

14 JAZZ & 14 FUNK Etudes

By BOB MINTZER

TABLE OF CONTENTS

Introduction	2
1. Start With The Blues	3
2. A Scale For All Occasions	8
3. A Funky State.....	10
4. Fourthright	13
5. Over The Bar Line	16
6. All The Things You Could Play	18
7. Slowly	21
8. Syncopated Accents	22
9. Rhythm Changes - What's The Word?.....	24
10. Abstract	28
11. Five-Four	30
12. Make It Funky Again	32
13. Swingin' - No Changes	34
14. Fast!.....	38

Bob Mintzer - Tenor Sax
 Phil Markowitz - Piano and Synthesizer
 John Riley - Drums
 James Genus - Acoustic and Electric Bass

Engineered by - Jim Clouse
 Recorded at Park West Studio, Brooklyn, New York

Special thanks to Jack Bullock, Aaron Stang, and Tod Edmondson at Warner Bros. Publications Inc.
 Thanks to Jim Clouse for his expertise and speed in the studio.
 Thanks to the Musicians, who did a great job.



alfred.com

All etudes composed and arranged by Bob Mintzer
 Copyright © 1995 Mintzer Music Co. (ASCAP)
 Exclusive World-Wide Distribution by Alfred Music
 All rights reserved. Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7692-2998-0 (Book & Online Audio)
 ISBN-13: 978-0-7692-2998-0 (Book & Online Audio)



Stream or download the audio content for this book.
 To access, visit: alfred.com/redeem
 Enter the following code:

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

C 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 key signature of one flat (Bb) and a common time signature. The melody is primarily in the treble clef. The score includes several systems of music, each with a treble clef staff and a bass clef staff. Chords are indicated above the notes. The first system starts with $F7_{sus}(\frac{Eb}{F})$ and ends with $Bb7_{sus}(\frac{Ab}{Bb})$. The second system starts with $F7_{sus}$ and ends with $C7_{sus}(\frac{Bb}{C})$. The third system includes a section marked "(AFTER REPEAT) alter To Coda" with a double bar line and a repeat sign, leading to $Bb7$, $C7(\#9)$, and $F7_{sus}$. Section A (marked with a box 'A') starts with $F7$, $Bb7$, $Bdim7$, $F7$, $Cm7$, and $F7(\#5)$. Section B (marked with a box 'B') starts with $F7$, $Bb7$, $Bdim7$, F/C , $F\#m7$, and $B7$. The score concludes with a final system of chords: $Bb7$, $Bbm7$, $Eb7$, $Am7$, $D7$, $Gm7$, $C7(\#9)$, $Gm7$, $C7(\#5)$, $Gm7$, $C7(b9)$, $F7$, $D7$, $Gm7$, and $C7$.