

THE MUSIC OF BOB MINTZER: SOLO TRANSCRIPTIONS AND PERFORMING ARTIST MASTER CLASS RECORDING by MILES OSLAND

INTRODUCTION

When one transcribes an improvised jazz solo, the attempt is to freeze a spontaneous moment in the music, analyze and then ultimately gain understanding of the soloist's approach. To notate this information can be somewhat difficult since jazz music has an implied element to it; notes and rhythms are not always exact, and the soloist suggests things in the music, sometimes in a subtle way. Miles Osland undertook a courageous task transcribing 12 of my solos. Throughout this project, we spent a good deal of time discussing what exactly had been played and how the solos were to be written.

Looking at the transcriptions after Miles wrote them down was both humbling and educational. It is an honor and great pleasure to share these transcriptions with you. I spent a good deal of time listening to and emulating my heroes on the tenor saxophone when I was a lad, and I developed a musical vocabulary based in great part on the jazz players I listened to. If only I had acquired a recording of the artists talking about their solos and about music in general. Hence, we came up with the idea to add the element of a recorded master class to the transcription book concept. Thanks to the generosity of DMP Records and TVT Records, we have also included on the accompanying online audio excerpts from recordings of most of the solos.

The accompanying recording is a master class that uses the transcriptions as a springboard for discussion in a variety of areas pertaining to playing and composing in the jazz realm. The audio discussions will offer you insight into my specific reasons for various concepts and techniques incorporated into the 12 compositions and solos. Specific measure numbers are referenced to allow you to follow the transcribed solo as it is performed on the original recording. It is hoped that the excerpts will allow you to gain a deeper understanding of these transcribed improvisations. A condensed score or lead sheet in concert key is also included to assist you in analyzing compositional techniques. I recommend you practice and work up the transcriptions on your own instrument either in their complete form or pick them apart for ideas to incorporate into your own improvisations. I also recommend you use the transcription opportunity pages, which give *you* the chance to transcribe four choruses of blues found on Track 12 of the recording. I hope you enjoy using this book, and please consider checking out the original recordings to hear the entire compositions.

Many thanks to Miles Osland who spent countless hours putting this book together, to Pete BarenBregge for his invaluable input and great musicianship, and to DMP and TVT Records who graciously allowed us to use the recordings for the solos. I also acknowledge all the great jazz artists whose solos I transcribed for knowledge and inspiration. And, finally, thanks to Carla and Paul Mintzer who provided much of the life experiences behind these solos.



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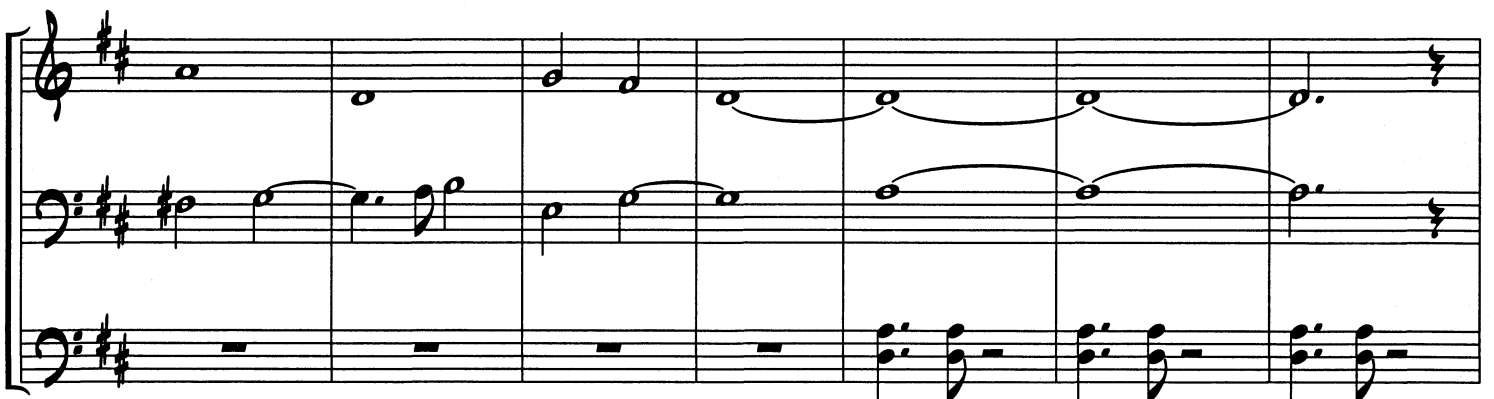


SPECTRUM

SCORE IN C

BRIGHT SWING $\text{♩} = 120$

(DRUM SOLO)



RUNFERYERLIFE

B♭ TENOR SOLO

from: *Big Band Trane* (Bob Mintzer Big Band - 1996) DMP CD-515

"RHYTHM" CHANGES IN G

♩ = 288

(BAND SEND-OFF)

1 

(BAND SEND-OFF)

15

The second system of the exercise, measures 15-18, continues the melodic line. Measure 15 starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Measure 16 contains a double bar line. Measure 17 continues the melody with a key signature change to two flats (B-flat and E-flat). Measure 18 ends with a quarter rest.

[illegible]

(BAND SEND-OFF)

(BREAK)

2ND CHORUS

32 **2ND CHORUS**

The musical notation for the 2nd Chorus is written on a single staff. It begins with a double bar line and a repeat sign. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note B4, and a half note A4. The third measure contains a half note G4, a half note F#4, and a half note E4. The fourth measure contains a half note D4, a half note C4, and a half note B3. The fifth measure contains a half note A3, a half note G3, and a half note F#3. The sixth measure contains a half note E3, a half note D3, and a half note C3. The seventh measure contains a half note B2, a half note A2, and a half note G2. The eighth measure contains a half note F#2, a half note E2, and a half note D2. The ninth measure contains a half note C2, a half note B1, and a half note A1. The tenth measure contains a half note G1, a half note F#1, and a half note E1. The eleventh measure contains a half note D1, a half note C1, and a half note B0. The twelfth measure contains a half note A0, a half note G0, and a half note F#0. The thirteenth measure contains a half note E0, a half note D0, and a half note C0. The fourteenth measure contains a half note B0, a half note A0, and a half note G0. The fifteenth measure contains a half note F#0, a half note E0, and a half note D0. The sixteenth measure contains a half note C0, a half note B0, and a half note A0. The seventeenth measure contains a half note G0, a half note F#0, and a half note E0. The eighteenth measure contains a half note D0, a half note C0, and a half note B0. The nineteenth measure contains a half note A0, a half note G0, and a half note F#0. The twentieth measure contains a half note E0, a half note D0, and a half note C0. The notation ends with a double bar line.