

Bass Clef Instruments

14 Blues & Funk ETUDES B O B M I N T Z E R

TABLE OF CONTENTS

Introduction . . .	3
1. Shuffle de-Funk . . .	5
2. Blues Shuffle . . .	8
3. Easy Groove . . .	12
4. Simply Stated . . .	16
5. Blues With A Bridge . . .	19
6. Slammin' . . .	25
7. Church Song . . .	28
8. BeBop Special . . .	32
9. Relaxed . . .	36
10. Blues For Days . . .	38
11. See Forever . . .	44
12. Lyrical . . .	48
13. Weirido-Funk . . .	52
14. Rhythm Check . . .	54

Bob Mintzer, tenor sax; Russell Ferrante, keyboards;
Jimmy Haslip, bass; William Kennedy, drums

Recorded by Michael Brorby, Brooklyn, New York, and Chuck Loeb, Irvington, New York
Special thanks to Jack Bullock, Larry Clark, and Dave Olsen at Warner Bros. Publications,
to Jim Russ and Will for their impeccable musicianship and dedication, to Michael Brorby and Chuck Loeb for
their beautiful engineering, to my family, Carla and Paul, and to all the funksters out there
who played the music which inspired this book.

Editor: Larry Clark

© 1996 MINTZER MUSIC CO. (ASCAP) All Rights Reserved
Exclusively distributed by Alfred Publishing Co., Inc.

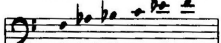
Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable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

I. SHUFFLE DE - FUNK

The first piece is written in a shuffle-funk style in which the 16th notes are played with a swing

inflection (♩.♩.♩.♩). I heard this melody in my head one day while flying cross-country. The melody itself implies a strong groove and stands up pretty well without rhythm section accompaniment. The form of the tune is AABAC. Letter {B} is a third section which precedes the solo section {C}. The solo form consists of two A sections, and one C Section.

Solo length on this one is fairly short, so you have to get in there, say something meaningful, and get out gracefully and quickly. The melody returns at {F}. A solo needn't be long to say what needs to be said. Frequently I am called upon to play an eight or 16 bar solo on a record. This etude deals with playing that short, concise solo.

The overall harmonic setting of this etude is in the F7sus zone. Blues-related melodies and pentatonic melodies work well throughout. In fact, the F pentatonic scale  can be played over all the changes in the piece. I use both the major 3rd and minor 3rd in many of the melodies here.

Ex.

or



The solo begins at letter {C}. You will notice that the first 8 bars of the solo are quite sparse. I do this for two reasons. The first is so that the solo has a place to go and can become more intense through adding notes or other intensity-related devices. The second reason is so the soloist can establish a relationship with the rhythm section. By leaving space in the early part of your solo, you invite the piano, bass, drum, and guitar to join in your conversation. There is nothing worse than trying to talk to someone who never stops talking, and doesn't listen to what you have to say. Letter {E} uses a device which creates some intensity in a subtle way. I wrote several short notes over a three bar duration using a three note motif (D, F, Ab) which creates this angular and rhythmically intense moment. In the fourth bar the line smoothes out by going back to legato 16th notes.

Not a particularly flashy solo, but one which fits with the tune, has a nice groove, and says what needs to be said. Sometimes a few words can say a lot. Use the blowing section on the end to try some of your own ideas.

I. SHUFFLE DE-FUNK

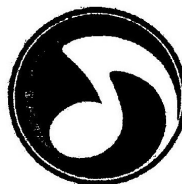
BASS CLEF

SHUFFLE-FUNK ♩ = 84
(SWING-FEEL OVER FUNK)



Chord symbols and section markers visible above the staff:

- Staff 1: A, F7sus (OPT. 8VA), F7sus/D, Bb7, F7sus
- Staff 2: F7sus/A, Bb7, Bbm, Cm7sus, A1, Bb7 (Loco), G7(#5), C7(#9), F7sus
- Staff 3: A7(#5), Bb7, Ebmaj9, Db9, C7(#9), A2, F7sus (OPT. 8VA), Db/A, Bb7
- Staff 4: G7(#9), C7(#9), F7sus, Db/A, Dm7, F7sus/A, Bb7, Bbm, Cm7sus, F7sus



HICKEY'S MUSIC CENTER

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

V. BLUES WITH A BRIDGE

BASS CLEF

SHUFFLE-SWING ♩ = 115

11

A

G⁷ C⁷

G⁷ D⁹ G⁷ C⁷ C⁹ F⁷

G⁷ E⁷(#9) E^b9 D⁷(#9)

G⁷ E⁷(#9) A⁷ D⁷(#9) E.

B

B^b7(#9) G⁷(#9) C⁹

D⁷(#9) G⁷(#9) F⁷

C

G⁷ F⁷



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

BASS CLEF

VI. SLAMMIN'

FUNK ♩ = 100

The musical score is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (Bb). The tempo is marked 'FUNK ♩ = 100'. The score consists of several staves of music, each with various chords and melodic lines. The chords are labeled with letters and accidentals: C7(#9), D7(#9), G7(#5), A7(#9), F7, and Eb7. The score includes a repeat sign with first and second endings, a double bar line, and a 'To CODA' instruction. The final staff ends with a double bar line and a repeat sign.

Chords and notes visible in the score include:

- C7(#9), D7(#9), G7(#5), A7(#9), F7, Eb7
- First ending: Gm7, Cm7
- Second ending: Gm7, Cm7
- To CODA
- Final staff: C7(#9), A7(#9), F7



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

XIII. WEIRDO-FUNK

This etude is a dissonant and angular piece to be played as a duet with the drums. The rhythms are typical to R&B or Funk music. However, the melodies are in the style of classical contemporary music by way of large intervals and a fairly dissonant harmonic scheme. Pay particular attention to the dynamics, as this will be crucial in making the piece work.

You will notice the use of many major 7th intervals throughout this etude. I like this sound for the open and mysterious quality which the major 7th creates.

There is more work to be done with combining styles of music. Someone who is adventurous might try writing a piece in this melodic style over a Latin or Brazilian groove. Mixing and matching in an unusual way has always been the basis for innovation in music.

XIII. WEIRDO FUNK

BASS CLEF

12 TONE FUNK
SOLO VOICE & DRUMS
♩ = 92