

THE MUSIC OF BOB MINTZER: SOLO TRANSCRIPTIONS AND PERFORMING ARTIST MASTER CLASS CD by MILES OSLAND

INTRODUCTION

When one transcribes an improvised jazz solo, the attempt is to freeze a spontaneous moment in the music, analyze and then ultimately gain understanding of the soloist's approach. To notate this information can be somewhat difficult since jazz music has an implied element to it; notes and rhythms are not always exact, and the soloist suggests things in the music, sometimes in a subtle way. Miles Osland undertook a courageous task transcribing 12 of my solos. Throughout this project, we spent a good deal of time discussing what exactly had been played and how the solos were to be written.

Looking at the transcriptions after Miles wrote them down was both humbling and educational. It is an honor and great pleasure to share these transcriptions with you. I spent a good deal of time listening to and emulating my heroes on the tenor saxophone when I was a lad, and I developed a musical vocabulary based in great part on the jazz players I listened to. If only I had acquired a recording of the artists talking about their solos and about music in general. Hence, we came up with the idea to add the element of a recorded master class to the transcription book concept. Thanks to the generosity of DMP Records and TVT Records, we have also included on the accompanying CD excerpts from recordings of most of the solos.

The accompanying CD is a master class that uses the transcriptions as a springboard for discussion in a variety of areas pertaining to playing and composing in the jazz realm. The CD discussions will offer you insight into my specific reasons for various concepts and techniques incorporated into the 12 compositions and solos. Specific measure numbers are referenced to allow you to follow the transcribed solo as it is performed on the original CD recording. It is hoped that the excerpts will allow you to gain a deeper understanding of these transcribed improvisations. A condensed score or lead sheet in concert key is also included to assist you in analyzing compositional techniques. I recommend you practice and work up the transcriptions on your own instrument either in their complete form or pick them apart for ideas to incorporate into your own improvisations. I also recommend you use the transcription opportunity pages, which give *you* the chance to transcribe four choruses of blues found on Track 12 of the CD. I hope you enjoy using this book, and please consider checking out the original recordings to hear the entire compositions.

Many thanks to Miles Osland who spent countless hours putting this book together, to Pete BarenBregge for his invaluable input and great musicianship, and to DMP and TVT Records who graciously allowed us to use the recordings for the solos. I also acknowledge all the great jazz artists whose solos I transcribed for knowledge and inspiration. And, finally, thanks to Carla and Paul Mintzer who provided much of the life experiences behind these solos.



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SPECTRUM

SCORE IN C

BRIGHT SWING $\text{♩} = 120$

(DRUM SOLO)

A single musical staff in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The staff contains a long horizontal line representing a drum solo, with a circled '8' above it indicating its duration.

A single musical staff in treble clef with a key signature of two sharps. The first measure is circled with the number '9'. The staff contains a sequence of notes: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4.

A system of two musical staves in treble clef with a key signature of two sharps. The first staff contains a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff contains a quarter rest, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A double bar line is present at the end of the system.

A system of two musical staves in treble clef with a key signature of two sharps. The first measure is circled with the number '29'. The first staff contains a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A double bar line is present at the end of the system.

A system of two musical staves in treble clef with a key signature of two sharps. The first staff contains a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A double bar line is present at the end of the system.

A system of three musical staves in treble clef with a key signature of two sharps. The first staff contains a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The third staff contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A double bar line is present at the end of the system.

RUNFERYERLIFE

Bb TENOR SOLO

from: *Big Band Trane* (Bob Mintzer Big Band - 1996) DMP CD-515

"RHYTHM" CHANGES IN G

$\text{♩} = 288$

(BAND SEND-OFF)



(BAND SEND-OFF)



(BAND SEND-OFF)



(BREAK)



END CHORUS

