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# BOB MINTZER BIOGRAPHY

Diversification has always been a focus for Bob Mintzer. Aside from being a tenor and soprano saxophonist, Bob plays flutes, clarinets, and EWI and is world renowned as a composer, arranger, and educator. He has been active in the jazz, pop, orchestra, Latin, and world music genres. "I've always been intrigued by the differences and similarities between cultures and their respective art forms," says Bob.

As a bandleader, he has recorded 11 big band CDs for the DMP label with five Grammy nominations and eight small-group jazz CDs for BMG, OWL, Canyon, and DMP. Bob won a Grammy in 2002 for the Bob Mintzer Big Band recording *Homage to Count Basie*.

Alfred Music has published three jazz etudes books by Bob Mintzer titled *14 Jazz & Funk Etudes*, *14 Jazz & Blues Etudes*, and, most recently, *15 Easy Jazz, Blues and Funk Etudes*. They are used successfully worldwide and offer a glimpse of Bob's musical concepts.

Bob is a 14-year member of the contemporary jazz group the Yellowjackets. This band has received numerous Grammy nominations and is a regular participant at major jazz festivals throughout the world. He has recorded 15 CDs with the Jackets and works with them four months out of the year. Bob performs with his own big band periodically, has a working quartet, and works with many other bands as well as serves as a guest conductor and soloist on an ongoing basis. The educational scene is vital for keeping the music alive for Bob. He performs at 20 workshops annually and maintains a busy schedule teaching private saxophone at the Manhattan School of Music. As a player on more than 300 recordings, Bob has performed and/or recorded with Buddy Rich, Thad Jones/Mel Lewis Big Band, Louie Bellson, Jaco Pastorius, Michael Franks, the Yellowjackets, Take Six, Bobby McFerrin, Dave Liebman, Randy Brecker, George Gruntz, Steve Winwood, Diana Ross, Queen, the American Saxophone Quartet, the New York Philharmonic, Tito Puente, Eddie Palmieri, and Mongo Santamaria.

## PERFORMANCE NOTES

A basic overview of this book is as follows: each etude has two tracks on the recording, the first with tenor sax and rhythm section and the second with rhythm section only. I strongly believe that listening is the key to learning the jazz style. Therefore, approach these etudes by first playing along with the track as I play the etude on the tenor saxophone. Listen to my interpretation, phrasing, articulation, and concept. Next, play the etude with the track that has only piano, bass, and drums. Each etude includes a short synopsis that indicates various devices related to harmony, melody, rhythm, and phrasing that will add meaning to the music and touch upon the intent behind the notes.

For those who really want to get to the meat of *12 Contemporary Jazz Etudes*, learn the notes of each written etude and become familiar with the recording. The next step is to put your instrument down and do some focused listening!

- **Listen through the audio track with my playing the tenor and pay careful attention to the length of the phrases.**
- **Listen and analyze how the phrases develop into two- or four-bar groups or occasionally longer phrases.**
- **Listen to how the melodic and improvised phrases interact with the rhythm section—and vice versa.**
- **Discover that there is a call-and-response relationship between soloist and rhythm section.**

On the next listening, focus on the various treatment of notes. Observe which notes are accented, which are in the background or ghosted, and which have vibrato or a scoop up to the note. Listening in this way will unlock a great deal of information about the details that make this music come alive and and, most important, will help you interpret beyond the written page. There may be phrases in these 12 etudes that you may want to isolate and practice in different keys or in a sequence a minor 3rd apart. This is another way to expand your jazz vocabulary and begin the process of thinking compositionally when you solo. Please don't forget to focus on Rufus Reid's thoughtful bass lines, John Riley's colorful drumming, and Phil Markowitz's clever comping to reveal how a world-class rhythm section makes it all happen.

Consider working further on these tunes with a live rhythm section. These compositions are straightforward and easily assembled with a band. I hope you enjoy working through this book as much as I did making it.



# BOB MINTZER SELECTED DISCOGRAPHY

## *As Leader*

- 1985 *Incredible Journey* (DMP)
- 1985 *The First Decade* (compilation) (DMP)
- 1986 *Camouflage* (DMP)
- 1988 *Spectrum* (DMP)
- 1989 *Urban Contours* (DMP)
- 1990 *Hymn* (OWL)
- 1990 *The Art of the Big Band* (DMP)
- 1991 *I Remember Jaco* (Jive/Novus)
- 1991 *One Music* (DMP)
- 1991 *Departure* (DMP)
- 1993 *Only in New York* (DMP)
- 1994 *Twin Tenors* (Novus)
- 1995 *Big Band Trane* (DMP)
- 1996 *Live at Jazz Club Fasching* (Dragon)
- 1998 *Latin From Manhattan* (DMP)
- 1998 *Quality Time* (TVT)
- 2000 *Homage to Count Basie* (DMP) (Grammy winner)
- 2003 *Gently* (DMP)

## *As Sideman*

- 1973 Buddy Rich—*Ease on Down the Road*
- 1979 Sam Jones—*Something New*
- 1977 Buddy Rich—*No Jive*
- 1980 Buddy Rich—*Live at Ronnie Scott's*
- 1980 Mel Lewis—*Live at the Village Vanguard*
- 1981 Jaco Pastorius—*Birthday Concert*
- 1982 Peter Erskine—*Peter Erskine*
- 1985 Bobby McFerrin—*Best of Bobby McFerrin*
- 1986 Steve Winwood—*Back in the High Life*
- 1987 Marianne Faithfull—*Strange Weather*
- 1988 Peter Erskine—*Motion Poet*
- 1988 Lyle Mays—*Street Dreams*
- 1990 Don Grolnick—*Weaver of Dreams*
- 1990 Yellowjackets—*Green House*
- 1990 Randy Brecker—*Toe to Toe*
- 1991 Peter Erskine—*Sweet Soul*
- 1991 George Gruntz—*Blues 'n' Dues Et Cetera*
- 1991 James Taylor—*New Moon Shine*
- 1991 Yellowjackets—*Live Wires*
- 1992 Special EFX—*Global Village*
- 1992 GRP—*Big Band*
- 1992 GRP—*All-Star Big Band* (video)
- 1992 Yellowjackets—*Like a River*
- 1993 Michael Franks—*Dragonfly Summer*
- 1993 GRP All-Star Big Band—*GRP All-Star Big Band: Live!*
- 1993 Yellowjackets—*Run for Your Life*
- 1994 GRP All-Star Big Band—*All Blues*
- 1994 Yellowjackets—*Dreamland*
- 1995 Steve Winwood—*Finer Things*
- 1995 Michael Franks—*Abandoned Garden*
- 1998 Yellowjackets—*Priceless Jazz*
- 1998 Marilyn Scott—*Avenues of Love*
- 1998 Nnenna Freelon—*Maiden Voyage*
- 1999 Yellowjackets—*Best of Yellowjackets*
- 1999 Yellowjackets—*Collection*
- 2002 Yellowjackets—*Mint Jam*
- 2003 Yellowjackets—*Time Squared*

# 1. EVERYBODY GETS THE BLUES

DEMO 1 | PLAY-ALONG 2

(Not Everybody Can Play Them)

B $\flat$  TRUMPET/B $\flat$  CLARINET

By BOB MINTZER

$\text{♩} = 88$

Chord symbols and section markers are distributed across the staves as follows:

- Staff 1: C7, F7, F#0, C7, C7(#5)
- Staff 2: F7, F#0, C7, F7, Emi7, A7(#5)
- Staff 3: Dmi7, G7, Emi7, A7(#5), Dmi7, G7(#5)
- Staff 4: [A] C7, F7, C7, Gmi7, C7(#5)
- Staff 5: F7, C7, F7, Emi7, A7
- Staff 6: Dmi7, G7(#5), C7, A7(#5), Dmi7, G7(#5)
- Staff 7: [B] C7, F7, C7, C7(#5)
- Staff 8: F7, C7, F7, Emi7, A7
- Staff 9: [8] D7, Dmi7, G7, Emi9, A7(#5), Dmi7, G7(#5)

# 12. DUET WITH DRUMS

DEMO 23 | PLAY-ALONG 24

By BOB MINTZER

B $\flat$  TRUMPET/B $\flat$  CLARINET

SWING  $\text{♩} = 112$

NO CHANGES

The musical score is written for B $\flat$  Trumpet or B $\flat$  Clarinet in a swing tempo of 112 beats per minute. It consists of eight staves of music, each containing a variety of rhythmic patterns and melodic lines. The notation includes eighth notes, quarter notes, and slurs, indicating a continuous flow of music. The key signature is one flat (B $\flat$ ), and the time signature is 4/4. The score is labeled 'NO CHANGES', suggesting it is a continuous piece of music.