

16 MODERATELY CHALLENGING Jazz SOLOS

by Walt Weiskopf

for ALTO SAXOPHONE

Based on the chord changes to:

- | | |
|--|------------------------------------|
| 1. <i>12 Bar Blues</i> | 9. <i>Shiny Stockings</i> |
| 2. <i>Three O'Clock In The Morning</i> | 10. <i>Low Down</i> |
| 3. <i>Indiana/Donna Lee</i> | 11. <i>Old Folks</i> |
| 4. <i>It Could Happen To You</i> | 12. <i>Mood Indigo</i> |
| 5. <i>Corcovado</i> | 13. <i>Have You Met Miss Jones</i> |
| 6. <i>Emily</i> | 14. <i>Ceora</i> |
| 7. <i>How High The Moon</i> | 15. <i>How Deep Is The Ocean</i> |
| 8. <i>I Got Rhythm</i> | 16. <i>All The Things You Are</i> |



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TABLE OF CONTENTS

Introduction	3
In Your Practice	4
Substance vs. Style	4
What to look for in the solos	5
1. <i>Blue Morning</i>	6
2. <i>Two A.M.</i>	8
3. <i>Dinah Lou</i>	10
4. <i>It Happened To Me</i>	12
5. <i>Silent Nights</i>	14
6. <i>Marcie</i>	16
7. <i>How Low The Sun</i>	18
8. <i>Start Up</i>	20
9. <i>Long Legs</i>	22
10. <i>Way Down</i>	24
11. <i>Maturity</i>	26
12. <i>Indigo Blue</i>	27
13. <i>Me and Miss Jones</i>	28
14. <i>Euphoria</i>	30
15. <i>Dig Down Deep</i>	32
16. <i>The Way Things Are</i>	34

16 Moderately Challenging Jazz Solos CD

Walt Weiskopf – alto saxophone

Joel Weiskopf – piano

Mike Karn – bass

Jason Tiemann – drums

Recorded December 28, 2015

at Trading 8's studio, Paramus, NJ

Engineered and mastered by Chris Silit

Track 1 – Solo #1 Blue Morning
 Track 2 – Solo #2 Two A.M.
 Track 3 – Solo #3 Dinah Lou
 Track 4 – Solo #4 It Happened To Me
 Track 5 – Solo #5 Silent Nights
 Track 6 – Solo #6 Marcie
 Track 7 – Solo #7 How Low The Sun
 Track 8 – Solo #8 Start It Up
 Track 9 – Solo #9 Long Legs
 Track 10 – Solo #10 Way Down
 Track 11 – Solo #11 Maturity
 Track 12 – Solo #12 Indigo Blue
 Track 13 – Solo #13 Me and Miss Jones
 Track 14 – Solo #14 Euphoria
 Track 15 – Solo #15 Dig Down Deep
 Track 16 – Solo #16 The Way Things Are

Rhythm Section only:

Track 17 – Solo #1 Blue Morning
 Track 18 – Solo #2 Two A.M.
 Track 19 – Solo #3 Dinah Lou
 Track 20 – Solo #4 It Happened To Me
 Track 21 – Solo #5 Silent Nights
 Track 22 – Solo #6 Marcie
 Track 23 – Solo #7 How Low The Sun
 Track 24 – Solo #8 Start It Up
 Track 25 – Solo #9 Long Legs
 Track 26 – Solo #10 Way Down
 Track 27 – Solo #11 Maturity
 Track 28 – Solo #12 Indigo Blue
 Track 29 – Solo #13 Me and Miss Jones
 Track 30 – Solo #14 Euphoria
 Track 31 – Solo #15 Dig Down Deep
 Track 32 – Solo #16 The Way Things Are
 Track 33 – concert 'Bb' tuning note
 Track 34 – concert 'A' tuning note

Introduction

There is a reason why the great standards and jazz standards are played so often – because they have stood the test of time. They are always fun to play. Why? It's hard to quantify anything in the world of music; but generally speaking – it does seem that, in western music, material that sounds good to our ear turns out to be based on sound music theory. The songs and tunes that endure have a memorable melody with clear and concise harmony, often with the inseparable element of excellent lyrics.

Playing a coherent solo on any tune at any tempo is one of the most intellectually challenging crafts to master. In my thirty-plus years of teaching I have thought a lot about how to break down the skills necessary to achieve competence and consistency in jazz playing. Every great jazz master we look to for inspiration in our common passion for this music has these elements in common: great time, great sound and great choice of notes. In my experience, it is very helpful to practice written notes on the page in the jazz idiom as an important step to improvising over chord changes.

In this brief volume, I've tried to write solos that are true to the integrity of some of the most sustaining chord progressions in jazz and popular music. I believe in earnest there is a huge benefit to learning a written solo; much in the same way learning a classical etude is helpful. The concept is this: learning the craft of jazz improvisation is hugely demanding. Why not concentrate on one thing at a time, rather than attempt to do everything at once? When we improvise, we are attempting to make up material and simultaneously to play the material with a great sound and feel. This is a lot to ask of even the most motivated jazz student. Let's consider a few essential elements that are present in almost every great solo we hear:

1. *A great sound.* Whatever the instrument—if you've ever tried to play a different instrument than your own; you are reminded how challenging it is to get a decent sound on the instrument! This is something we often take for granted; but in reality – most listeners would prefer to listen to a player with a good and pleasing sound.
2. *Good technic.* Great players have spent lot of time working on their technic and the best jazz musicians have great technic. Why not work on your technic separate and apart from your jazz playing? This makes sense but we often try and combine this element into our general practice thinking it will save us time.
3. *Good "time."* Great jazz players have a great and infectious rhythmic "feel" which is why we feel innately drawn to jazz in the first place. Why not work on having a great rhythmic feel separate and apart from trying to improvise a good solo?
4. *Good notes.* How do we learn what notes sound "good" on a particular chord? Hopefully the jazz solos on these pages can give some insight about why certain notes sound good or "right" on certain chord changes. Usually in western music, there is a theoretical reason why a particular note or chord sounds good to our ears.

Each of these *16 Jazz Solos* has the chord changes written above each measure of music. This is important because the concept here is to understand how the notes relate to the harmony and why (hopefully) they work well. In this way I hope to help you build your own improvisational vocabulary. So, when something sounds good to you, take a look at the relationship of the notes

What to look for in the solos

To clarify – we are not getting into jazz theory and technic in depth here. Still, it is hopefully useful to point out some noteworthy and common harmonic and technical devices that are very common in our craft. Keep your eye out for these devices and have fun!

Articulation: In the jazz idiom, eighth notes, and how they're played, are important. Generally, we articulate every other eighth note *on the off-beat*; that is – lightly brush your tongue against the opening of the reed and mouthpiece to define the start of the note and slur into the next note; then articulate once more. This is illustrated as such:



In practice – we usually do not see articulation like this written in so literally as in the above example. But, because we are in the jazz idiom, we know this is how the notes are generally played. Solo #3 – “Dinah Lou” (p.11-12) is notated with articulation as an example.

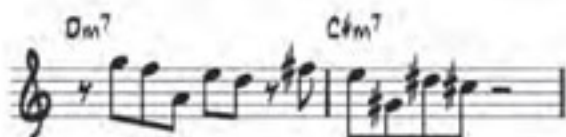
Suspension/resolution: Throughout these solos, and most jazz solos in the swing, pre-swing, bebop, post-bop and even modern genres, the 4-3 suspension/resolution is important. Here are two examples:



Enclosures: A common harmonic device in our craft. Think of a note you want to feature or highlight; possibly a chord tone that nicely defines the harmony. Rather than simply play the note – a common and effective device is to delay the note with an “enclosure”. So, if you want to highlight ‘B’, the 3rd of G7, rather than simply play a ‘B’, you might first play ‘C’, then ‘A’ and ‘A#’; then finally, ‘B’. This technic creates tension and release:



Sequence: Another common and effective harmonic device; a particular “lick” is played and then similarly or identically played in a different key. The following example is from Solo #9 – “Long Legs.” (p. 23-24)



Solo #12

ALTO SAXOPHONE

INDIGO BLUE

track 12 and 28 (rhythm section only)

WALT WEISKOPF

♩ = 80 WALKING BALLAD (SWING EIGHTHS)

1 C^{6/9} D7 Dm7 G7(b⁹) C^{6/9} C^{6/9}

6 D7(b⁹) Ab7 G7 C^{6/9}

10 C7 F^{6/9} B^b7 B7(b⁹) C^{6/9}

14 D7 G7(b⁹) C^{6/9}

17 C^{6/9} D7 Dm7 G7(b⁹) C^{6/9}

21 C^{6/9} D7 Ab7 G7

25 C^{6/9} C7 F^{6/9} Ab7 G7

29 C^{6/9} D7 Dm7 G7(b⁹) C^{6/9}

BASED ON THE CHORD PROGRESSION TO 'MOOD INDIGO' BY DUKE ELLINGTON