

# 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!

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

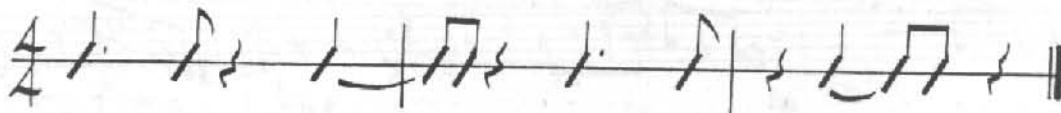
1. The head (first 12 bars) uses a broken chord that I use frequently in writing and playing which is very colorful because it includes the sus4 and 9th of the scale. A chord instrument will play C/D or D7sus with this, although the implied harmony is so strong that you don't really need the chord played 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 Am7, D7, I went up a tritone to D#m7 G#7. It is not necessary for the piano player to play D#m7 G#7. If he plays D7 or Am7 D7, 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 an A 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

## E♭ INSTRUMENTS

Swing  $\text{♩} = 100$

Four clicks in front (each click =  $\text{♩}$ )

$D^7_{\text{sus}}(\frac{E}{D})$   $G^7_{\text{sus}}(\frac{F}{G})$   
 $D^7_{\text{sus}}$   $A^7_{\text{sus}}(\frac{G}{A})$   
 (AFTER REPEAT) To Coda  $G^7$   $A^7(\#9)$   $D^7_{\text{sus}}$

**A**  $D^7$   $G^7$   $G^{\#} \text{dim}^7$   $D^7$   $A_{\text{m}}^7$   $D^7(\#5)$

$G^7$   $G_{\text{m}}^7$   $C^7$   $F^{\#} \text{m}^7$   $B^7(\#9)$

$E^7$   $E_{\text{m}}^7$   $A^{\#} 13$   $F^{\#} \text{m}^7$   $B^7(\#5)$   $E_{\text{m}}^7$   $A^7(\#5)$

**B**  $D^7$   $G^7$   $G^{\#} \text{dim}^7$   $\frac{D^7}{A}$   $D^{\#} \text{m}^7$   $G^{\#} 7$

$G^7$   $G_{\text{m}}^7$   $C^7$   $F^{\#} \text{m}^7$   $B^7(\text{b}9)$

$E_{\text{m}}^7$   $A^7(\text{b}9)$   $D^7$   $B^7$   $E_{\text{m}}^7$   $A^7$   $A$

**C** *"Trane"*

Chords: D7, F7, Bb7, C#7, F#7, A7, D7, G7, Gm7, C7, F#m7, B7, Fm7, Bb7, Em7, F7, Bb7, C#7, F#7, B7, Em7, A7.

**D**

Chords: D7sus, G7sus, (Bbm7 Eb7), A7, D7, A7, F#m7, Fm7, Em7, A7, D7, A7, D7, A7(#5).

**E**

Chords: D7, A7(b9), D7, Ebm7, Ab7, G7, F7, Eb7, A7(#9), F#m7, Fm7, Em7, A7, A7(b9).  
decresc.



## II. A SCALE FOR ALL OCCASIONS

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



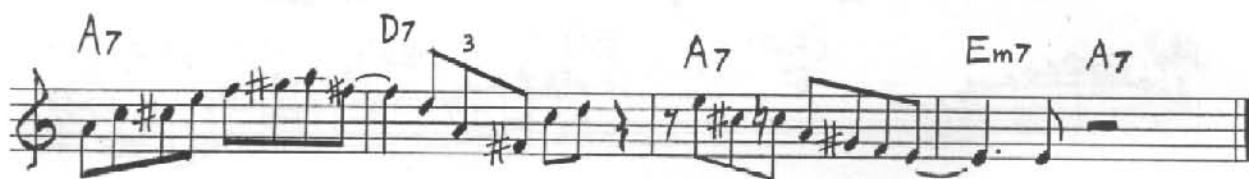
The scale can be used in a variety of situations due to it having the minor 3rd, major 3rd, sharp 5 and major 7th of the tonic. This works well with major 7th, sharp 5 or flat 5, and if you flat the 7th (B), you can use it to color dominant 7th chords.

The tonal center of the piece is G 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

### E♭ INSTRUMENTS

$\text{♩} = 72$

Four clicks in front (each click =  $\text{♩}$ ) (even eighths)



$\frac{B}{D}$   $G_{maj}7(\#5)$

**B**  $\frac{B}{D}$   $G_{maj}7(\#5)$

*mp* *mf*

$E7(b9)$   $A7$   $D$   $G$   $D_{maj}7(\#5)$

**C**  $G_{maj}7(\#5)$   $C_{maj}7(\#5)$

*mf*

$D$  pedal  $G$   $Cm^9$

$D$  pedal  $G$

**D**  $A_{maj}7(\#5)$

*p* *mf* *p* *mf* *p* *mf*

$B_{maj}7(\#5)$   $A_{maj}7(\#5)$

*mp* *f* *subito p* *mf*

$D\#$   $B$   $E_{maj}7(\#5)$   $A_{maj}7(\#5)$

*mp* *mf* *mp* *mf* *mf*

$G_{maj}7(\#5)$

*rit.*

improvise on the symmetrical scale





Handwritten musical score for saxophone, featuring complex chord progressions and melodic lines. The score is divided into sections B and C.

**Section B:** Includes chords such as E7(#5), A7(#5), F#7(#5), B7(#9), E7(#5) A7(#9), Eb13, D13, A7(#9), B7(#11) (#9), E7(#5), A7(#9), B7(#9), E7(#5), A7(#9), F#7(#9), B7(#9), E7, A7(#9), Dm9, and Am9.

**Section C:** Includes chords such as (Am9), Eb13, D13, Db7(#9), Gb7(#9), B7(#9), E7(#5) A7(#9), E7(#5), Am9, (Am9), Cmaj7, E7(#5), and A7(#9).

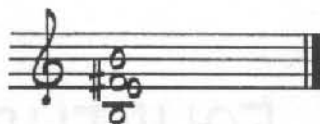
The notation includes various rhythmic values, accidentals, and dynamic markings like *mp*.

\* Bari. Sax w/low A can play 8vb

**Section D:** Includes chords such as (A7(#9)), B7(#9), E7(#5), A7(#9), F#7(#9) B7(#9), E7(#5) A7(#9), F#7(#9) B7(#9), E7(#5) A7(#9), F#7(#9), F13, E7(#9) A7(#9), Dm9, and A7(#9).

The notation includes various rhythmic values, accidentals, and dynamic markings like *mp*.

This piece is based on intervals of a fourth. The "head" (bars 1-8) is based on an B tonal center and a chord instrument might play Bm7(sus4) or perhaps an Bsus chord. Note that the Bm9sus chord considers the sus to be an added fourth, as in Bm9(4), and not a true suspension or replacement of the third.



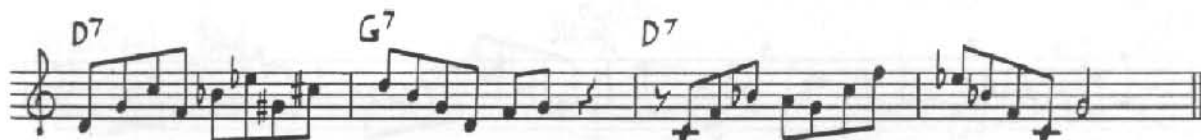
Here are a variety of ways to utilize intervals of a fourth in a "swing jazz" setting. The open sounding quality of fourths makes them useable in many different situations. One common device I used throughout this piece was to use three or four note groups of fourths a minor 3rd apart.



### THINGS TO LOOK FOR

1. Although the accompaniment at letter A<sup>1</sup> 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 A<sup>1</sup> over a concert B<sup>b</sup> 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

## E♭ INSTRUMENTS

Swing  $\text{♩} = 108$

Four clicks in front (each click =  $\text{♩}$ )

The musical score consists of ten staves of music, organized into sections A, A1, and B. The notation includes treble clefs, a key signature of one flat (B♭), and a 4/4 time signature. The music is written in a swing style with a tempo of 108 beats per minute. The score includes various chords and dynamics markings.

**Section A:** The first staff begins with a boxed 'A' and contains the following chords:  $Bm^9sus$ ,  $Cmaj^7$  over  $D$ , and  $Bm^9sus$ . The second staff continues with  $Bm^9sus$ ,  $Dm^9$ , and  $Bbm^9$ .

**Section A1:** The third staff begins with a boxed 'A1' and contains the following chords:  $Gm^9$ ,  $Ebm^9$ ,  $Cm^9$ ,  $C\#m^9$ , and  $Dm^9$ . The fourth staff contains  $Fm^9$  and  $G^7alt.$ .

**Section B:** The fifth staff begins with a boxed 'B' and contains the following chords:  $Ema^7(\#11)$ ,  $Cmaj^7(\#11)$ ,  $Gm^9sus$ , and  $F\#^7(\#9)$ . The sixth staff contains  $Cmaj^7(b9)$  over  $B$ ,  $G^{13}(\#11)$ , and  $F\#^7(\#9)$ . The seventh staff contains  $Bm^9sus$ . The eighth staff begins with the instruction 'Subito  $p$ '.

Handwritten musical score for guitar, featuring various chords and melodic lines. The score is divided into sections C and D.

**Section C:**

- Chords:  $F^{maj7}/G$ ,  $F\#7(\#9)$ ,  $Bm^9sus$ ,  $Dm^9sus$ ,  $Cm^9sus$ ,  $C\#7(bs)$ ,  $F\#7(\#9)(br)$ ,  $Bm^9sus$ ,  $C^{maj7}/D$ ,  $B^{maj7}/C\#$ ,  $F\#7(\#9)(\#5)$ .

**Section D:**

- Chords:  $(Bm^9sus)$ ,  $Bm^9sus/A$ ,  $Dsus/G$ ,  $Gm^9$ ,  $F\#7(\#9)$ ,  $Asus$ ,  $Bgs$ .

**Blowing Section:**

- Chords:  $Bm^7sus$ ,  $Dm^7sus$ ,  $Bm^7sus$ .
- Duration: 16 bars, 8 bars, 8 bars.
- Annotation: (3 TIMES BLOW!) \*

\* Try some of the 4<sup>th</sup> 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

## V. OVER THE BAR LINE

### E♭ INSTRUMENTS

♩ = 120 even eights  
Six clicks in front (each click = ♩)

Handwritten musical notation for the first system, consisting of two staves. The first staff has a melodic line with a slur over the first four measures and a  $Ebm^9 sus$  chord above the fifth measure. The second staff has a bass line with a slur over the first four measures and  $Ebm^9 / Ab$  and  $Db sus$  chords above the fifth and sixth measures respectively.

Section C, consisting of three staves. The first staff starts with a box containing  $F^2 / A$ . The second staff has a  $D\sharp maj 7(\sharp 5)$  chord above the first measure. The third staff has an  $F\sharp m 7(\sharp 5)$  chord above the first measure. The music features a rhythmic pattern of eighth notes with slurs.

Section D, consisting of two staves. The first staff has a  $Cm^9 sus$  chord above the first measure. The second staff has  $Bm 7(\sharp 5) / A$  above the first measure,  $Gmaj^9$  above the fourth measure, and  $C / F\sharp$  above the sixth measure. A note in the sixth measure is marked with a fermata and the text "(2 bars on tape)". The section ends with a  $rit.$  marking.

Section E, consisting of two staves. The first staff starts with a  $Bm^9 sus$  chord and includes  $G / A$ ,  $Dm^9 sus$ , and  $C\sharp m^9 sus$  chords. The second staff includes  $D\sharp m^9 sus$ ,  $D\sharp m^9 / C\sharp$ ,  $Bmaj 7(br)$ , and  $C\sharp / A$  chords. The section ends with a  $rit.$  marking.

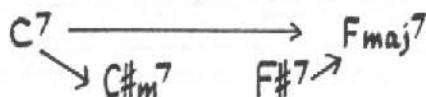
Section F, consisting of one staff. It begins with a  $Fm^9(\sharp 5)$  chord and a "Slightly slower" marking. The staff concludes with an  $Fm^9 sus$  chord and a  $rit.$  marking.

## I. ALL THE THINGS YOU COULD PLAY

This is 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-wholetone scale. This works well with dominant 7 +5 b9 #9 chords.





# VI. ALL THE THINGS YOU COULD PLAY

## E♭ INSTRUMENTS

d = 84

Four clicks in front (each click = d)

The musical score is written on a grand staff (treble and bass clefs) in 4/4 time. It consists of four systems, each with two staves of music. The notation includes various chords and rhythmic patterns. The chords are annotated with their names and symbols, such as  $A$ ,  $Dm^7$ ,  $Gm^7$ ,  $Gm(maj^7)$ ,  $C\#m^7$ ,  $F\#7$ ,  $Fmaj^7$ ,  $F^7(\#5)$ ,  $Bbmaj^9$ ,  $E^7(b9)(\#5)$ ,  $Amaj^7$ ,  $E^13$ ,  $Amaj^7$ ,  $Am^7$ ,  $Dm^9$ ,  $G^7(b9)$ ,  $Cmaj^7$ ,  $Fmaj^7$ ,  $F\#m^7$ ,  $B^7(\#9)(\#5)$ ,  $Emaj^9$ ,  $B^7(\#11)(\#9)(b9)$ ,  $Emaj^7$ ,  $B$ ,  $D\#m^7$ ,  $G\#$ ,  $(Am^7 D^7)$ ,  $G\#^7(\#9)$ ,  $C\#maj^7$ ,  $A^7(\#9)(b9)(\#5)$ ,  $Dm^9$ ,  $Gm^9$ ,  $C^7(\#9)$ ,  $Fmaj^7$ ,  $Bbmaj^7$ ,  $Bbm^7$ ,  $Eb^7$ ,  $Am^7$ ,  $(Abm^7 Db^7)$ ,  $Abdim^7$ ,  $Gm^7$ ,  $D^7(b9)$ ,  $Gm^7$ ,  $C^7$ ,  $Fmaj^7$ ,  $Eb/A$ , and  $A$ . There are also some rhythmic markings like '4' and '3'.

**E** Dm<sup>9</sup> Gm<sup>9</sup> (C#m<sup>7</sup> F#<sup>7</sup>) Fmaj<sup>7</sup> F<sup>7</sup>(#9) (#5)

Bbmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> C#<sup>7</sup>/A# Amaj<sup>7</sup>

**F** Am<sup>9</sup> Dm<sup>9</sup> G<sup>7</sup>(#9) G<sup>7</sup>(b9) Cmaj<sup>9</sup>

Fmaj<sup>9</sup> F#m<sup>7</sup> B<sup>7</sup> (A/B) Emaj<sup>7</sup>

**G** A/B Emaj<sup>7</sup> B

F#maj<sup>7</sup> G# G<sup>7</sup>(#9) C#maj<sup>9</sup> A<sup>7</sup>(#9) (opt. gva)

**H** Dm<sup>9</sup> Gm<sup>9</sup> C<sup>7</sup> C<sup>7</sup>(b9) Fmaj<sup>7</sup> F<sup>7</sup>(#5)

Bbmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>13</sup> Fmaj<sup>7</sup> G<sup>13</sup>(#11)

**I** Gm<sup>9</sup>/C Gm<sup>9</sup> (C#m<sup>7</sup> F#<sup>7</sup>) Fmaj<sup>7</sup> C<sup>7</sup>(#9) Fmaj<sup>7</sup>/C

C<sup>7</sup>(#9) (#5) Fmaj<sup>9</sup>/C C<sup>7</sup> ^

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

### E♭ INSTRUMENTS

Legato ♩ = 93

Six clicks in front (each click = ♩)

The musical score consists of four staves of music in 3/4 time, marked 'Legato' and 'mp' (mezzo-piano). The tempo is indicated as ♩ = 93. The score includes various chords and dynamics:

- Staff 1:** Starts with a box labeled 'A' and a chord of  $A_{maj9}$ . The melody begins with a half note  $\sharp C$  followed by a dotted half note  $D$ . Chords  $F_{maj9}/A$  and  $B_{m7}/A$  are indicated above the staff.
- Staff 2:** Features chords  $B_{bmaj7}(bs)/A$ ,  $E_{m7} A_7$ ,  $D_{maj9}$ ,  $B_{bmaj9}/D$ , and  $E_{m9}/D$ .
- Staff 3:** Features chords  $C_{m9}$ ,  $E_7(\sharp 5)$ ,  $A_{maj9}$ ,  $F_{maj9}/A$ ,  $E_{13}/A$ , and  $E_{m9}$ .
- Staff 4:** Features chords  $A_{13}$ ,  $D_{maj9}$ ,  $G_7/B$ ,  $D_{maj7}/E$ ,  $E_{13}(b9)$ , and  $B_{bmaj7}(bs)/A$ . The dynamic changes to  $mf$  (mezzo-forte) at the end of the staff.

**B**  $\frac{E^{13}}{A}$   $C^{13}(\#11)$   $B7(\#9)$   $Em^9$   $A^{13}(\#11)$   $Am^9$   $D^{13}(b9)$

$F\#maj7$   $G\#$   $G\#7(b9)$   $G\#7(\#9)$   $Amaj9$   $G\#7(\#9)$   $Dmaj7$   $E$   $E^{13}(b9)$   $Dm^9sus$   $E$   $E7(b9)$   $E7(\#5)$

**C**  $\frac{Amaj9}{E}$   $Fmaj9$   $E$   $\frac{E^{13}}{A}$

$Gmaj7$   $A7(\#9)$   $Dmaj9$   $Cm^9sus$   $Bm^9sus$   $F\#m^9sus$   $G\#m7(b5)$   $C\#7(\#9)$

$F\#m^9$   $F\#m^9$   $Dm^9$   $G^{13}(b9)$   $\frac{Amaj9}{E}$

$Fmaj9$   $Dmaj7$   $Bbmaj7(b5)$   $A$   $Amaj9$

*mp* *rit.* *pp*

## VIII. SYNCOPATED ACCENTS

This piece deals with setting up a groove and accenting the designated notes (those with an > over them). The 6th 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.



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



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

# VIII. SYNCOPATED ACCENTS

## E♭ INSTRUMENTS

Funk J = 80

Four clicks in front (each click = J)

The musical score is written for Eb instruments and consists of several systems of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by syncopated rhythms and accents, with notes often marked with '>' symbols. The score is divided into sections labeled A, B, and C. Chord progressions are indicated by letters and numbers above the notes, such as C#m9, Dm9, C#m7, G#m7(9), C#m9, B(C#m9), F#13, C#m7, E2/G#, A(9), F#m7, A/B, E2, A/D, E2, C#9/D, C#7(9), F#9, Em9, A/D, C#9, A, G#7(9), C#m7, and G#7(9)/C#m9. Dynamics markings include 'mf', 'mp', and 'cresc.'. A 'Sub. p' marking is also present. The score concludes with a 2/4 time signature change.

## 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 (A#m7 D#7/Am7 D7) commonly used in this style.
4. At letter G, measures 1 - 4 are a little variation on the changes (G7 Bb Eb7 Ab7 Db7, 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?

### E♭ 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 Eb instruments. The tempo is Swing at 92 bpm. The score includes various chords and rhythmic markings:

- Staff 1:** Chords: G7, E7, Am7, D7, Bm7, E7(#5), Am7, D7. Includes a box labeled 'A' over the first measure.
- Staff 2:** Chords: Dm7, G7(#9), G7(b9), Cmaj7, F7, Bm7, E7, Am7, D7. Includes a '3' marking over the eighth measure.
- Staff 3:** Chords: G7, E7, Am7, D7, Bm7, E7, Am7, Ebm7.
- Staff 4:** Chords: Dm7, G7(#5), C6, C#dim7, D13, D7(b9), G9.

**B**  $B^7(\#9)$  (OPE. 8va) *Loco*  $E^7(\#5)$

$A^7(\#11)$   $D^7(\#9)$

**C**  $G^7$   $E^7$   $A_m^7$   $D^7$   $B_m^7$   $E^7(\#5)$   $A_m^7$   $D^7$

$D_m^7/G$   $G^7(\#9)$   $C^{\#}$   $C^{\#dim^7}$   $C^{maj^7}$   $D^{\#}$   $D^{\#}$   $G^7$  *To Coda*

**D**  $G^7(\#11)$   $D^7(\#9)$   $B_m^7$   $E^7$   $A^9$   $D^7(b9)$

$D_m^7$   $G^7(b9)$   $C^7$   $C_m^7$   $F^7$   $B_m^7$   $E^7(\#5)$   $A^7$   $D^7(\#5)$

**E**  $G^{maj^7}$   $E^7(\#9)$   $A_m^7$   $D^7$   $B_m^7$   $E^7(\#9)$   $A^7$   $D^7$

$D_m^7$   $G^7(\#5)$   $C^7$   $D^{\#}$   $D^7(\#5)$   $G^7$

**F**  $F^{\#m^7}(bs)$   $B^7(\#9)$   $E^{\#}(b11)$   $E^7(\#9)$

$E_m^7$   $A^7$   $A^{\#m^7}$   $D^{\#13}$   $A_m^7$   $D^7(\#5)$

**G**  $G^7$   $Bb^7$   $Eb^7$   $Ab^7$   $Db^7$   $E^7$   $A_m^7$   $D^7(b9)$

G<sup>7</sup> G<sup>7</sup>(#5) C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>7</sup>  
 H G<sup>7</sup> "Trane" Ab<sup>7</sup> Db<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 G<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
 I G<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> E<sup>7</sup>(b9) Am<sup>7</sup> D<sup>7</sup>  
 Dm<sup>7</sup> G<sup>7</sup>(#5) C<sup>9</sup> C#dim<sup>7</sup> Gmaj<sup>7</sup> D<sup>7</sup>(b9) G<sup>7</sup>  
 J F#m<sup>7</sup> B<sup>7</sup> Cm<sup>9</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Fm<sup>9</sup> Bb<sup>7</sup>  
 Em<sup>7</sup> A<sup>7</sup> Bbm<sup>9</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D#m<sup>7</sup> G#<sup>7</sup> (D<sup>7</sup>(#9))  
 K D pedal  
 Dm<sup>7</sup> G<sup>7</sup>(#9) C<sup>7</sup> C#dim<sup>7</sup>  
 A<sup>13</sup> G<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D.C. al Coda  
 CODA G<sup>7</sup> alt. G<sup>7</sup>(#11)



## 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.

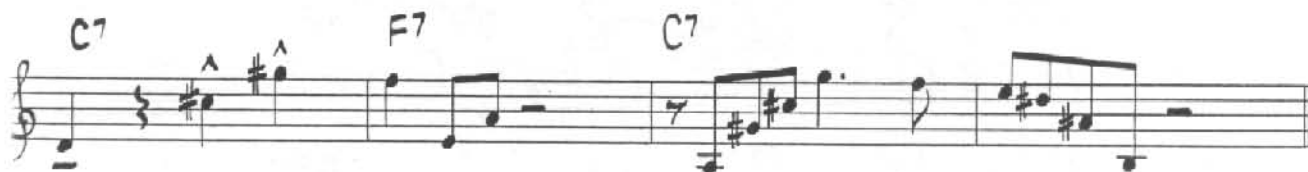
Sometimes in my soloing I try to think less about the harmony of a tune and more about linear and intervallic playing. With the right chord player accompanying you this can be very effective.

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

## E♭ INSTRUMENTS

♩ = 70

Four clicks in front (each click = ♩)

mp mf f mp

mp mf mp mf mf mp

mf f mp

mp cresc. mf mp

A mf mp mf

B mf mp mf

C mp mf

mf f

## 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

### E♭ INSTRUMENTS

$\text{♩} = 128$  (even eights)

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 5/4. The music consists of eighth notes and quarter notes, with some notes marked with tenuto lines. Chords are indicated above the notes. Dynamics include *mf*, *mp*, and *mf*. The piece concludes with a Coda symbol.

Chords and dynamics shown in the score:

- Staff 1: *mf* A, E2/G#, D2/F#, C#m7, F#m7, Esus, A, E2/G#, D2/F#
- Staff 2: Esus, A13(#9), Dmaj9, A/C#, G2/B, Gmaj7/A, Cmaj7/D, E7(#9)
- Staff 3: *mp* A, E2/G#, D2/F#, Esus, Cmaj7/D, G13(b9), Cmaj9, G2/B, F2/A
- Staff 4: G2/B, Cmaj7/D, Dmaj7/E, A, E2/G#, D2/F#, Esus, A ionian, To Coda

**A**  $F\#m^7 E^{13}$   $Dmaj^9 C\#m^9 Bm^9$   $C\#7(\#9)$   $F\#m^9 E^{13}$   $Dmaj^9$   $Bm^9$   $C\#7(\#9)$   $Cmaj^7$   $C\#7(\#9)$

**B**  $Bm^9(4)$   $A^2/C\#$   $Am^9(4)$   $E^{13}$   $Amaj^9$   $Dmaj^9$   $A^2/C\#$

**C**  $Cmaj^7$   $D$   $G^2/B$   $Fmaj^9$   $A$

$Fmaj^7$   $G$   $E/F$   $E^7(\#1)$   $(b9)$   $(\#5)$  *mf*

**D.C. al Coda**

**CODA**  $Dmaj^9$   $A^2/C\#$   $Bbmaj^7$   $C$   $Dmaj^7$   $E$   $E^7(\#9)$   $(\#5)$   $Gmaj^7$   $A$   $Fmaj^7$   $C^2$   $E$   $Dm^9$   $Cmaj^9$   $Bbmaj^7(b5)$

$E^7(\#9)$   $(\#5)$   $A$   $E^2/G\#$   $D^2/F\#$   $A/E$   $Dmaj^9$   $Esus$   $Asus$

*mf* *mp rit.*

## 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, G is the key center. I have gone through many different quality chords by playing off of the G 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 G. I used the 3rd and #9th of G7 to play the accompaniment groove.
3. The bar before letter D and letter E, use a broken #11 dominant chord, e.g. A7(#11)



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

## XII. MAKE IT FUNKY AGAIN

### E $\flat$ INSTRUMENTS

Funk  $\text{♩} = 85$

Four clicks in front (each click =  $\text{♩}$ )

**B**  $Gm7(\#5)$   $Gm7(\#5)$   $Gm7(\#5)$

$Bb7(\#9)$   $A7(\#9)$  **C**  $G7(\#9)$

*opt. 8va*  $A7(\#9)$   $D7(\#9)$   $G7(\#9)$

$(G7(\#9))$   $(A7)$   $D7(\#9)$

**D**  $Gm7$

**E**  $A7(\#11)$   $D7(\#9)$   $G7(\#9)$   $A7(\#11)$

$D7(\#9)$   $G7(\#9)$   $A7(\#11)$   $D7(\#9)$

$Gm7$

$G7(\#9)$

Blow on the following \*  $G7$  alt.


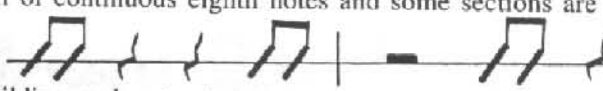
\* Hint - you can use the  $\frac{1}{2}$ -whole diminished scale

### 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 Bb. I used pentatonics to create the sound of Bb7sus.
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

### E♭ INSTRUMENTS

Swing  $\text{♩} = 120$

Four clicks in front (each click =  $\text{♩}$ )







Musical staff with notes and accidentals. A dynamic marking *mf* is present below the staff.

**F**

Musical staff with notes and accidentals. A dynamic marking *mf* is present below the staff.

Musical staff with notes and accidentals.

**G**

Musical staff with notes and accidentals.

Musical staff with notes and accidentals.

**H**

Musical staff with notes and accidentals.

Musical staff with notes and accidentals.

**I**

Musical staff with notes and accidentals. Dynamic markings *mp* and *cresc.* are present.

Musical staff with notes and accidentals. A dynamic marking *ff* is present below the staff.

## 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!

### E♭ INSTRUMENTS

Latin ♩ = 120, eventually to 160  
Eight clicks in front (each click = ♩)

A musical score for E♭ instruments, consisting of three staves of music. The first staff starts with a key signature change to B♭ major (two flats) and contains a section labeled 'A'. The chords are B♭maj7/C, Am9(4), and B♭maj7/C. The second staff contains chords E7(#9) (#5), Fmaj7, and B♭9. The third staff contains chords C7sus, B♭7sus, C7sus, G13(#11) (b9), Am9, Eb13, and D13. The music features a complex rhythmic pattern of eighth and sixteenth notes.

