and forward momentum. It also is a nice contrast to the next chorus, which goes into be-bop world momentarily. Remember - the idea is to have your solo evolve, grow, and take the listener on a journey, so-to-speak. Each progressive chorus should build and change from the previous one.

Letter {G} utilizes a descending II-V progression which adds some variety to the blues harmony. The piano player need not play those changes, although a pianist who is listening will undoubtedly respond if he hears where you are going. Letter {H} has another common variation on the blues progression.

Letter {I} uses fourth intervals in a variety of ways. These melodies can be played over the regular chord changes, although it would sound better if the pianist responded with fourth interval chords or some kind of altered dominant chords. The ambiguous quality of these kind of melodies creates a feeling of tension which is released nicely in the next chorus (letter {J}).

Letter {J} goes in a completely different direction. This chorus is quite melodic and open sounding. The last four bars of {J} uses two notes (D & F) to form a motif which creates a sense of suspension. The suspended feeling busts loose into a series of 16th note runs in the jazz-blues tradition. Be sure to maintain the quarter note groove even though the line doubles up.

Letter {L} returns to the original feel and eases us back to the head.

# X. BLUES FOR DAYS

8b INSTRUMENTS

SHUFFLE-SWING ♩ = 180

Q<sup>15</sup> Q<sup>11</sup>

**A** Q7 C7 Q7 Dm7 Q7(#9)

C7 F7 Q7 C7 B7(#9) E7(#9)

A7 Eb7 D11 D7(#9) Q7 E7(#9) Eb7 D7(#9)

**B** Q7 C7 Q7 Dm7 Q7

C7 Q7 C7 B7(#9) E7(#9)

A7(b9) D11 B7(#9) E7 A7 D7

[C] G7 C7 G7 G7(#9)  
 C7 C7#dim D7 C7 B7 E7  
 A7 D7(#9) Bm7 E7 Am7 D7  
 [D] G7 C#7(#11) C7 F7 G7 Dm7 G7(#9)  
 C7 G7 C7 G7 C7 B7(#9) E7(#9)  
 Am7 Eb7 D#7 D7(#9) G7 E7 A7 D7  
 [E] G7 G7(#5) C7 G7 Dm7 G7(b9)  
 C7 G7(#9) C7 F7 G7 C7 B7 E7(b9)  
 A7 A7(#9) Am7 D7(#5) B7(#9) E7(#9) Am7 D7

**F**

G11 G7(#5) C7 F7 G7 Dm7 G7(#9)

C7 G7 C7 F9 G7 F#7 F7 E7(#9)

A15(#11) A15(#5) Am7 D7(#11) B7(#9) E7(#9) Am7 C7(#5)

**G**

Dm7 G7 Cm7 F7 Bbm7 Eb7 G#7 C#7

C7 G7 C7 C#dim G7 C7 B7(#5) E7(#9)

A7(#9) Am7 D7 B7(#9) E7(b9) Am7 D7(#5)

**H**

G7 F#m7(b5) B7(#9) Em7 Ebm7 Dm7 G7

C7 Cm7 F7 Gadd/B E7(#11)

A15 Am7 D7(#9) B7(#9) E7(#9) A7(#5) D7(#9)

①

G7ALT

DU7 G7

C7ALT

G7

F7 E7(#9)

DPED

②

G#

C7

C#DIM

DU7sus

G7(#5)

C7

C#7

F7

G7

C7

B7(#5)

E7(#9)

A7(#5)

D7(#9)

DPED

③

G7

C7

G7

DU7

G7(#9)

C7

C#7

F7

PELTY

G7 AM7 Bb7(b5) E7 Eb7 A7

AM7 D7 B7(#5) E7(#9) AM7 D7 G7

**L** G7 C7 G7 Dm7 G7

C7 F7 G7 C7 B7 E7(#9)

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

**M** G7 C7 G7 Dm7 G7(#5)

C7 F7 G7 C7 B7(#5) E7(#9)

Am7 Eb7 D11 D7(#9) B7(#5) E7(#9) Eb9 D7(#9)

**N** C Eb7 B7(#9) E7(#9) Am7 D7 F7 G13(#11)

## XI. SEE FOREVER

This piece focuses on playing off of one chord vamps (as in D7 forever). The head of the tune starts with an eight bar phrase based on a pentatonic scale corresponding to D7 #9. In the fifth bar, a G triad is introduced momentarily. Letter {B}, or the B section of the tune goes to G7. Then a quick turn around (II-V) gets us back to D7.

The solo starts at letter {C}. Most of {C} is in the D dorian or mixolydian sound. I emphasize the same pentatonic scale found in the theme. (D, F, G, A, C). Letter {D} uses melodies which add the  $b6$ ,  $b9$ ,  $b5$ , and major and minor 3rd. This approach adds dissonance and tension to the solo. In the third bar of {D}, I break into a C pentatonic scale, which adds even a bit more tension and color to the improvisation. Letter {D}, utilizes my favorite diminished pattern (discussed in etude #3). Letter {E} (first bar) incorporates two triads (G and F) to give the line a "sus" sound.

Letter {F} emphasizes the note  $Bb$ , which is the #5 of D. For seven bars all the melodic material revolve around this  $Bb$ . This technique creates excitement in the way of tension. As a soloist you can take the music to this place which will sound like an intentional part of the arrangement. If the pianist is on top of things, he will play a  $D7\#5$  to support your line.

Letter {G} breaks into a more funky rhythmical approach in the D7 blues zone - a nice release from the tension and suspense created in the previous section. The fourth bar of {G} uses an  $Bb$  pentatonic scale and momentarily sounds pretty "outside the tonality".

Letter {H} super-imposes a Coltrane-type progression over the more static G7 tonality. This is the basis for many of the contemporary improvisers when going "outside the changes". In this case, the super-imposition looks like this:

Coltrane progression	G7	$Bb7$	$Eb7$	$F\#7$	B7	D7	G7	C7	$Eb7$	$Ab7$
	G7	G7	G7	G7						

Letter {I} goes back into blues-funk world and closes on an uplifting, optimistic note. Looking back, you can see that a little story unfolded in this piece, alternating light & dark, open and closed, and ambiguous and direct.

$C7$   $Eb7$   $Ab7$   $B7$   $F7$   $G7$   $C7$   
 $C7$   $C7$   $C7$   $C7$

# XI. SEE FOREVER

## 8b INSTRUMENTS

**A** SHUFFLE-FUNK ♩ = 80  
(SWING 16THS) 4 BEATS IN FRONT

The musical score consists of eight staves of music in a 4/4 shuffle-funk style. The key signature has two sharps (F# and C#). The tempo is 80 beats per minute. The score includes the following elements:

- Staff 1:** Starts with a **D7(#9)** chord. The melody features a prominent eighth-note shuffle pattern.
- Staff 2:** Chord changes to **A7(#5)** and **D7(#9)**.
- Staff 3:** Chord changes to **G7** (circled in a box).
- Staff 4:** Chord changes to **D7(#9)**, **G7**, **E7(#9)**, and **A7(#5)**.
- Staff 5:** Chord changes to **D7(#9)**, **D7**, and **B7(#9)** (circled in a box).
- Staff 6:** Chord changes to **Bb7(#11)**, **A7(#9)**, **D7**, and **D7(#9)** (circled in a box) with a **(Solo)** instruction.
- Staff 7:** A staff with a melodic line, mostly consisting of quarter and eighth notes.
- Staff 8:** Chord changes to **E7(#9)**, **A7(#5)**, **D7(#9)**, and **A7(#5)**.

□ 07(#9)

A7(#5) □ 07(#9)

□ E G7

G#11 G7ALT G7

E7(#9) A7(#9) □ F 07(#9)

A7(#9) 07(#9)

A7 07 □ 07(#9)

A7(#5)

07(#9)

Handwritten musical notation on a single staff. The key signature has two sharps (F# and C#). The notation includes a 5-measure rest, followed by a melodic line. Chord markings above the staff include  $D7(\#9)$ ,  $(H) G7ALT$ , and  $E7(\#9)$ .

Handwritten musical notation on a single staff. The notation includes a melodic line with various rhythmic values. Chord markings above the staff include  $D7(\#9) G7ALT$ ,  $E7(\#9)$ , and  $A7$ .

Handwritten musical notation on a single staff. The notation includes a melodic line. A circled number '1' is written at the beginning. A chord marking  $D7(\#9)$  is present above the staff.

Handwritten musical notation on a single staff. The notation includes a melodic line with some notes marked with accents. Chord markings above the staff include  $E7(\#9)$ ,  $A7(\#9)$ , and  $D7(\#9)$ .

Handwritten musical notation on a single staff. The notation includes a melodic line. Chord markings above the staff include  $E7(\#9)$ ,  $A7(\#9)$ ,  $D7(\#9) B7(\#9)$ ,  $E7(\#9)$ ,  $A7(\#9)$ ,  $A7(\#9)$ , and  $D7(\#9)$ .

## XII. LYRICAL

The key to making this fairly diatonic and simple piece work will be to interject dynamics, forward momentum, and style by way of tempering the melody with grace notes, a variety of attacks, and whatever embellishments you see fit to use. Try not to over-do the embellishments though. There's nothing worse than a sax player with hudladuh-itis (when a melody is played with lots of



Whenever you play the three half notes in a row in the melody be sure to connect the notes (legato) and build slightly in intensity and volume. This will give the melody a sense of motion and style.

The form of the tune is AABA. Letter {B}, or the bridge, continues the idea of the repeated note. The last A after the bridge is slightly changed and elongated.

The solo is on a new set of changes, which sets it apart from the head of the tune. This is a short solo, almost in a pop style. Short and sweet and to the point.

The solo seques to the bridge and one last A section. The piece closes out with a short vamp which alternates between a sus chord and minor chord. This tune will give you the opportunity to practice playing a simple melody with conviction and style.

## XII. LYRICAL

### B♭ INSTRUMENTS

**A** SLOW-ROCK BALLAD ♩ = 72

A2/C# Dm9 Bm9 C#7(#9) F#m Em9 A7 Dm7 F#7(#9)

Bm9 Am9 Gmaj9 B7(#5) Em9 Cmaj7 Bm7 E11 E13(b9)

**A1** G11 F#m9 Fmaj9 E11 G11 F#m9 Fmaj9 F#7(#9)

Bm9 C7 Fmaj9 Bbmaj9 Bm9 E11 A11 G11

**B** Cmaj7 G/B Am9 Am9/G Fmaj9 C#7/E Dm7 G11

B♭13 AM9 Gm9 C13(b9) Fm9 Dm9 Bm9 E11

ⓐ Aadd2/C# Dm9 Bm9 C#7(#9) F#m9 E7 A7 Dm7 G13(#11)

F#m9 C13 Bm7 E11 E7 C#m7sus F#7(#9)

Bm9 A2/C# Dm9 E11 G11

ⓑ SOLO F#m7 Dm7 Bm9

Gm7(b5) F#m9 Dm7

Bm9 E11 ⓓ F#m9

Dm7 Bm9 Gm7(b5)

F#m9 Dm7 Bm9

E11 G11 ⓔ Cm7 G/B Am9 Am9/G Fm9 C2/E

Handwritten musical score consisting of six staves of music. The notation includes notes, rests, and various chord symbols. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Chord symbols and annotations across the staves:

- Staff 1: Dm9, G11, Bb13(#11), Am9, Gm9, C13(b9), Fmaj9, Dm9
- Staff 2: Bm9, E11, Aadd2/C#, Dm9, Bm9, C#7(#9), F#m9, Em7, A7
- Staff 3: Dmaj9, G13(#11), Amaj9/E, C13, Bm9, E11, C#m9sus, C13(#11)
- Staff 4: Bm9, A2/C#, Bm7, E11, E13(b9), G11, F#m9
- Staff 5: G11, F#m9, G11
- Staff 6: F#m9, Bm7, E11, E13(b9), G11

## XIII. WEIRDO-FUNK

This etude is a dissonant and angular piece to be played as a duet with the drums. The rhythms are typical to R&B or Funk music. However, the melodies are in the style of classical contemporary music by way of large intervals and a fairly dissonant harmonic scheme. Pay particular attention to the dynamics, as this will be crucial in making the piece work.

You will notice the use of many major 7th intervals throughout this etude. I like this sound for the open and mysterious quality which the major 7th creates.

There is more work to be done with combining styles of music. Someone who is adventurous might try writing a piece in this melodic style over a Latin or Brazilian groove. Mixing and matching in an unusual way has always been the basis for innovation in music.

## XIII. WEIRDO FUNK

### B $\flat$ INSTRUMENTS

12 TONE FUNK  
SOLO VOICE & DRUMS  
 $\text{♩} = 92$

The musical score is written for B $\flat$  instruments in 4/4 time. It features a 12-tone scale and a funk rhythm. The key signature has two sharps (F# and C#). The music is divided into four sections labeled A, B, C, and D. Section A is the first staff, B is the second, C is the third, and D is the fourth. The fifth staff continues the piece without a label. The music is characterized by large intervals and a dissonant harmonic scheme, typical of R&B or Funk music.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a circled letter 'E' above the staff. The music consists of a series of eighth and sixteenth notes with various accidentals.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'F' above the staff. The music features a mix of eighth and sixteenth notes, with a 'mf' dynamic marking.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'G' above the staff. The music includes eighth and sixteenth notes with 'mf' and 'f' dynamic markings.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'H' above the staff. The music features eighth and sixteenth notes with 'mf' and 'f' dynamic markings.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'I' above the staff. The music consists of eighth and sixteenth notes with 'mf' and 'f' dynamic markings.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'J' above the staff. The music features eighth and sixteenth notes with 'mf' and 'cresc.' dynamic markings.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'K' above the staff. The music includes eighth and sixteenth notes with 'mf' and 'cresc.' dynamic markings.

Musical staff with treble clef, key signature of two sharps, and a circled letter 'L' above the staff. The music features eighth and sixteenth notes with 'mf' and 'cresc.' dynamic markings.

## XIV. RHYTHM CHECK

I was wrong! There are always two be-boppers in the crowd, not one. Thus, there must be two be-bop etudes in this book. I used rhythm changes as the vehicle for this particular line and ensuing improvisation. The focus, however, is to play this etude in as funky and bluesy a style as is possible.

The solo starts at {D}. As usual, this first 8 bars has a lot of space and serves as an introductory section of the solo.

Letter {E} is the bridge changes and has a motif which occurs in bar 1 and 5. This adds focus to these 8 bars.

Letter {C} utilizes a series of triads which make for a colorful approach to the A section changes. The triads in bars 1, 3, and 5 contain the  $\flat 9$  of the dominant 7th chords and have a nice, rich texture to them.

Letter {H} uses the Coltrane changes. However, I purposely left the traditional chord changes for the piano & bass to play to demonstrate how a nice dissonance is created by implementing the alternate changes as an arc over the original changes. E.g.

Trane	C7	E $\flat$ 7	A $\flat$ 7	B7	E7	G7	D7	G7
	C7	A7	D7	G7	E7	A7	D7	G7

Letter {I} demonstrates how one note can be used to generate excitement, create variety, and make the groove funky.

Letter {J} uses a series of tritone substitutions and adds some nice color to the bridge of rhythm changes.

Remember - whether you are playing jazz, blues, inside, outside, upside-down, or inside-out, its got to swing and be funky!

# XIV. RHYTHM CHECK

## Bb INSTRUMENTS

MEDIUM SWING  $\text{♩} = 80$

**A**  $C7$   $A7$   $D7$   $G7$   $E\flat7$   $A7(\sharp5)$   $D\flat7$   $G7$

$G\flat7$   $C7(\sharp5)$   $F7$   $F\sharp7(\text{dim})$   $E7(\sharp9)$   $A7(\sharp5)$   $D\flat7$   $G\flat7(\flat9)$

$C7$   $A7(\sharp5)$   $D\flat7$   $G7$   $E7(\sharp9)$   $A7(\sharp5)$   $D\flat7$   $G7$

$G\flat7$   $C7(\sharp5)$   $F7$   $B\flat7$   $G\flat7$   $G7(\flat9)$   $C7$

**B**  $B\flat7$   $E7(\sharp9, \flat11, \flat5)$   $A7$   $A7(\sharp5)$

$D\flat7(\sharp11)$   $D7$   $D\flat9$   $G\sharp7$   $C\sharp7$

**C**  $C7$   $A7(\sharp5)$   $D\flat7$   $D\flat7(\text{dim})$   $E\flat7$   $A7(\sharp5)$   $D\flat7$   $G\sharp7$

$G\flat7$   $C7(\sharp9)$   $F\sharp7$   $F\sharp7(\text{dim})$   $G\flat7$   $C7$   $G7(\sharp5)$

SOLO

1] C7 A7 DM7 G7 EM7 A7 DM7 G7

1] D7 C7(#5) F7 F#dim G7 A7(b9) DM7 G7(#5)

1] C7 A7(#9) DM7 G7(b9) EM7 A7 DM7 G7

1] C7(#9) F7 F#dim G7sus G7(b9) C7

1] E7 EM7 A7(#9)

1] D7 DM7 G7 G#m7 C#7

1] A7 DM7 G7 EM7 A7(#5) DM7 G7

1] A7 C7(#5) F7 Bb7 DM7 G7 C7 G7(#9)

1] C7 A7(b9) DM7 G7 EM7 A7(b9) DM7 G#7

G<sup>M</sup>7 C<sup>7</sup>(b<sup>9</sup>) F<sup>7</sup> F<sup>#</sup>dim G<sup>7</sup> A<sup>7</sup> D<sup>M</sup>7 G<sup>7</sup>(b<sup>9</sup>)

(H) C<sup>7</sup> A<sup>7</sup>(#<sup>5</sup>) D<sup>7</sup>(#<sup>9</sup>) G<sup>7</sup>(#<sup>5</sup>) E<sup>7</sup>(#<sup>9</sup>) A<sup>7</sup>(#<sup>5</sup>)

D<sup>M</sup>7 G<sup>7</sup> (I) G<sup>M</sup>7 C<sup>7</sup>(#<sup>5</sup>) F<sup>7</sup> F<sup>#</sup>dim G<sup>7</sup> G<sup>13</sup>(b<sup>9</sup>)

C<sup>7</sup> (J) B<sup>M</sup>7 E<sup>7</sup> F<sup>M</sup>7 B<sup>7</sup> E<sup>M</sup>7 A<sup>7</sup>

B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>7 D<sup>7</sup> D<sup>#</sup>M<sup>7</sup> G<sup>#</sup>7 D<sup>M</sup>7 G<sup>7</sup>

G<sup>#</sup>7 C<sup>#</sup>7 (K) C<sup>7</sup> A<sup>7</sup>(#<sup>9</sup>) D<sup>13</sup>(#<sup>11</sup>) G<sup>7</sup> E<sup>7</sup>(#<sup>9</sup>) A<sup>7</sup>(b<sup>9</sup>)

D<sup>M</sup>7 G<sup>7</sup>(b<sup>9</sup>) G<sup>M</sup>7 C<sup>7</sup>(#<sup>9</sup>) F<sup>7</sup> B<sup>7</sup> G<sup>11</sup> G<sup>13</sup>(b<sup>9</sup>)

(L) C<sup>7</sup> A<sup>7</sup>(#<sup>5</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(#<sup>9</sup>) G<sup>7</sup>(#<sup>9</sup>) B<sup>11</sup>



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