

PLAYING ON THE CHANGES

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CONTENTS

Introduction	2
Bio	3
Etude 1: Dorian Mode	4
Etude 2: Major 7th	9
Etude 3: Altered Dominant	13
Etude 4: Half-Whole Diminished	17
Etude 5: Minor 7th Chords a Minor Third Apart	22
Etude 6: Major 7th Chords a Minor Third Apart	26
Etude 7: ii–V–I–VI Minor Thirds Apart	30
Etude 8: Dominant 7th Chords in Cycle of Fourths	35
Etude 9: Minor ii7(\flat5)–V	38
Etude 10: Minor 7th Chords Up 2, Down 1	42
Etude 11: Major 7th Chords Down 2, Up 1	46
Etude 12: Tritone Subs	50
Etude 13: Dorian with Changes on the End	54
Discography	58



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ETUDE 1

dorian mode

The Dorian mode with minor 3rd and minor 7th scale degrees is used on minor 7th chords. Practice the scale up and down at various tempos. Then practice Pattern 1: Thirds; Pattern 2: Variation in Thirds; and Pattern 3: Diatonic Sevenths.

The Dorian Mode

Gm7 minor 3rd minor 7th

Pattern 1: Thirds

Pattern 2: Variation in Thirds (1, 3, 4, 2)

1 3 4 2 3 5 6 4 5 7 8 6 etc.

Pattern 3: Diatonic Sevenths (1, 3, 5, 7, 8, 6, 4, 2)

After practicing the Dorian scale in these four configurations, you can create some interesting melodic shapes when you play either of the two following pentatonic scales:

min. 3rd 4th 5th min. 7th

1 2 3 4 5 6

min. 3rd 4th 5th maj. 6th

Minor Pentatonic with a Minor 7th

Minor Pentatonic with a Major 6th

1 3 4 2 3 5 6 4 etc.

ETUDE 8

dominant 7th chords in cycle of fourths

This etude is all about the bebop language. I've incorporated the various chromatic motions that are common to this bebop style of playing. One of the chromatic devices I use is sometimes referred to as the "enclosure." The enclosure is when the note is preceded by a half step above and a half step below a chord tone. In m. 1 on beat 4, I enclose the 3rd of the chord in the second measure.

The Enclosure



The main focus in this etude is rhythmical phrasing. I tried to connect the phrases together in a call-and-response fashion, where one phrase leads logically to the next. Try to play the rhythms in the etude, and then add your own notes as a side exercise.

Check out this etude, where the triplet figures begin in m. 25. Then in m. 27, I employ groupings of four triplet-eighth notes. Take it a few times through to get comfortable with this rhythm. To me, it's a nice way of creating rhythmical interest.

Sixteenth-note lines are interspersed throughout this etude. Practice them by slowing down the tempo with the TNT 2 software before trying to play them at the suggested tempo. They are fairly diatonic as is the whole etude, so hopefully it should not be too challenging. When playing sixteenth-note lines, try to play light and *legato*, accenting occasional notes in the bebop fashion. Don't play loud! The tendency with a technically demanding passage is to play loud, but the key is to play light and on top of the time!

In mm. 57–60 in this etude, I wrote lines that moved scalarily through from one chord to the next, as shown below. I believe this is a logical way to practice moving through a set of chord changes.

Play the corresponding scale for the first chord, then move stepwise to the first note in the next chord, and then adjust the scale to conform to that harmony.

Scalular Motion

