

**ALTO SAX**

# PLAY JAZZ

**A BEGINNER'S GUIDE TO CREATING GREAT SOLOS**

RYAN FRALEY & JOSH WEIRICH



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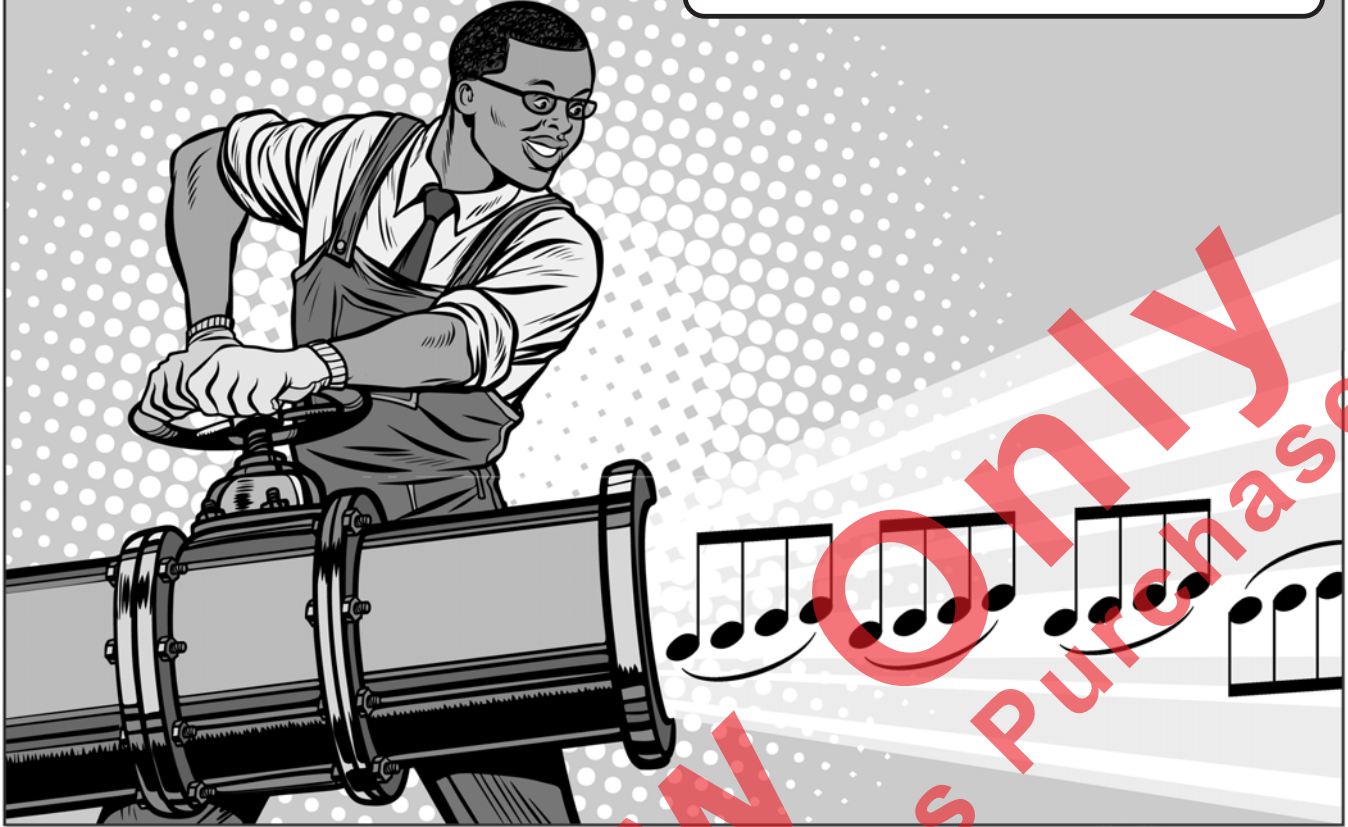


IF YOU JUST PICKED UP THIS AWESOME-LOOKING **COMIC BOOK**, YOU ARE EITHER ATTRACTED TO GRAPHIC STORY-TELLING, OR YOU ARE INTERESTED IN LEARNING HOW THIS WHOLE "JAZZ IMPROVISATION" THING WORKS. THE MOST IMPORTANT THING TO KNOW BEFORE YOU READ ANY FURTHER IS THAT JAZZ IMPROVISATION DOESN'T HAVE TO BE ROCKET SCIENCE. YES, THERE ARE PEOPLE WHO HAVE DEDICATED HOURS, YEARS, AND EVEN THEIR CAREERS TO STUDYING AND MASTERING JAZZ IMPROVISATION. WHATEVER YOUR GOAL IS TODAY, THIS BOOK IS A GREAT WAY TO GET STARTED ON THE JOURNEY. THESE PAGES ARE FOR THE MUSICIAN WHO HAS HEARD SOMEONE PLAY AN IMPROVISED SOLO AND THOUGHT, "HOW DO THEY DO THAT?" AND MOST IMPORTANTLY, "HOW CAN I DO THAT?"

GREAT JAZZ SOLOS ARE A COMBINATION OF ARTISTRY, TECHNIQUE, AND FAST THINKING. MANY PEOPLE HAVE ONE OR TWO OF THESE COMPONENTS. WITH PRACTICE AND EXPERIENCE YOU CAN MASTER ALL THREE!

THIS BOOK IS GOING TO GIVE YOU SOME SIMPLE TIPS AND TECHNIQUES USED BY THOUSANDS OF MUSICIANS TO START PLAYING GREAT SOLOS. IMPROVISATION IS USED IN JAZZ, ROCK, CLASSICAL, COUNTRY, BLUEGRASS, AND JUST ABOUT EVERY OTHER TYPE OF MUSIC THAT EXISTS. IT IS ARTISTIC, EXPRESSIVE, USES MANY DIFFERENT PARTS OF YOUR BRAIN SIMULTANEOUSLY, AND MOST IMPORTANTLY CAN BE A TON OF FUN. IF THIS SOUNDS LIKE SOMETHING YOU MIGHT BE INTERESTED IN EXPLORING, **KEEP READING!**

## PLAYING THE RIGHT NOTES...



EVER LISTEN TO SOMEONE PLAY A SOLO AND YOU CAN'T QUITE PUT INTO WORDS WHAT DOESN'T SOUND RIGHT, BUT SOMETHING DEFINITELY DOES **NOT** SOUND RIGHT? CHANCES ARE THEY ARE NOT PLAYING THE RIGHT NOTES! SOME MAY SAY THERE ARE NO **WRONG** NOTES, BUT THERE ARE DEFINITELY NOTES THAT SOUND **BETTER** THAN OTHERS. SO HOW DO YOU KNOW THE RIGHT NOTES TO PLAY? IT BEGINS WITH KNOWING YOUR...

## SCALES

MUSICIANS PRACTICE SCALES TO GET COMFORTABLE ON THEIR INSTRUMENTS. SCALES ALSO HELP YOU FIND THE RIGHT NOTES. LET'S START BY REVIEWING A SCALE YOU MIGHT ALREADY KNOW:

### CONCERT B $\flat$ MAJOR SCALE (YOUR G MAJOR SCALE)



## Flex Part ①

## BRANDT'S BLUES

Josh Weirich  
arr. Ryan Fraley  
(ASCAP)

THIS IS A FULL BAND CHART. THERE ARE FIVE WIND PARTS IN TOTAL.  
YOUR BOOK HAS TWO OF THEM. YOUR DIRECTOR WILL ASSIGN YOU A PART.

SWING (♩ = 104)

5

mf  $\triangleleft$  f  $\triangleleft$  f

3

17 SOLOS 12 29

ff

41

mp

f

mp

f


mf

f







THE LANGUAGE OF JAZZ WAS DEVELOPED BY SOUND MORE SO THAN WRITTEN NOTATION. IT IS IMPORTANT TO LEARN HOW TO LISTEN AND INTERNALIZE THE NOTES THAT OTHERS PLAY, AND ALSO (EVENTUALLY) THE NOTES YOU HEAR IN YOUR OWN MIND. THIS LITTLE EAR-TRAINING EXERCISE USES ONLY NOTES FROM THE **CONCERT B $\flat$  MAJOR SCALE**. LOOK FOR THE TRACK IN THE DOWNLOADABLE MP3 FILES. AFTER A COUNT-OFF, PIANO AND BASS WILL PLAY A SIMPLE, TWO-MEASURE PHRASE, THEN LEAVE TWO MEASURES OF SPACE FOR YOU TO REPEAT WHAT THEY PLAYED. HAVE FUN!




HEAR THIS:                      YOU PLAY:

① 


LISTEN:                      PLAY:

② 

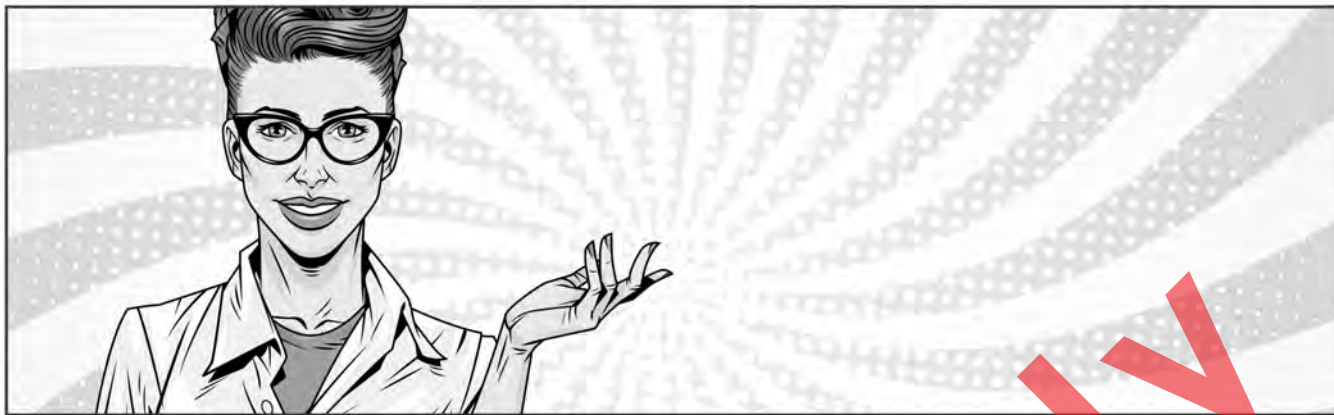
LISTEN:                      PLAY:

③ 

LISTEN:                      PLAY:

④ 





THERE ARE SO MANY SCALES TO LEARN! BUT RELAX, WE'RE ONLY GOING TO COVER A FEW OF THEM IN THIS BOOK, AND ONLY THE ONES YOU NEED TO KNOW FOR EACH OF THE FOUR BAND CHARTS. LET'S LOOK AT **DORIAN** SCALES RIGHT NOW. **DORIAN** IS ONE OF THE DIATONIC MODES THAT HAVE BEEN PART OF WESTERN MUSIC SINCE THE MIDDLE AGES. THERE ARE SEVEN DIATONIC MODES (YOUR MAJOR SCALE IS ONE OF THEM), AND THESE MODES ARE USED IN ALL STYLES OF MUSIC FROM CLASSICAL TO PUNK ROCK. THE **DORIAN** SCALE HAS ONLY A ONE-NOTE DIFFERENCE FROM THE NATURAL MINOR SCALE. DO YOU KNOW WHICH NOTE IS DIFFERENT?

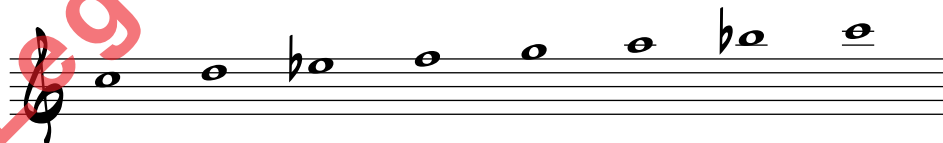
### CONCERT D DORIAN SCALE

(YOUR **B** DORIAN SCALE)



### CONCERT E $\flat$ DORIAN SCALE

(YOUR **C** DORIAN SCALE)



ONCE YOU HAVE THESE TWO SCALES MEMORIZED, YOU SHOULD PLAY THEM IN PATTERNS JUST LIKE WE DID WITH THE MAJOR SCALE ON PAGE 8. BY PRACTICING SCALES IN LEAPS AND STEPS, UP AND DOWN, YOU WILL GAIN CONFIDENCE AND MASTERY THAT CAN'T BE FAKED.

# SO THERE

LEAD SHEET -- MELODY ONLY

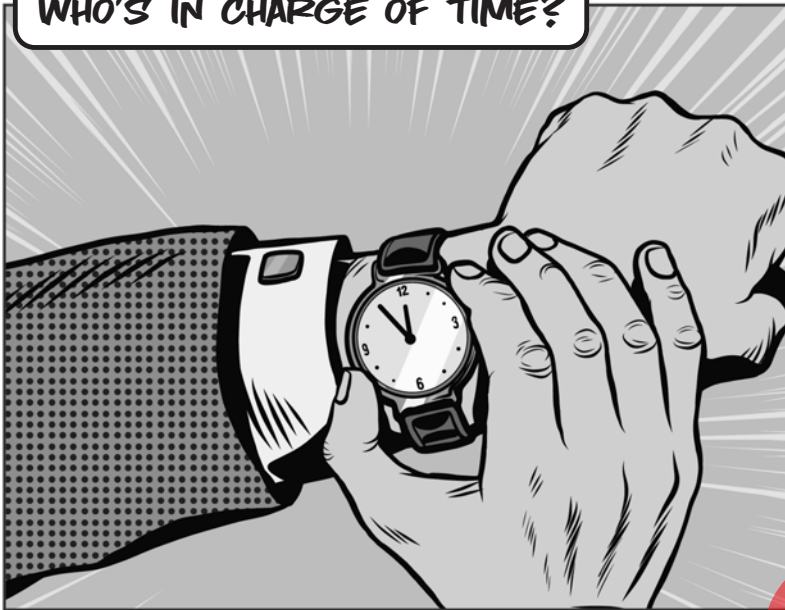
Ryan Fraley  
(ASCAP)

Chord symbols in the score: Bmin7 (first staff), Cmin7 (fourth staff), Bmin7 (sixth staff).

## CHORD DEFINITIONS

 <b>B MINOR 7</b> B - D - F# - A	 <b>C MINOR 7</b> C - Eb - G - Bb
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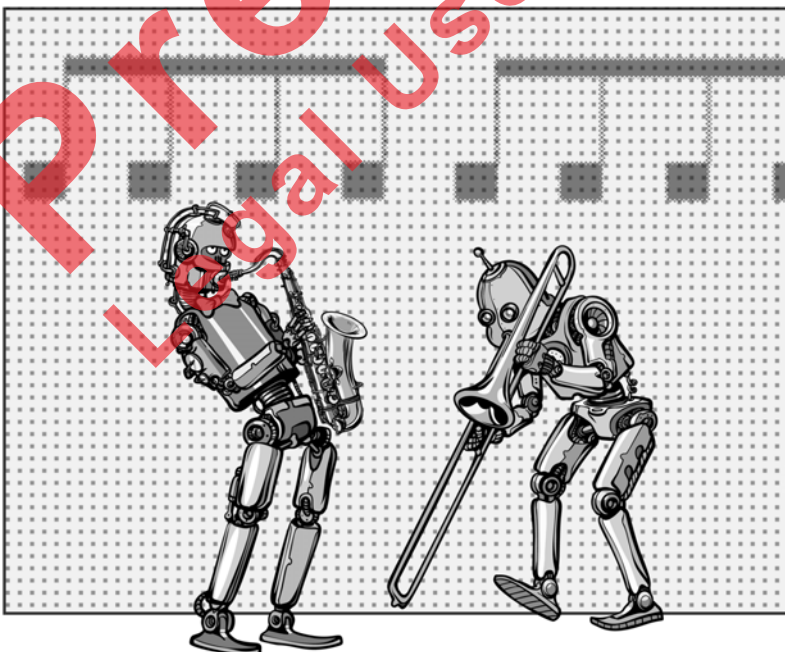
WHO'S IN CHARGE OF TIME?



**WRONG!**

OF COURSE, EVERYONE  
IS RESPONSIBLE FOR  
PLAYING WITH GOOD  
TIME, BUT...

...WITH VERY FEW EXCEPTIONS,  
PEOPLE ARE NOT ROBOTS. NO  
ONE PLAYS WITH PERFECT TIME.



SO ALL OF US, ROBOTS  
AND NON-ROBOTS  
ALIKE, MUST LISTEN  
& ADJUST. GOOD TIME  
IS A GROUP EFFORT.





# SEGUNDO MODO

LEAD SHEET -- MELODY ONLY

Ryan Fraley  
(ASCAP)

First system of musical notation (5 staves) for the melody. Chord symbols are written above the staves: Dmin7, G7, Fmaj7, Dmin7, C7, Dmin7, G7, Fmaj7, Dmin7, C7, Gmin7, C7, Gmin7, A7.

## SOLO FORM

(29)

Second system of musical notation (3 staves) for the solo form. The notation consists of rhythmic patterns (slashes) on a 4/4 staff. Chord symbols are written above the staves: Dmin7, G7, Fmaj7, Dmin7, C7, Dmin7, G7, Fmaj7, Dmin7, C7, Gmin7, C7, Gmin7, A7. Below the staves, the modes are indicated: D Dorian, C Mixolydian, D Dorian, C Mixolydian, C Mixolydian, A Mixolydian.

Flex Part **1**

## FULL BAND CHART

**SEGUNDO MODO**Ryan Fraley  
(ASCAP)

BOSSA (♩ = 132) (STRAIGHT 8THS)

5

*mf*

13

*mf*

21

*mf*

To Coda

*f* *fp*

29

**Solo**

24

4

D.S. **al Coda**

Coda

*f* *fp*

2

Flex Part **1**

## FULL BAND CHART

**GNEISS**Ryan Fraley  
(ASCAP)

Rock (♩ = 120) (STRAIGHT 8THS)

