

Track 1/2

# Minor Blues

Scott Wendholt

♩=222

2 BAR COUNT OFF

1  
5  
9  
13  
17  
21  
25  
29

D-Δ7  
G-  
E♭7  
A7  
D-Δ7  
D-  
G-  
E♭7  
A7  
D-Δ7  
D-  
G-  
E♭7  
A7  
D-Δ7  
D-  
G-



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# Zontilation

Based on the chord changes to Confirmation, this study examines horizontal melody making. The progression contains almost never-ending motion with harmonic pauses coming on the first bar of every A section and the third bar of the bridge. Think about the C7 in the fifth bar of each A section as an altered F#7 that leads to the B-7.

$\text{♩} = 152$   
2 BAR COUNT OFF

1  $G\Delta 7$   $F\#\Delta 7$   $B7$   $E-7$   $A7$   $D-7$   $G7$

5  $C7$   $B-7$   $E7$   $A7$   $A-7$   $C7$

9  $G\Delta 7$   $F\#\Delta 7$   $B7$   $E-7$   $A7$   $G7$

13  $C7$   $B-7$   $E7$   $A7$   $G\Delta 7$

17  $D-7$   $G7$   $C\Delta 7$

21  $F-7$   $B\flat 7$   $E\flat\Delta 7$

25  $G\Delta 7$   $F\#\Delta 7$

28  $D-7$   $G7$

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Track 5/6

# Joyed Up

Greg Gisbert

I start with a 2 bar solo break to an immediate melody reference. 1st chorus stays close to the key center of each section. Note the quote from Mel Brooks "The Producers" in last A section of the 1st chorus. 2nd chorus stays with an "inside" sound until the 5th bar of the 2nd A. I use 4ths to outline the III-VI-II-V harmonic movement. Going into the bridge I use a major 7th arpeggio to the #9 of the V7 chord into another melody reference. I repeat this idea leading into a double time phrase. Closes out with melody and idiomatic tag.

♩=148  
2 BAR COUNT OFF  
SOLO BREAK

3  
7  
11  
15  
19  
23

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# As Night Falls

Scott Wendholt

As Night Falls is a song I wrote to take advantage of a relaxed 12/8 groove with drums using mallets. It is reminiscent of something you would hear from Horace Silver. This etude is based on this song and is basically a straightforward improvisation with quite an emphasis on melody. I tried to write a study that connects as seamlessly as possible the chord changes beneath. I use repetition of simple rhythmic devices and make ample use of different articulations throughout this piece. Try to get to where you can play along with my trumpet track sounding as similar as possible in all respects. Try to capture the entire nuance. Not all articulations are noted, as they are subtle and should be gleaned from listening as opposed to reading them on the page.

$\text{♩} = 108$   
2 BAR COUNT OFF

1  $D7(\#11)$  3 3 3  $C\#-7$  3

4  $C\#-7$  3  $D7(\#11)$  3  $A7(\#9)$  3  $A\flat\Delta7$

7  $B\flat-$  3  $A\flat\Delta7$  3

10  $B\flat-$   $E\flat7$  3  $A\flat\Delta7$  3

13  $F A G$  3 3  $E\Delta9$  3  $E\flat\Delta9$

16  $E\Delta9$  3

19



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25 **G7** **C7** **G7**

29 **C7** **G7**

33 **D7** **C7**

35 **G7**

37 **G7** **C7**

39 **G7**

41 **C7**

45 **D7** **C7**

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Track 25

As recorded on BRASS NATION (#M108)

# Three Wise Men

Michael Davis

♩=240 INTRO

1 SOLO (TIM)  
G<sup>7</sup>alt

5

9

13

17 MELODY

21

25

29



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