

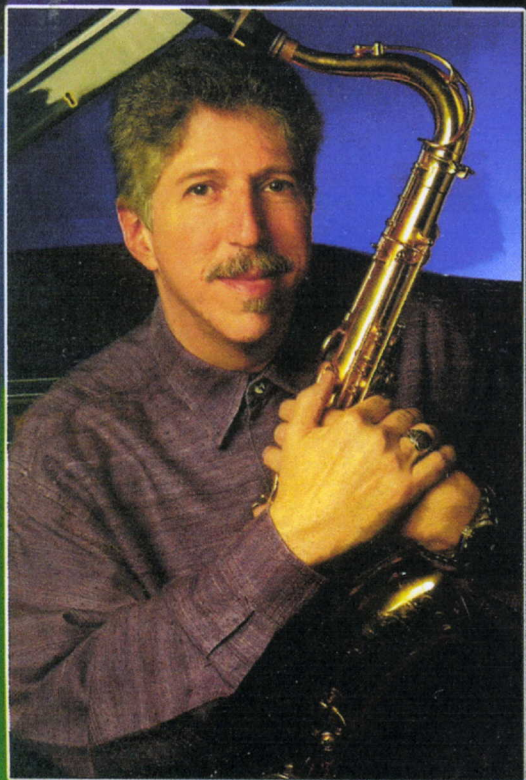
**B $\flat$  TENOR SAXOPHONE AND SOPRANO SAXOPHONE**

# 12 CONTEMPORARY

# JAZZ



# ETUDES



*by Bob Mintzer*



# JAZZ

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# 1. EVERYBODY GETS THE BLUES

DEMO  
1

PLAY ALONG  
2

(Not Everybody Can Play Them)

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

$\text{♩} = 88$

The musical score is written for B $\flat$  Tenor Saxophone in 4/4 time. It consists of ten staves of music. The key signature has one flat (B $\flat$ ). The tempo is marked as quarter note = 88. The score includes various chords and articulations:

- Staff 1: Chords C7, F7, F $\sharp$ 0, C7, C7( $\sharp$ 5). Articulations include accents and slurs.
- Staff 2: Chords F7, F $\sharp$ 0, C7, F7, E $\text{mi}$ 7, A7( $\sharp$ 5). Articulations include slurs and accents.
- Staff 3: Chords D $\text{mi}$ 7, G7, E $\text{mi}$ 7, A7( $\sharp$ 5), D $\text{mi}$ 7, G7( $\sharp$ 5). Articulations include slurs and accents.
- Staff 4: Section A. Chords C7, F7, C7, G $\text{mi}$ 7, C7( $\sharp$ 5). Articulations include slurs and accents.
- Staff 5: Chords F7, C7, F7, E $\text{mi}$ 7, A7. Articulations include slurs and accents.
- Staff 6: Chords D $\text{mi}$ 7, G7( $\sharp$ 5), C7, A7( $\sharp$ 5), D $\text{mi}$ 7, G7( $\sharp$ 5). Articulations include slurs and accents.
- Staff 7: Section B. Chords C7, F7, C7, C7( $\sharp$ 5). Articulations include slurs and accents.
- Staff 8: Chords F7, C7, F7, E $\text{mi}$ 7, A7. Articulations include slurs and accents.
- Staff 9: Chords D7, D $\text{mi}$ 7, G7, E $\text{mi}$ 9, A7( $\sharp$ 5), D $\text{mi}$ 7, G7( $\sharp$ 5). Articulations include slurs and accents.

Chord progression: C7, C7(#5), F7, F#0, C7, Gmi7, C7(#5)

Chord progression: F7, C7, F7, Emi7, A7(#5)

Chord progression: Dmi7, G7(#5), C7, A7(#5), Dmi7, G7(#5)

Chord progression: C7(#9)

Chord progression: F7, C7, A7(#5)

Chord progression: D9, G7(#5), C7, A7(#5), Dmi7, G7

Chord progression: C7, F7, F#0, C7, C7(#5)

Chord progression: F7, F#0, C7, F7, E7, A7(#5)

Chord progression: Dmi7, G7, 1. Emi7, A7(#5), Dmi7, G7(#5)

Chord progression: 2. C7(#9)

## ETUDE 2. PLAY PRETTY

As the title suggests, playing pretty is what's called for on this etude. Connecting the notes in a smooth fashion and making each phrase sing are examples of the focus. There isn't much in the way of slick stuff or fast, abstract playing to hide behind. What will make this piece work is a good sound, good intonation, and a lyrical quality to your playing. The chord changes will definitely give you a workout. Try to play melodically and horizontally through the changes when improvising on them. I tried to demonstrate this concept in my soloing on this etude.

Notice how letter A (first chorus) maintains a melodic quality that is a logical extension of the melody. Things stay pretty sparse with plenty of space between the phrases until the end of the first chorus, where I go into double-time. This continues for eight measures into the second chorus. Leaving space between the sixteenth-note phrases really frames them nicely. The rest of the solo after the sixteenth-note runs goes back to a more lyrical mode where a nice sense of swing is combined with melodic lines that move horizontally through the changes. On the tag I used a repeating short motif that gave the music a slight sense of arrangement. Phil, John, and Rufus jumped right in there and complemented what I was doing with their usual expertise and professionalism. Kudos to the rhythm section: they all played beautifully on this tune. Without a gentle yet supportive rhythm section it would be quite difficult to pull off this piece. This is a great example of four musicians playing softly with intensity and forward motion. It doesn't necessarily need to be loud to swing or say something. I think in great part due to the sensitivity of the rhythm section and the lightness of the tune we were able to strike up a great conversation here.

One of the saxophone players on the Basie band was generous enough to offer his musical expertise to me on a gig we were doing back in the '70s. After he listened to me play a ballad, he suggested that I try to play pretty. After a great deal of thought, I realized that what he meant was that I needed to focus on joining the notes together to make beautiful phrases with a nice sound and a sense of forward motion. At that time I was more concerned with the choice of notes rather than the execution of the notes.

Everybody should listen to great jazz stylists, for example, Lester Young, Sonny Rollins, and Wayne Shorter. Although they are all saxophone players, each of these wonderful musicians has his own distinct way of joining the notes together. They all are able to play melodies convincingly, yet they all have very different ways of joining the notes together. One thing they do have in common, though, is that on occasion they all play pretty.



# 2. PLAY PRETTY

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

BOSSA  $\text{♩} = 138$

Chord progression:  $G_{MA7}$   $F7(\#4)$   $E_{MA9}$   $D_{MI9}$   $G_{13}$   $C_{MA7}$

Chord progression:  $F\#_{MI9}$   $B_{13}$   $C\#_{MA7}$   $C_{MI7sus}$   $F7$   $B_{bMI9}$

Chord progression:  $F\#_{MI9}$   $B_{bMI9}$   $F\#_{MI9}$   $B_{13}$   $E_{MA9}$   $D_{13}(\#11)$

Chord progression:  $C\#_{MI9}$   $A_{MI9}$   $D_{13}$   $G_{MA7}$   $F7(\#4)$   $E_{MA7}$

Chord progression:  $D_{MI7}$   $G7$   $C_{MA7}$   $E_{MI9/B}$   $A_{MI9}$   $C\#_{MI7}$   $F\#7$   $B_{MI9}$

Chord progression:  $C_{MI9}$   $F7$   $E_{MA7}$   $B_{b13}(\#11)$   $A_{11}$   $A_{13}$   $A_{MI9}$   $D7$

Chord progression:  $F_{11}$

Section A:  $G_{MA7}$   $F7(\#4)$   $E_{MA7}$   $D_{MI9}$   $G_{13}$

Chord progression: Cmaj7, F#mi9, B13, C#maj7, Cmi7sus, F7

Chord progression: Bmi9, F#mi9, Bmi9, F#mi9, B13

Chord progression: Emaj9, D13(#11), C#mi9, Ami9, D7

Chord progression: Gmaj7, F7(#4), Emaj7, Dmi9, G7

Chord progression: Cmaj7, Emi9sus/B, Ami9, C#mi7, F#7

Chord progression: Bmi9, Cmi9, F7, Emaj7

Chord progression: Bb13(#11), A11, A13, Ami7, D7, F11

Chord progression: (unlabeled)

Chord progression: Amaj7, F7(#4), Emaj7

72  $Dm7$   $G13$   $Cmaj7$   $F\#m7$   $B7(\#5)$

75  $C\#maj7$   $Cm7$   $F7(\#9)$   $Bbm9$   $F\#m7$   $Bbm9$

80  $F\#m7$   $B13$   $E\#maj7$   $D13(\#11)$   $C\#m9$

84  $A\#m9$   $D7$   $G\#maj7$   $F7(\#4)$   $E\#maj7$

88  $Dm7$   $G7$   $Cmaj7$   $E\#m9sus/B$   $A\#m9$   $C\#m7$   $F\#7$

96  $Bm7$   $Cm7$   $F7$   $E\#maj7$   $Bb13(\#11)$   $A11$   $A13$

98  $A\#m9$   $D7$   $C\#11$

106  $E\#m7$

107  $D11$   $D7(\#9)$   $G6/9$



## ETUDE 3. REALLY BURNING

"Really Burning" is a modified minor blues. The theme incorporates a minor triad a half step below the tonic in measures 1, 3, 5, and 7. The effect is to add a splash of dissonance to the theme, which is resolved at the back end of each phrase in measures 2, 4, 6, and 8. The 20-measure structure of this tune—eight two-bar phrases and a four-bar phrase of descending sus chords—tells a little story of sorts. The rhythm section plays the sustained chords on the first 16 measures and then answers the melody in measures 17–20, which incorporate 11th or sus chords and a melodic line that descend in minor thirds. When the solo starts and the bass goes into four, a nice sense of release is created. As I mentioned, measures 9–12 incorporate 11th or sus chords that descend in minor thirds. The tricky part of soloing over these changes was to play something melodic that moved horizontally through the changes. I found myself improvising over these changes using sequential patterns that had somewhat of a melodic slant. See what you can come up with. Letter A (first chorus) starts with a quote from the melody. This is a common device and generally a nice way to create connection from the head to the solo. My goal here is to have the transition from the head to the solo and then back to the head be as seamless as possible, giving the music a through-composed feeling to it.

Letter B (second chorus) implements a two eighth-note figure that is played on beats 1 and 4 of the first measure, then beats 2 and 3 of the second measure, and then beats 1 and 2 of the third measure. This is another example of motivic development from a rhythmical standpoint. You will see this approach time and time again throughout this book. What is accomplished using this device is three-fold: (1) adding dimension and shape to a solo, (2) uniting the rhythm section in an effort to accompany a sequence of music that clearly projects a direction, and (3) providing musical sign-posts to the listener, who will be able to lock into a sequential phrase and see where the music is going. Also, in this second chorus there is a melodic line that incorporates two triads a whole step apart in measure 37. In this case it is the combination of a concert C and B-flat triad. This sonority works nicely over dominant 7th, sus, or 11th chords. As you will discover, I use this all the time in my soloing.

Letter C (third chorus) has a sequence of two-measure phrases that I repeat four times with some variation. Again, this helps add a sense of arrangement to the solo and brings the rhythm section along for the ride. The last four measures of this chorus use a scale-oriented pattern that moves nicely through the descending sus chords.



# 3. REALLY BURNING

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

SWING  $\text{♩} = 104$

E $\flat$ m7

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include E $\flat$ m7 and B $\flat$ 7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include E $\flat$ m7 and B $\flat$ 7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include D $\sharp$ 11.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include E $\flat$ m7 and B $\flat$ 7.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include G $\sharp$ 11, E $\sharp$ 11, F $\sharp$ 7( $\sharp$ 11), and B $\flat$ 7( $\sharp$ 5).

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include E $\flat$ m7 and B $\flat$ 7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes with slurs. Chord symbols include D $\sharp$ 11 and E $\flat$ m7.

G11 E11 C#11 Bb11

29

Detailed description: This staff contains measures 29 through 36. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, four chord symbols are placed: G11, E11, C#11, and Bb11. The notes are mostly eighth and quarter notes, with some beamed eighth notes. A slur covers the first four measures, and another slur covers the last four measures.

B Emi7

35

Detailed description: This staff contains measures 35 through 40. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: Emi7 and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

D11 Emi7

37

Detailed description: This staff contains measures 37 through 44. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: D11 and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

G11 E11 C#11 Bb11

41

Detailed description: This staff contains measures 41 through 48. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, four chord symbols are placed: G11, E11, C#11, and Bb11. The notes are mostly eighth and quarter notes, with some beamed eighth notes. A slur covers the first four measures, and another slur covers the last four measures.

C Emi7

45

Detailed description: This staff contains measures 45 through 52. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: C and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

D11 Emi7

49

Detailed description: This staff contains measures 49 through 56. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: D11 and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

G11 E11 C#11 Bb11

53

Detailed description: This staff contains measures 53 through 60. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, four chord symbols are placed: G11, E11, C#11, and Bb11. The notes are mostly eighth and quarter notes, with some beamed eighth notes. A slur covers the first four measures, and another slur covers the last four measures.

D Emi7

57

Detailed description: This staff contains measures 57 through 64. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: D and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

D11 Emi7

61

Detailed description: This staff contains measures 61 through 68. It features a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. Above the staff, two chord symbols are placed: D11 and Emi7. The notes are mostly quarter notes with some eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

Musical staff 1 (measures 65-68):  
Chords: G11, E11, C#11, Bb11

Musical staff 2 (measures 69-72):  
Chord: E117

Musical staff 3 (measures 73-76):  
Chord: E117

Musical staff 4 (measures 77-80):  
Chord: D11

Musical staff 5 (measures 81-84):  
Chord: E117

Musical staff 6 (measures 85-88):  
Chords: G11, E11, F#7(#11), B7(#5)

Musical staff 7 (measures 89-92):  
Chord: E117

Musical staff 8 (measures 93-96):  
Chords: G11, E11, F#7(#11), B7(#5)

Musical staff 9 (measures 97-100):  
Chords: Bb13, A13(#11)

## ETUDE 4. BOPTIMISM

This etude definitely falls into the “play pretty” zone. The idea here is to play the melody with feeling and style yet relate the improvised solo in some way to the theme. I left lots of space between phrases and tried to balance lyrical, legato playing with creating a sense of swing and forward motion.

Letter A (first chorus melody) is a typical introductory chorus with the focus on interplay between soloist and rhythm section. There is a lot of bebop and post-bop language spoken here. One of my main inspirations for the material in this chorus is Miles Davis—he could say a lot with a few notes. Listen to Miles!

Letter B (second chorus) went into a walking bass mode, and the intensity was lifted a bit. I used more notes in my phrases and played more rhythmically to complement the groove being set up by the rhythm section. Check out the ride cymbal beat in this chorus and how these rhythms go together with the way certain notes are accented on the tenor. I’ve found that playing some drums really helps with playing rhythmically on a wind instrument, and I strongly recommend playing the drums. If nothing else, it will certainly help communicating with the drummer by way of speaking the same rhythmical language. The same holds true for piano and bass. I figure since I’m holding a musical conversation with the rhythm section, I may as well know the language they speak.

The theme returns and there is a short tag to wind up. Note that the transparent and open quality of the accompaniment makes it difficult to hide behind overplaying or overdoing the intensity. Trying to say a lot with few words is a real challenge. Check out Miles along with Lee Konitz, Paul Desmond, and Lester Young.

# 4. BOPTIMISM



B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

$\text{♩} = 155$

Musical score for B $\flat$  Tenor Saxophone, featuring chords and melodic lines across multiple staves.

Chords: D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ (b9), D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , E $\text{mi}7$ , A $13$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , G $\text{maj}7$ , F $\sharp\text{mi}7$ , B $7(\sharp 5)$ , G $\text{mi}7$ , C $7$ , G $\text{mi}7$ , C $7$ , F $11$ , C $\text{add}2/E$ , D $\text{mi}9$ , B $\flat 11$ , A $11$ , A $13$ , A $11$ , A $7(\sharp 5)$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ , TO CODA  $\phi$ , D $\text{maj}7$ , A $13$ , D $\text{maj}7$ , A $13$ .

Measure numbers: 7, 15, 19, 25, 30, 35, 41.

Section markers: [A], [B].

Musical staff 1 (measures 45-48):  
Chords: Dmaj7, A13, Dmaj7, Emi7, A13

Musical staff 2 (measures 49-54):  
Chords: Dmaj7, A13, Dmaj7, A13

Musical staff 3 (measures 55-60):  
Chords: Dmaj7, Gmaj7, F#mi7, B7(#5)

Musical staff 4 (measures 61-65):  
Chords: Gmi7, C7, Gmi7, C7

Musical staff 5 (measures 66-70):  
Chords: F#11, Cadd2/E, Dmi9, Bb11

Musical staff 6 (measures 71-75):  
Chords: A11, A13, A11, A7(#5)

Musical staff 7 (measures 76-79):  
Chords: Dmaj7, A13, Dmaj7, A13

Musical staff 8 (measures 80-84):  
Chords: Dmaj7, A13, Dmaj7, A13

Musical staff 9 (measures 85-89):  
Chords: Dmaj7, A13, Dmaj7, Emi7, A13

Musical staff 1 (measures 81-85). Chords: Dmaj7, A13, Dmaj7, A13, Dmaj7.

Musical staff 2 (measures 86-90). Chords: Gmaj7, F#mi7, B7(#5), Gmi7.

Musical staff 3 (measures 91-95). Chords: C7, Gmi7, C7, F#11, Cadd2/E.

Musical staff 4 (measures 96-100). Chords: Dmi9, Bb11, A11, A13, A11.

Musical staff 5 (measures 101-105). Chords: A7(#5), Dmaj7, A13, Dmaj7, A13. Includes instruction: D.S. AL CODA.

☐ ⊕ CODA

Musical staff 6 (measures 106-109). Chords: Dmaj7, A13, Dmaj7, A13.

Musical staff 7 (measures 110-114). Chords: Dmaj7, A13, Dmaj7, A13.

Musical staff 8 (measures 115-116). Chords: Dmaj7, A13, Dmaj7, A13.

Musical staff 9 (measures 117-120). Chords: F#maj7, FREELY.



## ETUDE 5. RHYTHM CHANGES

The chord changes to George Gershwin's "I Got Rhythm" are known as "Rhythm Changes." "Rhythm Changes" is one of the most fertile vehicles for improvisation that I know. The harmonic structure has the openness of a blues progression combined with the AABA form of this jazz standard. I find there is always something new to do with these chord changes.

The theme is composed with a two feel using several short phrases, one leading to the next in a call-and-response fashion. I tried for a lyrical and singable melody that was swingin' and also tried to hit upon some of the more interesting notes in the chords such as \*4, \*9, and \*11. The bridge melody (letter A) is a five-note phrase that moves up a perfect fourth with each consecutive chord change. I like this five-note melody because it includes the \*5 and \*9 of each dominant 7th chord. These are some of the more colorful notes for dominant 7th chords. The sequential nature of the bridge sets up a nice sense of drama as well.

The one and one-half choruses of solo are steeped in the bebop tradition. There are lots of examples of tritone substitutions, such as measures 45, 56, and 77. The phrasing is such that there is breath between phrases and the rhythm section seemingly knows where I am headed at all times. Nothing much more to say about this one.

For more on specific harmonic and melodic ideas concerning what to play on "Rhythm Changes," I urge you to check out the *14 Jazz and Funk Etudes* where I delved into many devices one can use over this harmonic form.

# 5. RHYTHM CHANGES



B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

SWING  $\text{♩} = 152$

A7 F#7 Bmi7 E7 C#mi7 F#7 Bmi7 E7  
 Emi7 A7(#5) D7 G7 C#mi7 F#7 Bmi7 E7  
 A7 F#7 Bmi7 C $\circ$  C#mi7 F#7(#5) Bmi7 E7  
 A11 A7(#5) Dmi7 G13 E7 A7  
 [A] C#7(#9) F#7(#5)  
 B7(#9) Bmi7 E7(#5)  
 A7 F#7 Bmi7 E7 C#mi7 F#7 Bmi7 E7

Musical staff 1 (measures 29-35): A11 A7(#5) Dmaj7 G13 E7

Musical staff 2 (measures 36-42): A7 F#7 Bmi7 E7 C#7 F#7 Bmi7 E7

Musical staff 3 (measures 43-49): Emi7 A7(#5) D7 G7 C#mi7 F#7 Bmi7 E7

Musical staff 4 (measures 50-56): A7 F#7 Bmi7 C° C#mi7 F#7(#5) Bmi7 E7

Musical staff 5 (measures 57-63): A11 A7(#5) Dmaj7 G13 E7 A7

Musical staff 6 (measures 64-70): C#7(#9) F#7(#5)

Musical staff 7 (measures 71-77): B7(#9) Bmi7 E7(#5)

Musical staff 8 (measures 78-84): A7 F#7 Bmi7 E7 C#mi7 F#7 Bmi7 E7

Musical staff 9 (measures 85-91): A11 A7(#5) Dmaj7 G13 E7 A7 E7

66 A7 F#7 Bmi7 E7 C#7 F#7 Bmi7 E7

69 Emi7 A7(#5) D7 G7 C#mi7 F#7 Bmi7 E7

73 A7 F#7 Bmi7 C#7 C#mi7 F#7(#5) Bmi7 E7

77 A11 A7(#5) Dma7 G13 E7 A7

81 C#7(#9) F#7(#5)

85 B7(#9) Bmi7 E7(#5)

89 A7 F#7 Bmi7 E7 C#mi7 F#7

92 Bmi7 E7 A11 A7(#5) Dma7 G13 E11

96 E7(#5) A13

## ETUDE 6. AHA!

"Aha!" is a Latin tune that uses a concert E-flat triad over an E-minor sensibility. There are three tonal centers in the form of the tune: concert E sus, D sus, and A sus. The openness of the sus chords allows for many different possibilities when soloing. For example, I have used minor 3rds, major 3rds, flat 5ths, sharp or raised 5ths, and minor and major 7ths. Actually, almost any note can be played if there is a melodic shape to the line.

I had Rufus stick to the dotted eighth-sixteenth bass line throughout. Having this constant was a grounding element that freed up the other players, and in particular it allowed Phil to do some very interesting comping. This bass line also acted as a springboard for the phrases in the melody in a call-and-response manner.

Letter A (first chorus) has an introductory nature to it with short phrases and lots of space between the phrases. This allowed Phil to fill in the holes with his usual creative comping. The first and third phrases incorporate both a major and minor 3rd, creating a certain kind of suspense. Each phrase leads to the next, very much like words forming a sentence. This melodic line is a classic example of call-and-response.

The beginning of letter B (second chorus) starts with a line that is reminiscent of something John Coltrane might have played, using both minor and major 3rds. Also, in this chorus you can find phrases that use the concert A triad, which is the IV chord to concert E minor.

Eighth notes are treated with an even feel as opposed to the more triplet-like feel of swing eighths. In addition to locking in the tonality, the accenting of keynotes is what really makes the solo come to life and swing.



# 6. AHA!

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

LATIN  $\text{♩} = 108$   
PLAY 7 TIMES

ESUS F#SUS

D $\flat$ SUS ESUS

**A** ESUS F#SUS

SIM.

**B** D $\flat$ SUS ESUS

SIM.

G $\flat$ SUS A $\flat$ SUS

**C** ESUS F#SUS

SIM.

FINE ON D.S.

**D** ESUS F#SUS

SIM.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The tempo is marked 'LATIN ♩ = 108' and 'PLAY 7 TIMES'. The first staff contains measures 1-3, with chords ESUS F#SUS and D♭SUS ESUS. The second staff contains measures 4-6, with a 'SIM.' marking. The third staff contains measures 7-9, with chords D♭SUS ESUS and a 'SIM.' marking. The fourth staff contains measures 10-12, with chords G♭SUS A♭SUS and a 'SIM.' marking. The fifth staff contains measures 13-15, with a 'SIM.' marking and 'FINE ON D.S.' at the end. The sixth staff contains measures 16-18, with a 'SIM.' marking. The seventh staff contains measures 19-21, with a 'SIM.' marking. The eighth staff contains measures 22-24, with a 'SIM.' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

**E** Dsus E sus  
x. x.  
SIM.

G sus A sus  
x. x.

**E** E sus F# sus  
x. x.  
SIM.

**G** Dsus E sus  
x. x.  
SIM.

G sus A sus D.S. & AL FINE  
x. x.

## ETUDE 7. STRAIGHT AHEAD

I would describe this etude as harmonically active and it also provides the opportunity to play melodically through a harmonic structure that could easily sound somewhat mechanical. Measures 5–8 use a series of minor 7th chords that descend a minor 3rd apart. Measures 9–12 contain four dominant 7 chords that move in a circle of fifths. The next four measures are in the vicinity of concert F minor. All of this produces 12 bars that take you on a journey with virtually no key center. This compositional approach makes for a floating feel and effect.

The challenge to solo over these changes was to transition smoothly from chord to chord without sounding like running up and down the chord changes. One way to do this is to include a variety of intervals and types of lines in your soloing. Try to combine scalular lines with chromatic motion, larger interval skips, and triadic movement. These techniques will make for more interesting melodies. Easier said than done! Also leaving space between the phrases gives a certain sense of clarity to each phrase and frames each line in such a way that the rhythm section can respond to what you are playing. As is the case with the other etudes, in this one I try to play a short motif and move it horizontally through the chord changes. This gives the rhythm section something to lock into and build an arrangement.

The last eight measures of improvised solo before I return to the theme is a good example of really working a melodic and rhythmical motif to the fullest. In this case it is simply a two eighth-note pattern that repeats on beat 1, beat 4, and then beat 3 of the next measure. It has the quality of a new tune in a certain sense and the right combination of swing and lyricism. The idea here was to finish out the solo and make for a graceful return to the theme.





# 7. STRAIGHT AHEAD

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

SWING  $\text{♩} = 96$

8 $\flat$ 13      Ab13      G11      E11      Ami9

F $\sharp$ mi9      Ebmi9      Cmi9      B7(#5)      E7(#5)

A7(#5)      D7(#9)      Gmi13      Eb9      Gmi13

Eb11      Gmi13      Ebmi9      Gmi13      Ab13      FINE

**A** 8 $\flat$ 13      Ab13      G11      E11

Ami9      F $\sharp$ mi9      Ebmi9      Cmi9

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

Gmi13      Eb9      Gmi13      Eb11

Gmi13      Ebmi9      Gmi13      Ab13

**8**  $Bb13$   $Ab13$   $G11$   $E11$   
 $A_{41}$

$A_{45}$   $A_{mi9}$   $F\#mi9$   $Eb_{mi9}$   $C_{mi9}$

$A_{49}$   $B7(\#5)$   $E7(\#5)$   $A7(\#5)$   $D7(\#9)$

$A_{55}$   $G_{mi13}$   $Eb9$   $G_{mi13}$   $Eb11$

$A_{57}$   $G_{mi13}$   $Eb_{mi9}$   $G_{mi13}$   $Ab13$

**9**  $Bb13$   $Ab13$   $G11$   $E11$   
 $A_{61}$

$A_{65}$   $A_{mi9}$   $F\#mi9$   $Eb_{mi9}$   $C_{mi9}$

$A_{69}$   $B7(\#5)$   $E7(\#5)$   $A7(\#5)$   $D7(\#9)$

$A_{75}$   $G_{mi13}$   $Eb9$   $G_{mi13}$   $Eb11$

$A_{77}$   $G_{mi13}$   $Eb_{mi9}$   $G_{mi13}$   $Ab13$  **O.C. AL FINE**

## ETUDE 8. FIVE AND THREE

"Five and Three" is comprised of four phrases set up by the bass and piano chords. I improvised over this form with no written melodic material done beforehand. The first three phrases are the same in structure: two measures of 5/4 followed by one measure of 3/4. The fourth phrase is a measure of 5/4 followed by one measure of 7/4. The bass line and placement of chord changes makes for a syncopated swing feel that is offset by the quarter-note pulse of John's ride cymbal.

While soloing over this form, I found myself acknowledging some of the accented figures with my lines. It felt good to connect rhythmically this way with the rhythm section and give the solo a composed sound. The challenge for me when playing over a structure like this is to keep my place in the form yet play over the bar line some of the time. The contrast between straying and then returning to the form is what makes an interesting solo.

Throughout this etude you will find triplet phrases. Eighth-note triplets are such an interesting part of the straight-ahead swing feel, particularly at this tempo, and create contrast from merely playing eighth-note lines. Try breaking up triplet phrases in different ways creating rhythmical tension and release. This technique is demonstrated in the second measure of the second cycle (second measure of letter A). The legendary drummer Elvin Jones did groundbreaking things with triplets over a swing feel. Check out his drumming and see if as a melodic player you can incorporate some of the triplet rhythms he used.

My goal when playing over odd-meter forms is to find a way to make it feel and sound natural, in a sense, make it feel like 4/4. It took me a long time to get to this point. The Yellowjackets play several tunes in odd meter, and through playing these tunes on a regular basis, I was able to get more comfortable doing this. If you can get to the point where you are not thinking about it too hard but rather playing based on feel, you will have much better results.



# 8. FIVE AND THREE

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

SWING  $\text{♩} = 112$

Musical score for B $\flat$  Tenor Saxophone, featuring ten staves of music in G major (one sharp). The score includes various chord voicings and melodic lines with articulation marks.

**Staff 1:** Chords: E $\text{mi}9$ , G $\text{mi}(\text{maj}7)$ , E $\text{mi}9$

**Staff 2:** Chords: C $\text{mi}9$ , E $\text{mi}9$ , E7( $\#9$ ), E7( $b9$ )

**Staff 3:** Chords: A $\text{mi}9$ , F $\#7(\#9)$ , B $13(b9)$ , [A] E $\text{mi}9$

**Staff 4:** Chords: G $\text{mi}(\text{maj}7)$ , E $\text{mi}9$ , C $\text{mi}9$

**Staff 5:** Chords: E $\text{mi}9$ , E7( $\#9$ ), E7( $b9$ )

**Staff 6:** Chords: A $\text{mi}9$ , F $\#7(\#9)$ , B $13(b9)$ , [B] E $\text{mi}9$ , G $\text{mi}(\text{maj}7)$

**Staff 7:** Chords: E $\text{mi}9$ , C $\text{mi}9$

**Staff 8:** Chords: E $\text{mi}9$ , E7( $\#9$ ), E7( $b9$ ), A $\text{mi}9$

**Staff 9:** Chords: F $\#7(\#9)$ , B $13(b9)$ , E $\text{mi}9$ , G $\text{mi}(\text{maj}7)$ , FREELY

## ETUDE 9. MONTEVERDE

This is a Brazilian-flavored tune that uses a minor-major 7th sharp five tonality as well as a minor 7th flat second chord. The last eight measures of the melody use a sequence of sus chords as a way to contrast the more dissonant sound of the first 14 measures. There is also a repeating rhythm in these last eight measures that adds to the sense of arrangement. This tune tells a short yet elaborate story and makes for a nice launching pad for soloing.

Letter B (first chorus) begins with two short phrases that repeat with space between them. This sequence goes on for eight measures and establishes a nice hookup between soloist and rhythm section. It also serves as introductory material to the solo section of the etude.

Letter C (second chorus) implements an augmented scale—concert F, A-flat, A, C, D-flat, E, and F. This scale works nicely with minor-major 7th sharp 5 chords. Actually, this scale works in many different situations including over minor 7th and major 7th chords. At the end of this second chorus I again use a repeating motif, with slight variation each time the motif is stated.

Letter D (third chorus) gets more intense by way of a long eighth-note phrase. This contrasts the more sparse approach I take on the first and second choruses. Note that on the last eight measures of this chorus I play an ostinato rhythmical pattern that goes nicely with the pattern that the rhythm section is playing.

In this particular etude I found that my focus was mostly on rhythm. I was looking to connect with the rhythm section by responding to the rhythms they were playing and, in essence, by being part of their "club." I like to think of myself as part of the rhythm section rather than soloist with rhythm section. In order to make this work, however, it is crucial that you are very comfortable with harmony, form, and phrasing issues.

One thing you can do to give life and energy to this music is to really accent as indicated. If you look and listen to the last eight measures of the melody, you will notice that I use a *sforzando-piano* approach to the notes. The attack is much louder than the sustain and provides a musical and energetic way to play lines. This technique will add shape and momentum to your playing—but don't overuse it.



# 9. MONTEVERDE

B $\flat$  TENOR SAXOPHONE

By BOB MINTZER

LATIN  $\text{♩} = 120$

**A**

Chords:  $Gm(maj7\#5)$  8  $Gm(maj7\#5)$

Chords:  $D/Eb$   $Gm(maj7\#5)$   $D/Eb$

Chords:  $Cm9sus$   $D/C$   $Bm7(b2)$

Chords:  $Ebmaj7(\#11)$   $Fmaj7(\#11)$   $Gsus$   $Bb11$   $C11$   $Bb11$   $D/Eb$

Chords:  $Gsus$   $Bb11$   $C11$   $D/Eb$   $D7(\#9)$

**B**

Chords:  $Gm(maj7)$   $D/Eb$   $Gm(maj7)$

Chords:  $D/Eb$   $Cm9sus$

Chords:  $D/C$   $Bm7(b2)$   $Ebmaj7(\#11)$

Musical staff 1 (measures 44-48). Chords: Fmaj7(#11), Gsus, Bb11, C11, Bb11, D/Eb.

Musical staff 2 (measures 49-54). Chords: Gsus, Bb11, C11, D/Eb, D7(#9).

Musical staff 3 (measures 55-57). Chords: Gmi(maj7), D/Eb, Gmi(maj7).

Musical staff 4 (measures 58-61). Chords: D/Eb, Cmi9sus.

Musical staff 5 (measures 62-66). Chords: D/C, Bmi7(b2), Ebmaj7(#11), Fmaj7(#11).

Musical staff 6 (measures 67-70). Chords: Gsus, Bb11, C11, Bb11, D/Eb.

Musical staff 7 (measures 71-74). Chords: Gsus, Bb11, C11, D/Eb, D7(#9).

Musical staff 8 (measures 75-78). Chords: Gmi(maj7), D/Eb.

Musical staff 9 (measures 79-82). Chords: Gmi(maj7), D/Eb.

85 Cm9sus D/C Bm7(b2) Ebmaj7(#11)

88 Fmaj7(#11) Gsus Bb11 C11 Bb11

92 D/Eb Gsus Bb11 C11 D/Eb D7(#9)

97 E Gmi(maj7) D/Eb Gmi(maj7)

102 D/Eb Cm9sus

106 D/C Bm7(b2) Ebmaj7(#11) Fmaj7(#11)

111 Gsus Bb11 C11 Bb11 D/Eb Gsus Bb11 C11

117 D/Eb D7(#9) Gsus Bb11 C11 Bb11 D/Eb

122 Gsus Bb11 C11 D7(#9) D7(#9) Gmi13



## ETUDE 10. HOME RUN

This etude is based on the harmonic structure of the tune "Back Home in Indiana." This form and chord progression provides a wonderful vehicle for soloing so that you can really tell a story. The harmony is colorful and open enough to employ many more advanced devices such as tritone substitutions, 9ths, 11ths, and chromatic lines. My focus on this one was to swing hard, to play phrases that breathe and are connected with the rhythm section, and to sing the song. Hopefully, the phrases move from one to the next in a logical way.

Since this etude was completely improvised, you are getting a look at how I improvise when I solo with a good rhythm section. You will discover that many of the lines include flat 9ths, sharp 9ths, sharp 11ths, and sus 4ths—these are the more colorful notes. For example, in measure 13, beat 1, I play the sharp 11 of the concert B-flat dominant 7th chord. Also, in measure 16 on the and of beat 2, I play the sharp 9th of the concert E-flat chord. Measures 22 to 26 use a two eighth note-quarter note figure that is displaced and played in a variety of ways, on the beat, and then on the upbeat. This is a nice compositional device that I picked up listening to the way drummers break up the time.

Notice that I played several phrases with a series of quarter notes in them. This is a nice lyrical way to swing in an uncluttered way and also hooks up nicely with the bass player. The space between the phrases also contributes to the dramatic quality of these quarter-note lines.

One very important consideration when learning this etude is to check out the inflections carefully—attack, decay, changes in pitch, and vibrato on all the notes and phrases. What makes these notes work is the treatment. All the little twists and turns and effects are what make the music come to life. When I listen to any soloist on any instrument, I focus inside the music as much as possible and consider all the components of what he or she is doing.



# 10. HOME RUN

B $\flat$  TENOR SAXOPHONE

SWING  $\text{♩} = 112$

By BOB MINTZER

8 $\flat$ 7 G7 C7

C $\text{m}7$  F7 B $\flat$ 7 F $\text{m}7$  B $\flat$ 7(#5)

E $\text{b}7$  A $\text{b}7$  A $\text{b}7$  B $\flat$ 7 G7

C7 C $\text{m}7$  F7

B $\flat$ 7 G7 C7

A $\text{m}7(\text{b}5)$  D7(#9) G $\text{m}9$  D7(#9)

G $\text{m}9$  A $\text{m}7(\text{b}5)$  D7(#9) G $\text{m}9$  C#0

D $\text{m}7$  G7 C $\text{m}7$  F7 B $\flat$ 7 G7 C $\text{m}7$  F7

**A**  $Bb7$   $G7$   $C7$   $Cmi7$

$F7$   $Bb7$   $Fmi7$   $Bb7(\#5)$

$Ebmaj7$   $Ebmi7$   $Ab13$   $Bb7$   $G7$

$C7$   $Cmi7$   $F7$

$Bb7$   $G7$   $C7$

$Ami7(b5)$   $D7(\#9)$   $Gmi9$   $D7(\#9)$

$Gmi9$   $Ami$   $D7(\#9)$   $Gmi9$   $C\#0$

$Dmi7$   $G7$   $Cmi7$   $F7$   $Bb7$   $G7$   $Cmi7$   $F7$

8  $Bb7$   $G7$   $C7$

$Cmi7$   $F7$   $Bb7$

$Fmi7$   $Bb7(\#5)$   $Ebmaj7$   $Ebmi7$   $Ab13$   $Bb7$

$G7$   $C7$   $Cmi7$

$F7$   $Bb7$   $G7$   $C7$

$Ami7(b5)$   $D7(\#9)$   $Gmi9$

$D7(\#9)$   $Gmi9$   $Ami$   $D7(\#9)$   $Gmi9$

$C\#0$   $Dmi7$   $G7$   $Cmi7$   $F7$   $Bb6/9$

## ETUDE 11. MORE RHYTHM CHANGES

I like playing on "Rhythm Changes" so much that I had to do two versions in this book. This etude moves at a pretty fast clip and deals with some different issues than the slower tempo of the earlier etude. At this tempo, this tune is played lighter and softer, which makes it much easier to fly along at this brisk tempo. I tried to indicate the accented notes as much as possible. These notes are played at *mf* dynamic whereas much of the rest of the notes are played *mp*. Pay careful attention to which notes are accented and you will see how this technique works.

Playing fast tempos with musicality and a consistency of timing takes a good deal of practice. When I was younger, I would get together with a drummer and play fast tempos for as long as the two of us could stand it. Another experience that allowed me to practice playing fast was with the Buddy Rich big band. Buddy could play extremely fast tempos and make it sound and feel easy. It was easier to play fast with a drummer who made it feel easy this way. Plus I was getting to play fast on a nightly basis.

Another aspect of playing fast that helps me a lot is to think in terms of the notes floating along on the air column. That is, let the air do the work, and have the articulation and fingers "float" on top of the air column. Of course, this doesn't apply to non-wind instruments. But the equivalent scenario with a guitar or piano would be to think of light fingers that float on top of the line. What I mean by the line is the forward motion of the music. The line must propel the music forward with energy and a feeling of being on top of the beat in a relaxed way.

One other important element of playing fast that helps me a lot is to think in terms of large units. That is, rather than counting quarter notes, which becomes quite cumbersome at a fast tempo, think in terms of a strong beat on the downbeat of every four-bar phrase. Imagine that everything between these strong beats is light, on top, and connective material. You will be surprised how this makes the brain more comfortable with the quick pace of the notes. You can initially practice your major and minor scales at a fast tempo to acclimate the body to playing fast. This is a good place to start. Once you can play your scales quickly, accurately, and smoothly, then move over to playing jazz eighth-note lines. I strongly suggest that you practice playing fast (with a metronome) using any one of several play-alongs or with your fellow musicians. Write a tune that is fast!

# 11. MORE RHYTHM CHANGES



By BOB MINTZER

B $\flat$  TENOR SAXOPHONE

FAST SWING  $\text{♩} = 144$

Chord progression: G7 E7 Ami7 D7 B7 E7 Ami7 D7

Chord progression: Dmi7 G7 C7 F7 Bmi7 E7 Ami7 D7

Chord progression: G7 E7 Ami7 D7 B7 E7 Ami7 D7

Chord progression: Dmi7 G7 C7 F7 D7 G7

Chord progression: B7(#5) E7

Chord progression: A7 Ami7 D7

Chord progression: G7 E7 Ami7 D7 B7 E7 Ami7 D7

Chord progression: Dmi7 G7 C7 F7 D7 D7(#9)

35

G7 E7 Ami7 D7 B7 E7 Ami7 D7

37

Dmi7 G7 C7 F7 Bmi7 E7 Ami7 D7

41

G7 E7 Ami7 D7 B7 E7 Ami7 D7

45

Dmi7 G7 C7 F7 D7 G7

49

B7(#5) E7

53

A7 Ami7 D7

57

G7 E7 Ami7 D7 B7 E7 Ami7 D7

61

Dmi7 G7 C7 F7 D7 D7(#9)

65

G7 E7 Ami7 D7 B7 E7 Ami7 D7

Dmi7 G7 C7 F7 Bmi7 E7 Ami7 D7  
 G7 E7 Ami7 D7 B7 E7 Ami7 D7  
 Dmi7 G7 C7 F7 D7 G7  
 B7(#5) E7  
 A7 Ami7  
 D7 G7 E7 Ami7 D7 B7 E7  
 Ami7 D7 Dmi7 G7 C7 F7  
 D7 D7(#9) Dmi9 G13(b9) Cmi9 F13  
 Bb11 Bb7(#5) Eb11 D7(#9) F#m9 Fm9 F#m9 Fm9 F#m9 Fm9

69  
 75  
 77  
 81  
 84  
 88  
 92  
 95  
 99



## ETUDE 12. DUET WITH DRUMS

Horn and drums is one of my favorite duo settings. Here you can really focus on motivic development, phrasing, rhythm, and building a coherent solo in a variety of tempos and grooves. You are not locked into any particular harmonic progression and, as a result, you can find some interesting things to play.

Once again, my major focus was to start with a simple melodic or rhythmical motif and move it around in a variety of ways. A few examples of moving motifs around a minor 3rd apart are in measures 1–3 and again in measures 21–22. Moving a motif around a whole step apart occurs in measures 17–19 and in measures 25–26. This approach adds structure and direction to your improvisation and takes some of the random quality out of your soloing.

Another key ingredient that helped keep the etude focused was the fact that drummer John Riley and I were diligent about keeping track of four-bar phrases. In doing so we were occasionally able to play over the bar line and obscure the four beats to a bar while not losing a sense of form. Even when the time became somewhat obscured and broken up, the quarter-note pulse was strongly implied. This foundation must be there in order to stretch out.

The melody stated in measures 1–3 is quoted twice more in measures 17–19 and again in measures 25–27. Doing this added continuity to the improvisation and served as signposts along the way.

There is no tonal center to what I played other than playing a closing riff in the key of concert F. I predetermined with John that when I played this eight-measure phrase, we were finishing up. So, where do the ideas come from? They are a collection and representation of things I have practiced, composed, and played over a 35-year period. Over time, one develops a vocabulary. With a scenario where a lot of playing is done, it becomes easier to access this information and put it together in some sort of coherent way.

# 12. DUET WITH DRUMS



By BOB MINTZER

B $\flat$  TENOR SAXOPHONE

SWING  $\text{♩} = 112$

NO CHANGES

Musical score for B $\flat$  Tenor Saxophone, measures 5-32. The score is written in treble clef with a key signature of one flat (B $\flat$ ) and a 4/4 time signature. The tempo is marked SWING  $\text{♩} = 112$ . The score consists of eight staves of music, each starting with a measure number: 5, 9, 14, 19, 23, 28, and 32. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece.

Musical staff 1, starting at measure 36. It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes with various accidentals (sharps and flats) and is marked with a slur.

Musical staff 2, starting at measure 40. It continues the melody with slurs and includes a fermata over a quarter note.

Musical staff 3, starting at measure 44. It includes a fermata over a quarter note and a slur over a half note.

Musical staff 4, starting at measure 49. The melody features a series of eighth notes with slurs and a fermata over a quarter note.

Musical staff 5, starting at measure 54. It contains a slur over a half note and a fermata over a quarter note.

Musical staff 6, starting at measure 58. The melody is marked with slurs and includes a fermata over a quarter note.

Musical staff 7, starting at measure 62. It features a slur over a half note and a fermata over a quarter note.

Musical staff 8, starting at measure 66. The melody includes a slur over a half note and a fermata over a quarter note.

Musical staff 9, starting at measure 71. It features a slur over a half note and a fermata over a quarter note.

Musical staff 10, starting at measure 76. It features a slur over a half note and a fermata over a quarter note.



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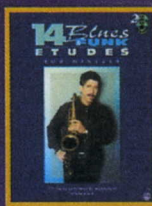
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