

14 JAZZ & 14 FUNK Etudes

By BOB MINTZER

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14 JAZZ & FUNK ETUDES

By BOB MINTZER

Introduction

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

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

The intended focus of this book is fourfold.

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

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

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

I. START WITH THE BLUES

B♭ TRUMPET

Swing $d = 100$

Four clicks in front (each click = d)

Introduction:

- Measure 1: $G7sus(F\cancel{G})$
- Measure 2: $G7sus$
- Measure 3: $G7sus$
- Measure 4: $C7sus(B\cancel{C})$

Section A:

- Measure 1: $G7$
- Measure 2: $C7$
- Measure 3: $C\#dim7$
- Measure 4: $G7$

Section B:

- Measure 1: $G7$
- Measure 2: $C7$
- Measure 3: $C\#dim7$
- Measure 4: $G7/D$

Chord Progressions:

- Measure 1: C , $C7sus$, $G7sus$, $C7$ (CODA), $D7(\#9)$, $G7sus$
- Measure 2: $C7$, $Cm7$, $F7$, $Bm7$, $E7(\#9)$
- Measure 3: $A7$, $Am7$, $D7(\#9)$, $Bm7$, $E7(b9)$, $Am7$, $D7(\#9)$
- Measure 4: $C7$ (b), $Cm7$, $F7$, $Bm7$, $E7$
- Measure 5: $Am7$, $D7(b9)$, $G7$, $E7$, $Am7$, $D7$