

B♭ TRUMPET AND CLARINET

15 EASY

JAZZ • BLUES & FUNK

ETUDES

Bob Mintzer

INTRODUCTION

This book is written for a wide variety of musicians, from aspiring to the more experienced players who would like to get another perspective on melody, swing, concept, improvising, sight-reading, and general musicianship. To be accessible to the younger player, there is particular care given to range, rhythmic figures, and overall playability. At the same time, I attempt to maintain a high level of musicality and look at improvisation and composition from a concise, simple, and lyrical viewpoint, which I hope will appeal to the professional and more accomplished musicians as well. My inspiration for writing this book came from my son, Paul, who at the time was ten years old and playing the clarinet. He needed to play some music that was fun, inspirational, and steeped in the jazz and blues tradition. As I wrote the etudes, Paul would play them. As a result, his sight-reading and sense of time and phrasing grew by great leaps and bounds. Many thanks, Paul!

In essence, I have written this book as a reduction or honing of ideas I typically play when I solo. The format is similar to my two other jazz etude books published by Warner Bros. Publications, *14 Jazz & Funk Etudes* and *14 Blues & Funk Etudes*, in which you learn each etude slowly and then, when ready, play the etude along with the CD accompaniment. The focus is on melodic groove playing, which deals with the lyrical side of the music: not a lot of hard stuff but rather an example of melodies that draw on the jazz and blues tradition, swinging like crazy, and get right to the heart of the matter.

I learned how to play jazz and blues through learning by memory the solos of jazz legends Lester Young, Charlie Parker, John Coltrane, Sonny Stitt, and others. This was the musical vocabulary I needed to get started. It wasn't until I started touring with bands in the early 70s that I began to read books with a passion (all of that down time on tour buses). After a while, my vocabulary and ability to express ideas through spoken word dramatically improved. In a similar way, my musical vocabulary and playing improved through listening to lots of music and trying to emulate the musical ideas I'd hear my heroes play. This transcriptive concept set in an etude format will allow you to learn the written notes easily through repeated playing, and you will be amazed how little snippets of these melodies will work their way into your improvising. In the art of jazz improvisation, you can say a lot with a few words. I realize that this is not the most popular approach in this age of mass volume and instant gratification. But even the most abstract and cutting-edge players have firm roots in melodicism, swing, and simplicity of ideas. Lyrical jazz players who have had a strong influence in the development of my own personal style of playing are Miles Davis, Stan Getz, Lee Konitz, Paul Desmond, Hank Mobley, and B.B. King, among many others.

Bob Mintzer

My thanks to the great musicians on the CD: John Riley, drums; Phil Markowitz, piano; and Dean Johnson, bass, and to engineer Jim Clouse at Park West Studios in Brooklyn, NY.
Thanks also to Pete BarenBregge and Dave Olsen at Warner Bros. Publications, my family Carla and Paul, and all the great artists who have influenced my musical psyche.

Editor: Pete BarenBregge
Production Coordinator: Sharon Marlow
Engraver: Adrian Alvarez
Art Design: Carmen Fortunato

All etudes composed and arranged by Bob Mintzer
© 2000 MINTZER MUSIC CO. (ASCAP) All Rights Reserved
Exclusive Worldwide Distribution by WARNER BROS. PUBLICATIONS, U.S. INC.

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

TABLE OF CONTENTS

INTRODUCTION.....	page 1
BOB MINTZER BIOGRAPHY.....	page 3
PERFORMANCE NOTES.....	page 3
BOB MINTZER DISCOGRAPHY.....	page 36
I BLUES 1	pages 4-5
CD DEMO W/BOB MINTZER.....	CD TRACK 1
CD PLAY-ALONG.....	CD TRACK 2
II SWINGIN'	pages 6-7
CD DEMO W/BOB MINTZER.....	CD TRACK 3
CD PLAY-ALONG.....	CD TRACK 4
III FUNKY	pages 8-9
CD DEMO W/BOB MINTZER.....	CD TRACK 5
CD PLAY-ALONG.....	CD TRACK 6
IV SWINGIN' 2	pages 10-11
CD DEMO W/BOB MINTZER.....	CD TRACK 7
CD PLAY-ALONG.....	CD TRACK 8
V BALLAD	pages 12-13
CD DEMO W/BOB MINTZER.....	CD TRACK 9
CD PLAY-ALONG.....	CD TRACK 10
VI BLUES 2	pages 14-15
CD DEMO W/BOB MINTZER.....	CD TRACK 11
CD PLAY-ALONG.....	CD TRACK 12
VII BOSSA	pages 16-17
CD DEMO W/BOB MINTZER.....	CD TRACK 13
CD PLAY-ALONG.....	CD TRACK 14
VIII SHUFFLE	pages 18-19
CD DEMO W/BOB MINTZER.....	CD TRACK 15
CD PLAY-ALONG.....	CD TRACK 16
IX FUNKY 2	pages 20-21
CD DEMO W/BOB MINTZER.....	CD TRACK 17
CD PLAY-ALONG.....	CD TRACK 18
X WALTZ	pages 22-23
CD DEMO W/BOB MINTZER.....	CD TRACK 19
CD PLAY-ALONG.....	CD TRACK 20
XI BLUES 3	pages 24-25
CD DEMO W/BOB MINTZER.....	CD TRACK 21
CD PLAY-ALONG.....	CD TRACK 22
XII SWING-O-RAMA	pages 26-27
CD DEMO W/BOB MINTZER.....	CD TRACK 23
CD PLAY-ALONG.....	CD TRACK 24
XIII PAUL'S BLUES	pages 28-29
CD DEMO W/BOB MINTZER.....	CD TRACK 25
CD PLAY-ALONG.....	CD TRACK 26
XIV MALCOLM'S TUNE	pages 30-31
CD DEMO W/BOB MINTZER.....	CD TRACK 27
CD PLAY-ALONG.....	CD TRACK 28
XV THE END	pages 32-33
CD DEMO W/BOB MINTZER.....	CD TRACK 29
CD PLAY-ALONG.....	CD TRACK 30
XVI THE END TRANSCRIPTION EXERCISES	pages 34-35
BOB MINTZER/PHIL MARKOWITZ SOLOS.....	CD TRACK 31

BOB MINTZER



Diversification has always been a focus for Bob Mintzer. Aside from being a tenor and soprano saxophonist, Bob also plays flute, clarinet, 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 leader, he has recorded 11 big band CDs for the DMP label, with four Grammy nominations, and eight small group jazz CDs for BMG, OWL, Canyon, and DMP.

Warner Bros. Publications has published two jazz etudes books by Bob Mintzer titled *14 Jazz & Funk Etudes* and *14 Jazz & Blues Etudes*. They are used successfully worldwide and give a glimpse of Bob's musical concepts.

Bob is a ten-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 eight CDs with the Jackets and works with them four months out of the year. Bob performs with his own big band periodically and also works with many other bands as a player, a guest conductor and soloist on an ongoing basis, and he also has a working jazz quartet. The educational scene is vital for keeping the music alive for Bob. He performs at 20 workshops annually as well as maintaining a busy schedule teaching private saxophone at 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, New York Philharmonic, Tito Puente, Eddie Palmieri, and Mongo Santamaria.

PERFORMANCE NOTES

When playing through the etudes, try to play the notes "fat" and connected, unless otherwise indicated by a dot or roof accent \wedge over the note. This will make for a sense of forward motion and energy. The short notes should not be terribly short but be rather wide so you can really hear them. The notes with a roof accent are not as short as the notes with dots above them. Think of the sound or syllable "baap" for a roof note. The swing eighth notes should have a triplet feel to them (the two eighths should feel like a quarter note-eighth note triplet)  and be more relaxed than dotted eighth-sixteenth . Where appropriate, I've put in accented notes, my goal being to highlight certain notes that help the groove along and create a musical terrain with changing dynamics and timbre. Check out my playing on the CD and you will hear what I'm talking about.

Each of the etudes has two bars out in front so that when you arrive at bar one, you are comfortable with the tempo and cruising right along. By all means tap your foot! Better yet, get your whole body into it. Tap your foot on one and three, and dip or move your upper torso on two and four. The music will dance if your body is dancing!

There are two versions or tracks of each etude back to back on the CD. The first track is with me playing the tenor saxophone. Here you can listen and get the vibe of what the etude is about and focus on articulation, concept, tone, and rhythmical feel. You are urged to play along with me in this first version until comfortable. The second track is a play-along version with rhythm section accompaniment only. Here you can develop a personal interpretation of the piece and work on internal time and the ability to sing out the melodies and "project." I encourage you to dive into the harmonic and melodic implications of the etudes and try improvising over the accompaniment versions using the chord changes provided. If you are not quite ready to dive in that deeply, work on playing the etudes with a good sound, good feel, and an interpretation similar to what you hear on the CD. These etudes are steeped in the blues, bebop, and post-bop idiom and will provide your heart, soul, and ears with some musical food for thought.

The last track on the CD is a bonus track. This is an opportunity for you to develop your musical skills further by transcribing my improvised saxophone solo and Phil Markowitz's improvised piano solo on the final tune in this book, "The End." I have written out the first two bars of each solo to get you started. Transcribing these solos will develop your ear training, help you hear the form, demonstrate how a solo is constructed, and provide more musical vocabulary for you to digest.

The rhythm section is burning, so really try to listen to them as well. Most of all, have some fun with these etudes. Enjoy!

I. BLUES 1

B \flat TRUMPET/CLARINET

MED. SWING

The musical score is written for B \flat Trumpet/Clarinet in a medium swing tempo. It consists of eight staves of music. The key signature has one flat (B \flat). The time signature is 4/4. The score includes various chords and melodic lines. The chords are: C7, F7, G \flat 7, C7, F7, C7(#5), F7, G7(#5), C7, F7, E \flat 7, A7(#5), D \flat 7, G \flat 7, C7, E7, A7(#5), D \flat 7, G \flat 7, C7, A7(#5), D \flat 7, G7, C7, C7(#5), F7, B \flat 7, C7, G \flat 7, C7(#5).

F7 C7(#5) F7 Em7 A7(#5)

Dmi7 G7 Em7 A7(#5) Dmi7 G7

3 C7 C7(#5) F7 C7

Gmi7 C7 F7 C7(#5) F7 C7 F7

Em7 A7(#5) D9 G11 F7 E7 A7

Dmi7 G7 4 C7 F7 C7

C7(#5) F7 C7(#5) F7 C7 F7 Em7 A7

Dmi7 Ab13 G11 G13 C7 F#7 F7 C7

II. SWINGIN'

B♭ TRUMPET/CLARINET

SWING

Chords: Gmaj7, F#mi7(b5), B7(#5), Emi7, Dmi7, G7, C7, Bmi7, E9, A13, Ami7, D7, Gmaj7, F#mi7, B7, Emi7, Dmi7, G7, C7, Bmi7, E7(#5), Ami7, D7, F7, G7, Dmi7, G7, Cmaj7, Dmi7, Ebo7, C7/E, Emi7, A7, Ami7, D7, Gmaj7, F#mi7(b5), B7(#5), Emi7, Dmi7, G7.

C7 Bmi7 E7 Ami7 D7 G

3 Gmaj7 F#mi7(b5) B7(#5) Emi7 Dmi7 G13

Cmaj7 F13 Bmi7 E7 A7 Ami7 D7

Gmaj7 B7(#5) Emi7 Dmi7 G7(#5)

C7 Bmi7 E7 Ami7 D7 G

4 Dmi7 A7 Dmi7 G13 Cmaj7 G13 Cmaj7

Emi7 A7 Ami7 D7

5 Gmaj7 F#mi7(b5) B7(#5) Emi7 Dmi7 G7

C7 F7 Bmi7 E7 Ami7 D7 F13 G13

III. FUNKY

B♭ TRUMPET/CLARINET

FUNK (SWING FEEL)

E^m7



A^m7

B^m7sus

E^m7

A7



B^m7sus

C^m7

① D¹¹

E^m7



E7

D¹¹

F#7(#9)



B7(#9)

② E^m7

A^m7

B^m7sus



E^m7

C7

B^m7sus

E^m7



③

E^m7



EMI7 C7 B7(#5)

EMI7 A7 G7

C7 Bmi7 EMI7 A7 EMI7 B7(#5)

4 EMI7 B7(#5) EMI7 B7(#5)

EMI7 B7 B7(#5)

5 EMI7 E7(#9) A7 Bmi7 Cmaj7

EMI7 Dmi7 C7 Bmi7 EMI7 A7

Cmaj7 Fmaj7 Dmi7 Bmi7 EMI7 B7(#5) EMI7

IV. SWINGIN' 2

B♭ TRUMPET/CLARINET

SWING

Chords: C7, B♭7, A7(#5), D7, Dmi7, G7, C7(#5), F7, F#o7, C6/G, A7(#5), D9, Dmi7, G13, C7, B♭7, A7, Emi7, A7, F7, F#o7, C6/G, A7(#5)

Rehearsal marks: 1, 2

Accents: ^

③

Am7 D13 Gmi7 C7 F7 Fmi7 Bb7

Emi7 A7(#5) Dmi7 G7 C6/9 Dmi7 G7(#5)

④

C7 Bb13 A13 Emi7 A7(#5)

D7 G13 Gmi7 C7(#5)

F13 F#o7 C6/9 A7(#5)

D9 BEND Dmi9 G7

⑤

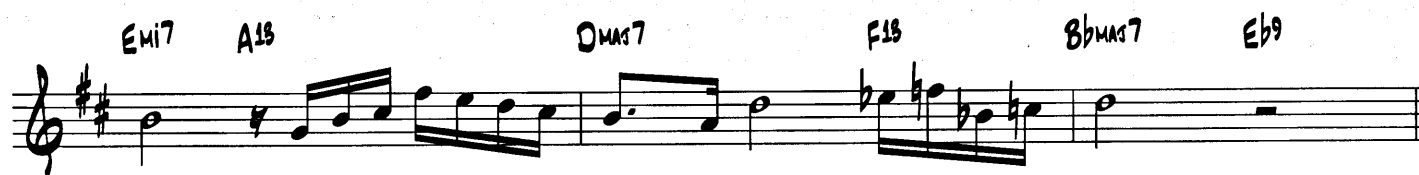
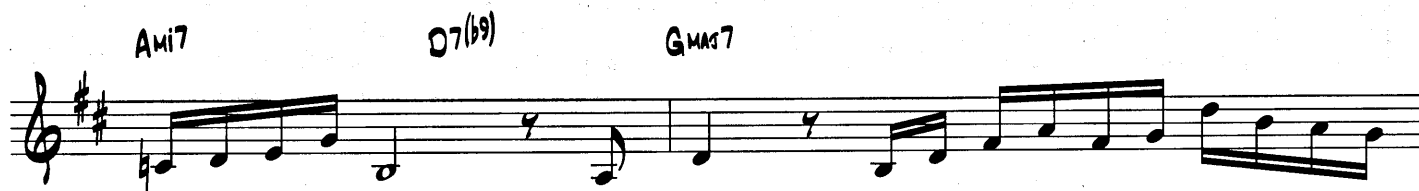
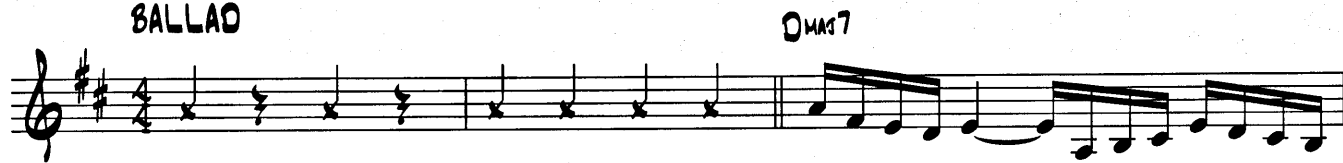
C7 Bb7 Emi7 A7(#5)

F13 F#o7 C13/G A7(#5) Dmi7 G13 Bb13 C6/9

V. BALLAD

B♭ TRUMPET/CLARINET

BALLAD



Chord progression: D6/9, Gmaj7, Am7, D7, Gmaj7 (2)

Chord progression: F#m7, B7(#9), Em7, A7, Am7, D7

Chord progression: Gmaj7, G#m7, C#7(#9), F#m7, B7(#9)

Chord progression: Em7, A11, A13, Dmaj7 (3), Am7, D7

Chord progression: Gmaj7, Gm7, C13, Dmaj7, B7(#9)

Chord progression: Em9, A13, D6/9, C13, D6/9

VI. BLUES 2

B♭ TRUMPET/CLARINET

SHUFFLE

D7 G7

D7 A7 D7 G7 D7 G7

F#m7 B7 E9 E7m9 A7 D7 B7 E7 A7

① D7 G7 D7 A7 D7

G7 C7 D7 G7 F#m7 B7(#5)

E9 A7(#9) F#m7 B7 E7 A7

② D7 G7 C7 D7 A7 D7

G7 D7 F#m7 B7(#5)

E9 A13 D7 G7 D7 A7(#5)

3 D7 G7 D7 Am7 D7

G7 D7(#5) G7 D7 G7 F#m7 B7(#5)

Em7 A13 G7 F#m7 B7 Em7 A7(#5)

4 D7 G7 D7 Am7 D7

G7 C7 D7 G7 C7 B7(#5)

Em7 Am A13 D7 C7 D13(#11)

VII. BOSSA

B♭ TRUMPET/CLARINET

BOSSA NOVA (EVEN 8THS)

Gmi7



Fmi7

B♭7

E♭mi7



E♭9

D7(#9)

Gmi7



Ami7(b5)

D7

1

Gmi7

Fmi7

B♭7(#5)

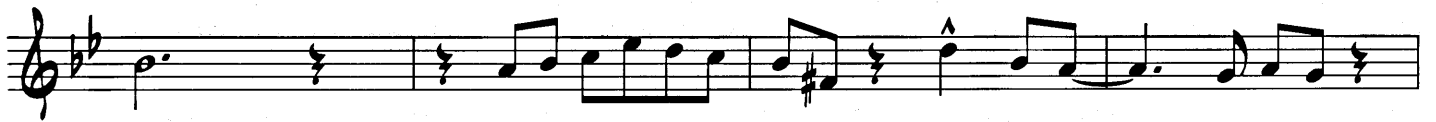


E♭mi7

Ami7(b5)

D7(#9)

Gmi7



G7(#9)

2

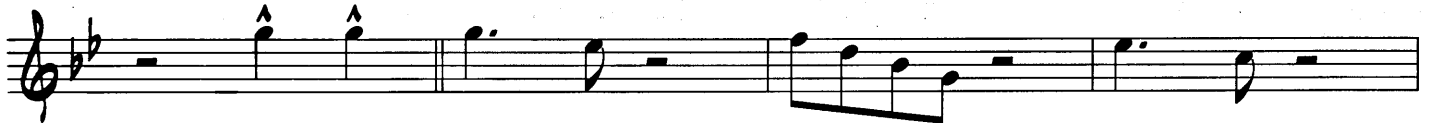
Cmi7

B♭7

E♭7

Ami7(b5)

D7



Gmi7

G7(#9)

Cmi7

Bmi7(b5)

E7(#9)



E^b9 D7 Gmi7 3

Fmi7 Bb13 Ebmaj7

Ami7(b5) D7(#5) Gmi7 4

C7 Gmi7 C7

Gmi7 C7 Gmi7

C7 D7(#9) Gmi7 C7

Gmi7 C7 Gmi7

C7 Gmi7 C7 Gmi9 IMPROVISE

VIII. SHUFFLE

B \flat TRUMPET/CLARINET

MED. UP SHUFFLE

C7



B \flat 7

C7

B \flat 7

C7

B7



B \flat 7

A7(#5)

D7

G7



① C7

B \flat 7

C7

B \flat 7



C7

B7

B \flat 7

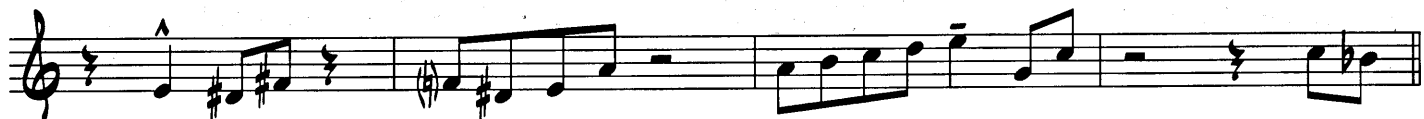
A7(#5)

D7

G7

C7

C7(#5)



②

F \sharp M \sharp 7

D7

G \sharp M \sharp 7

C7

A \sharp M \sharp 7

D7

G \sharp M \sharp 7

C7



F \sharp M \sharp 7

E9

A \sharp M \sharp 7

B \sharp M \sharp 7(b5)

E7(#5)

A \sharp M \sharp 7 D7 D \sharp M \sharp 7

G7



3 C7 Bb7 C7 Bb7

C7 B7 Bb7 A7 D9 G7

4 C7 Bb7 C7 Bb7

C7 B7 Bb7 A7 D7 G7 C7 C7(#5)

5 F7 F#o7 C7/G A7(#5)

Dmi7 G7 Gmi7 C7 C7(#5)

6 F7 F#o7 C6/G A7(#5)

D7 C/E F7 F#o G11 C7 G7(#5) C13(#11)

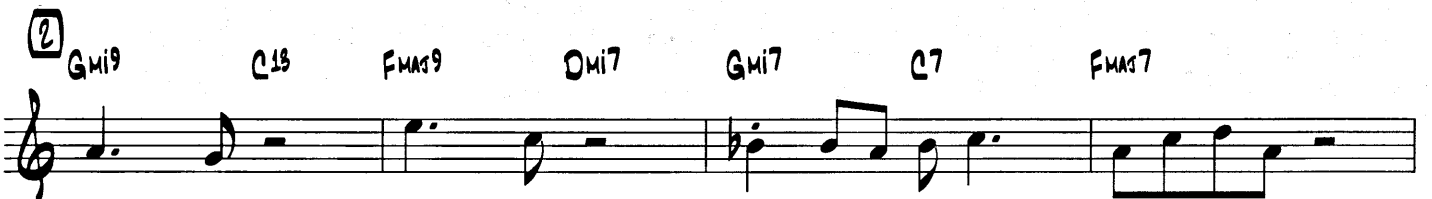
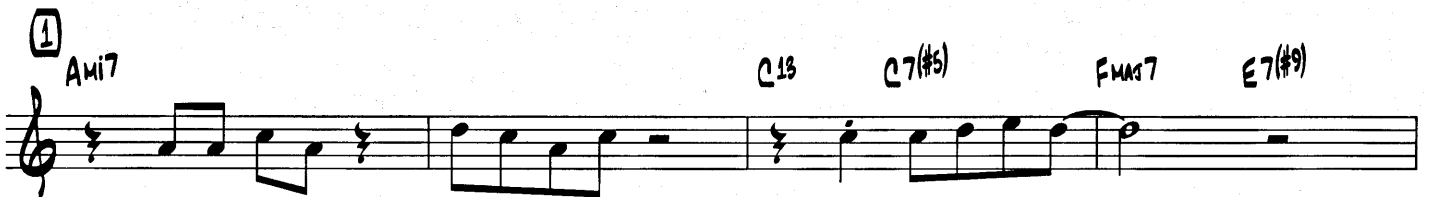
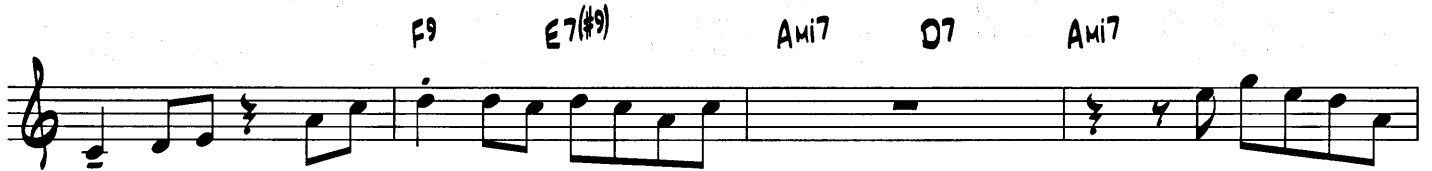
IMPROVISE

IX. FUNKY 2

B♭ TRUMPET/CLARINET

FUNK (EVEN 8THS)

Ami7



E \flat m7 A7 D \flat m7 B7(#9) E \flat m7 A7 D7 E7(#9)

3
Am7 F9 E7(#9)

Am7 D7 Am7 D7 G11

4
Am7 D7 G11 Am7 D7

Am7 D7 G11 Am7 E7(#9)

5
Am7 D7 G11 Am7 D7

Am7 D9 E7(#9) Am7sus

X. WALTZ

B♭ TRUMPET/CLARINET

WALTZ

Musical staff 1: Treble clef, key signature of two flats (B♭, E♭), 3/4 time signature. The staff contains two measures of music. The first measure consists of six quarter notes: B♭, A, G, F, E, D. The second measure consists of six quarter notes: C, B♭, A, G, F, E. Chord symbols above the staff are B♭maj7 and E7(#9).

Musical staff 2: Treble clef, key signature of two flats. The staff contains five measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are E♭maj9, E♭7, B♭maj7/F, Gmi7, and Cmi9.

Musical staff 3: Treble clef, key signature of two flats. The staff contains five measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are F9, B♭maj7, E7(#9), E♭maj7, and A♭13.

Musical staff 4: Treble clef, key signature of two flats. The staff contains six measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are Dmi7, Gmi7, Cmi7, F7, B♭13, and E7(#9).

Musical staff 5: Treble clef, key signature of two flats. The staff contains seven measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are E♭maj7, Dmi7, G7, Cmi7, F7, and B♭maj7.

Musical staff 6: Treble clef, key signature of two flats. The staff contains seven measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are A♭mi7(b5), D7(9), Gmi7, C13, Cmi7, and F7.

Musical staff 7: Treble clef, key signature of two flats. The staff contains four measures of music. The notes are: B♭, A, G, F, E, D, C, B♭, A, G, F, E, D, C, B♭, A, G, F, E, D. Chord symbols above the staff are B♭maj7, E7(#9), E♭maj7, and E♭7.

8bmas7/F Gmi9 Cmi7 F9

E7(#9) Ebmas7 Cmi9

③ 8bmas7/F Fmi9

8bmas7/F Fmi9

8bmas7/F Fmi11

④ E7(#9) Ebmas9 Cmi9 G7(#9)

Cmi7 F9 8bmas7 Ab13

8bmas7 Ab13 8bmas7 Ab13 F#m7(#11)

XI. BLUES 3

B \flat TRUMPET/CLARINET

MED. SWING

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols G7 and C7 are written above the first and second measures respectively.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols G7, Dmi7, G7(#5), and C7 are written above the first and second measures respectively.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols G7, C7, B7, E7, A13, A7(#5), Ami7, and D11 are written above the first and second measures respectively.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols B7(#5), E7(#9), A7, D7, G7, and C7 are written above the first and second measures respectively. A circled '1' is written above the G7 chord in the second measure.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols G7, Dmi7, G7(#5), and C7 are written above the first and second measures respectively.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a whole note G4. Above the staff, the chord symbols G7, C7, B7, E7, Ami7, D11, and C7 are written above the first and second measures respectively.

87 E7 Am7 D7 ²G7 G7(#5) C7

G7 Dmi7 G7(#5) C7

F7 G7 C7 B7 E7 A7

Am7 D7 B7 E7 Am7 D11

³G7 C7 G7 Dmi7 G7

C7 G7 C7 G7 C7 B7 E7

Eb9 D9 F13 G13

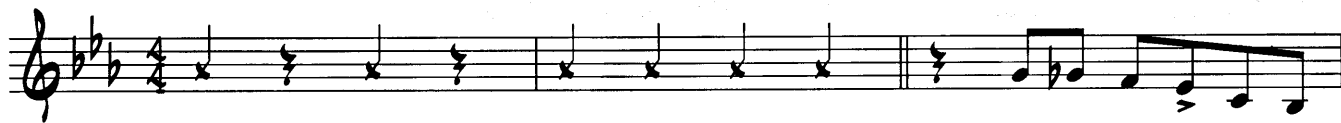
XII. SWING-O-RAMA

8b TRUMPET/CLARINET

MED. UP SWING

Cmi7

F7



Cmi7

F7

Cmi7

F7

Cmi7

F7



Cmi7

F7

Cmi7

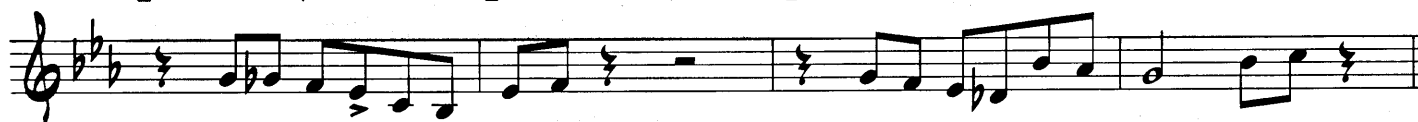
F7

Eb9

G7(#9)

Ab13

Bb13



①

Cmi7

F7

Cmi7

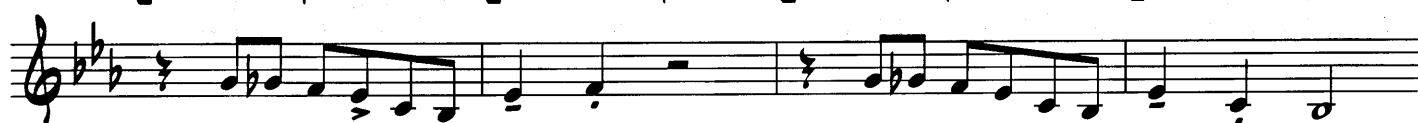
F7

Cmi7

F7

Cmi7

F7



Eb9

D7(#9)

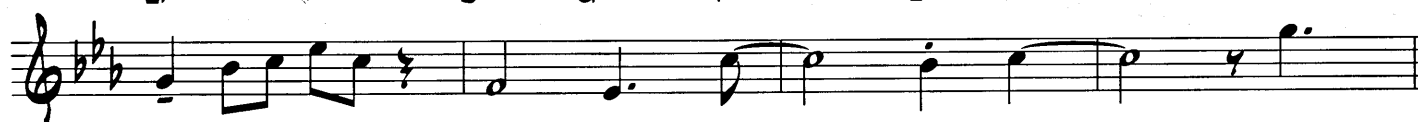
G7(#5)

F9

Eb9

F9

G7(#9)



②

Cmi7

F7

Cmi7

F7

Cmi7

F7

Cmi7

G7(#5)



Chord progression: Cm7 F7 Cm7 F7 Eb9 D9 Db9 Cm7

3 Chord progression: F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Eb9 D7(#9) G7(#9) Cm7 A7(#5) D7(#9) G7(#5)

4 Chord progression: Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Cm7 F7 Cm7 F7 Eb9 D7(#9) G7(#9)

5 Chord progression: Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Eb9 D7(#9) G7(#9) F9 Eb9 F9

XIII. PAUL'S BLUES

B♭ TRUMPET/CLARINET

SWING - FUNK

The musical score for "XIII. PAUL'S BLUES" is written for B♭ Trumpet/Clarinet. It consists of eight staves of music in 4/4 time, with a tempo/style of "SWING - FUNK". The key signature is one flat (B♭). The score includes various chords and melodic lines:

- Staff 1: Chord G⁹sus.
- Staff 2: Chords E♭⁹ and G⁹sus.
- Staff 3: Chords F^{major}9 and G⁹sus.
- Staff 4: Chords B♭^{major}7 and E♭^{major}9.
- Staff 5: Chords D^{minor}7^{sus} and G⁹sus.
- Staff 6: Chords G⁹sus and E♭⁹.
- Staff 7: Chords G⁹sus and F^{major}9.

2

Dmi7 Fmi9

E mi9 A7(#9)

3

D7(#9) G9sus

4

Bbmaj7/C

Fmaj9

5

Dmi7 D7(#9) G9sus

IMPROVISE

G9sus

Slow!

XIV. MALCOM'S TUNE

B♭ TRUMPET/CLARINET

MED. SWING (2 FEEL)

Musical staff 1: Treble clef, 4/4 time signature. Chords: Cmaj7, B♭13. Accents are present on the 4th and 8th notes of the second measure.

Musical staff 2: Treble clef, 4/4 time signature. Chords: A11, A7(#9/#5), Dmi7, Cmaj7. Accents are present on the 4th and 8th notes of the second measure.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F#7(#9), B7(#5), Emi9 (marked with a circled 1), C13.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Emi9, C13, Emi9, A13. Accents are present on the 4th and 8th notes of the second measure.

Musical staff 5: Treble clef, 4/4 time signature. Chords: A11, D7, Dmi7, G7, Cmaj7 (marked with a circled 2), B♭13. Accents are present on the 4th and 8th notes of the second measure.

Musical staff 6: Treble clef, 4/4 time signature. Chords: A11, A7(#9), Dmi7, Cmaj7.

Musical staff 7: Treble clef, 4/4 time signature. Chords: F#7(#9), B7(#5), Emi9 (marked with a circled 3), Fmi9.

EMi9 Ami7 A#o7 Bmi7 E7 Ami7 D7

GMA7 Dmi7 G7 CMA7 F7(b5)

GMA7 A13 Ami7 E7(9) Ami7 D13

GMA9 Dmi7 G7 CMA7 Bb13

A11 A7(#9) Dmi7 CMA7

F#mi9 B7(#5) Emi13 C7

Emi7 Bb07 Bmi7 E9

Ami7 D9 G11 CMA7 Bb11 E7(9) EbMA9

XV. THE END

B \flat TRUMPET/CLARINET

MED. UP SWING

Chord progression for the first staff: A \flat 9, F \sharp 7, Bm7, E7.

Chord progression for the second staff: C \sharp m7, F \sharp 7, Bm7, E7, Em7, A7, D \sharp m7, G7.

Chord progression for the third staff: C \sharp m7, F \sharp 7, Bm7, E7, A \flat 9, Bm7, C \flat 7.

Chord progression for the fourth staff: C \sharp m7, F \sharp 7(\sharp 9), Bm7, E7, A \natural , A \flat 9, D \sharp m7, D \sharp 7.

Chord progression for the fifth staff: E \natural , A \natural , G \sharp m7 (marked with a circled 1), C \sharp 7(\sharp 5).

Chord progression for the sixth staff: C \sharp m7, F \sharp 9, F \sharp m7, B \flat 9.

Chord progression for the seventh staff: Bm7, E7, A \flat 9 (marked with a circled 2), Bm7, C \flat 7.

Chord progression for the eighth staff: C \sharp m7, F \sharp 7, Bm7, E7, Em7, A7, D \sharp m7, D \sharp 7.

Chord progression: Dmaj7/E, E7(#9), (3) A6/9, Bmi7, E7

Chord progression: C#mi7, F#7, Bmi7, Fmi9, Emi7, A7(#5), Dmaj7, G13

Chord progression: C#7, F#7, Bmi7, E7, (4) A6/9, F#7, Bmi7, E9

Chord progression: C#mi7, F#7, Bmi7, E7, A11, A7(#9), Dmaj7, G13

Chord progression: E11, A13, (5) C#11, C#13

Chord progression: F#11, F#9, B11, B13

Chord progression: E11, E9, E7(#9), (6) A6/9, F#7, Bmi7, C67

Chord progression: C#mi7, F#7, Bmi7, F9, E11, Emi7, A7, Dmaj7, G13

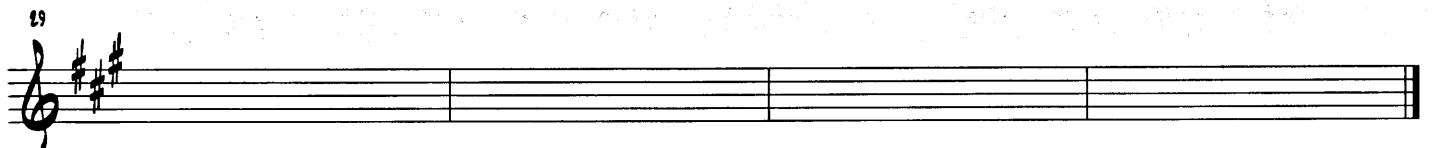
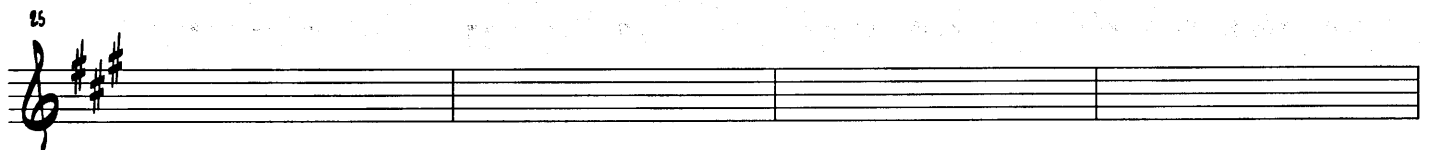
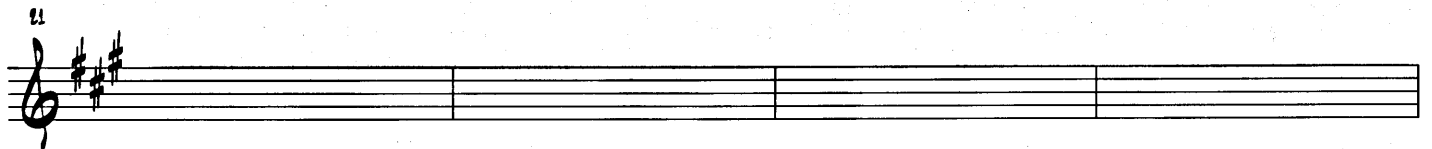
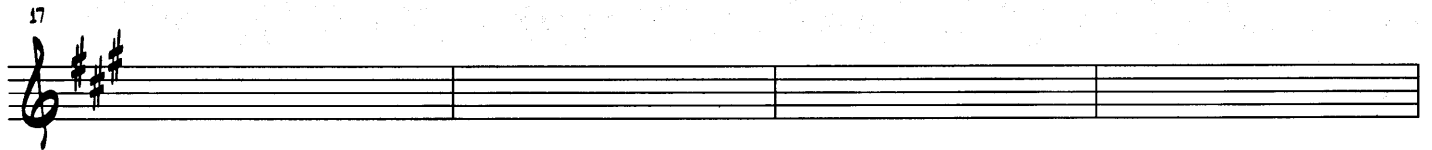
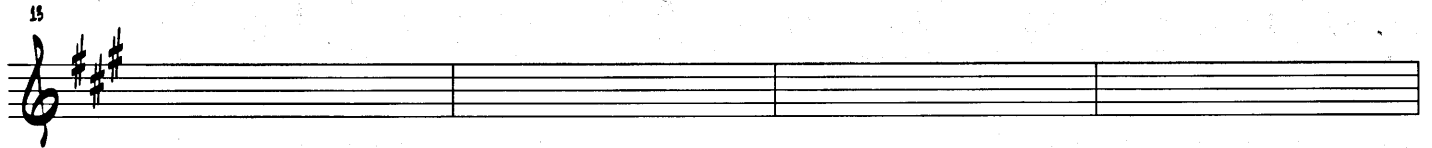
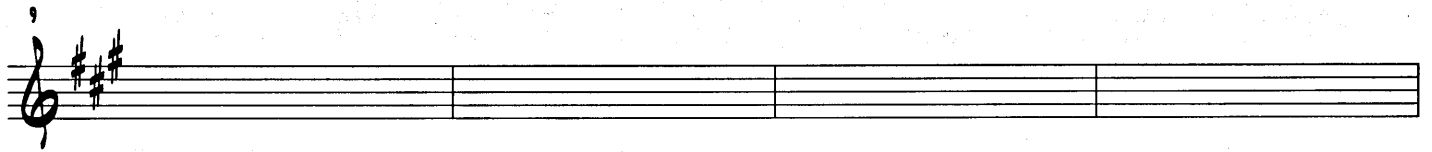
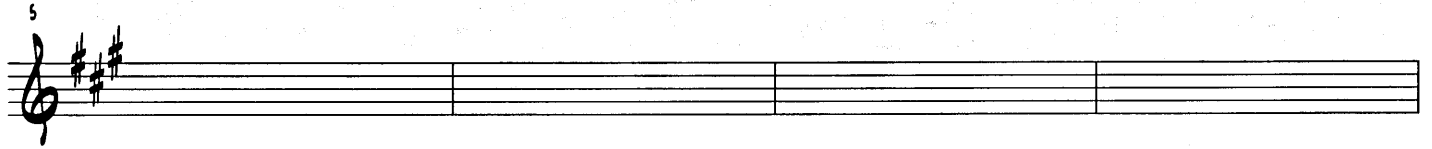
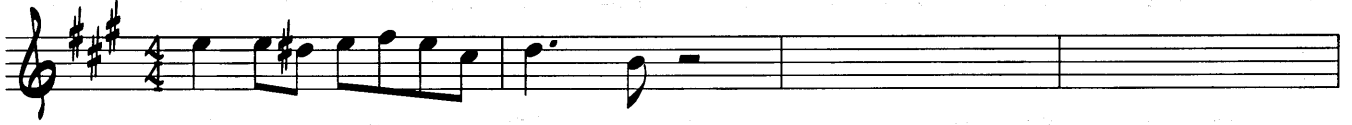
Chord progression: C#mi7, C13, Bmi7, Bb13, A7, F#7(#9), C#mi7, C13, Bmi7, Bb13, A6/9

THE END

B \flat INSTRUMENTS

TRANSCRIPTION EXERCISE

TRANSCRIBE THIS PIANO SOLO FOR YOUR INSTRUMENT.



THE END

Bb INSTRUMENTS

TRANSCRIPTION EXERCISE

TRANSCRIBE THIS SAXOPHONE SOLO FOR YOUR INSTRUMENT.

4

7

11

15

19

23

27

31