

BASS CLARINET

PLAY JAZZ

A BEGINNER'S GUIDE TO CREATING GREAT SOLOS

RYAN FRALEY & JOSH WEIRICH

MP3

files here:
www.ryanfraley.com
see page 43

TABLE OF CONTENTS

SOME HISTORY	2	MIXOLYDIAN SCALES	25
CONCERT B \flat MAJOR SCALE	7	"SEGUNDO MODO"	26
SWINGING 8TH NOTES	9	PLAYING WITH A GREAT SOUND	30
CONCERT B \flat BLUES SCALE	10	INTRO TO ROCK & FUNK	31
INTRO TO THE BLUES	10	CONCERT G PENTATONIC SCALE	31
"BRANDT'S BLUES"	12	"GNEISS"	32
EAR TRAINING	16	JAZZ ARTICULATIONS	36
DORIAN SCALES	18	BASS CLARINET TIPS	38
INTRO TO MODAL TUNES	19	LISTEN TO GREAT PLAYERS	39
"SO THERE"	20	GLOSSARY	43
WHO'S IN CHARGE OF TIME?	24	MP3 DOWNLOADS	43
INTRO TO LATIN JAZZ	25	BASS CLARINET FINGERING CHART	44



Produced by **Ryan Fraley & Josh Weirich**
Bass Clarinet Tips by **Shawn Goodman**
Layout & Design by **Ryan Fraley**

© 2020 **HXmusic** LLC
P.O. Box 206
8206 Rockville Rd.
Indianapolis, IN 46214
www.ryanfraley.com

International Copyright Secured.
All Rights Reserved. Printed in U.S.A.

HX104BCL
ISBN: 978-1-61928-321-3

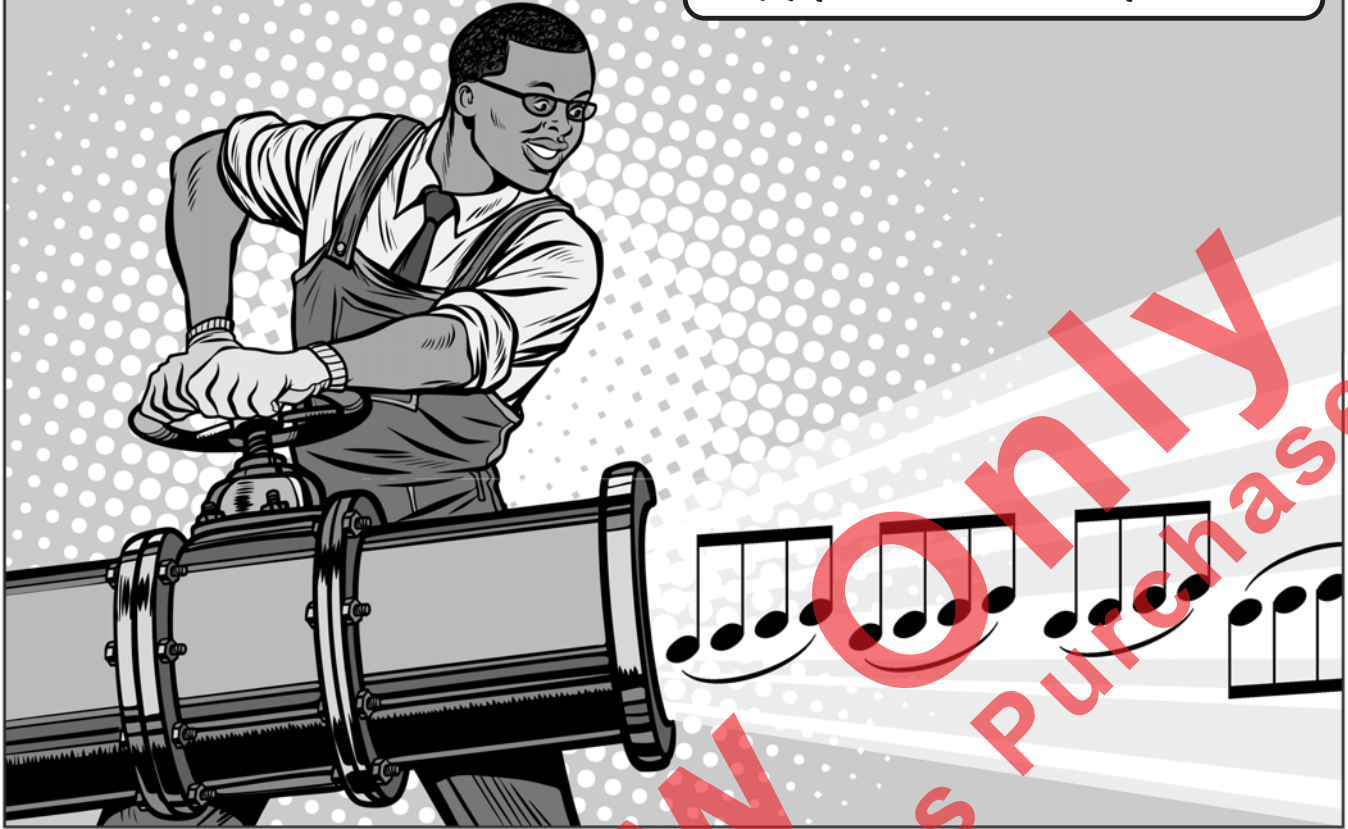


IF YOU JUST PICKED UP THIS AWESOME-LOOKING **COMIC BOOK**, YOU ARE EITHER ATTRACTED TO GRAPHIC STORY-TELLING, OR YOU ARE INTERESTED IN LEARNING HOW THIS WHOLE "JAZZ IMPROVISATION" THING WORKS. THE MOST IMPORTANT THING TO KNOW BEFORE YOU READ ANY FURTHER IS THAT JAZZ IMPROVISATION DOESN'T HAVE TO BE ROCKET 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

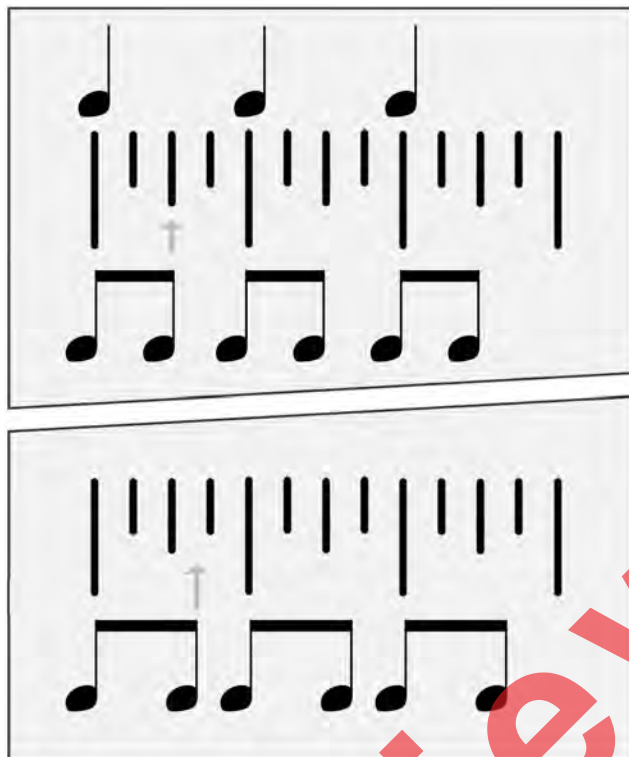
MUSICIANS PRACTICE SCALES TO GET COMFORTABLE ON THEIR INSTRUMENTS. SCALES ALSO HELP YOU FIND THE RIGHT NOTES. LET'S START BY REVIEWING A SCALE YOU MIGHT ALREADY KNOW:

CONCERT B \flat MAJOR SCALE
 (YOUR C MAJOR SCALE)



SWINGING 8TH NOTES

JAZZ MUSIC IS OFTEN -- BUT NOT ALWAYS! -- PLAYED WITH A "SWING" FEEL. IN FACT, TWO OF THE BAND CHARTS IN THIS BOOK WILL BE PLAYED WITH SWING EIGHTH NOTES, AND TWO OF THEM WITH STRAIGHT EIGHTH NOTES. SO WHAT DOES THAT MEAN, EXACTLY?



STRAIGHT EIGHTHS:

IMAGINE A RULER THAT CAN MEASURE THE TIME BETWEEN THE NOTES YOU PLAY. THE EIGHTH NOTES ON UPBEATS WOULD BE HALFWAY BETWEEN THE DOWNBEATS, SINCE ALL THE NOTES SHOULD BE EVEN.

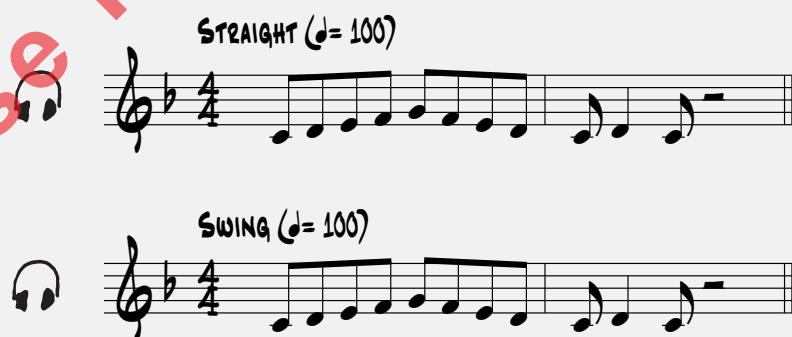
SWING EIGHTHS:

WHEN WE SWING THE EIGHTH NOTES, IT MEANS WE PUSH THE UPBEATS BACK A BIT. THE DOWNBEATS STAY THE SAME, BUT THE UPBEATS ARE A LITTLE LATE. THIS CREATES A CASUAL, COOL, RELAXED FEELING.

JUST HOW LATE ARE THESE UPBEAT NOTES? THEY ARE NOT ALWAYS THE SAME! IT CAN DEPEND ON THE TEMPO, THE RHYTHM, AND THE PARTICULAR STYLE OF THE PLAYERS.

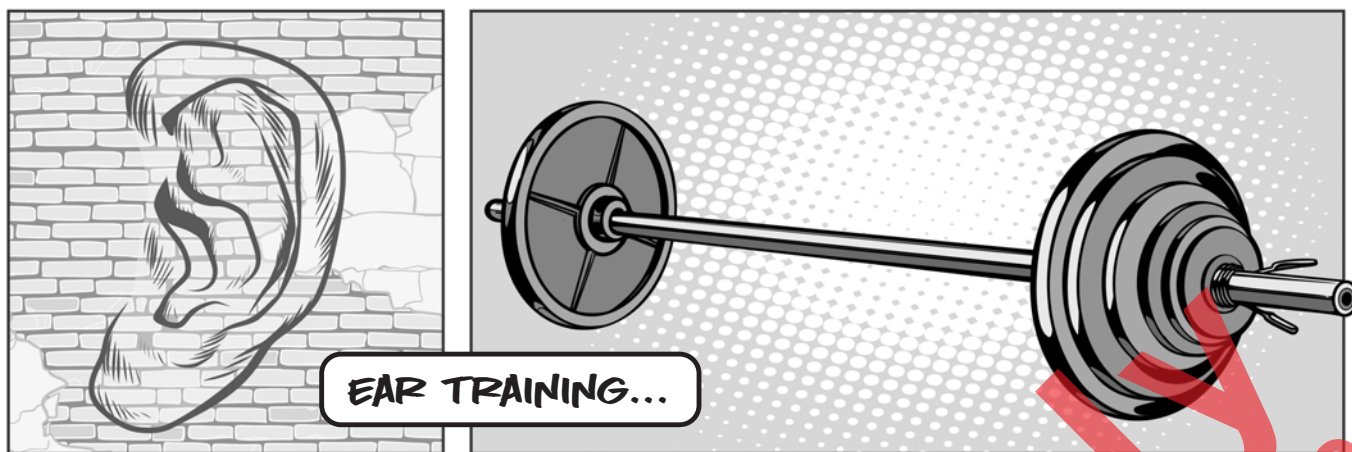
GENERALLY, WHEN THE TEMPO IS FASTER, THE EIGHTH NOTES ARE CLOSER TO STRAIGHT, AND WHEN THE TEMPO IS SLOWER, THE EIGHTH NOTES SWING THAT MUCH HARDER. BUT THE REAL ANSWER IS THAT YOU WILL NEVER LEARN THIS BY READING A DESCRIPTION OF IT. YOU HAVE TO HEAR IT AND FEEL IT BEFORE YOU CAN PLAY IT.

HEAR THE DIFFERENCE...



IN THE DOWNLOADABLE MP3 FILES, TAKE A LISTEN TO THIS SHORT MUSICAL PHRASE PLAYED TWICE. THE FIRST TIME WITH **STRAIGHT** EIGHTH NOTES, AND THE SECOND TIME WITH **SWING** EIGHTH NOTES.

© 2020 HXmusic LLC



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!



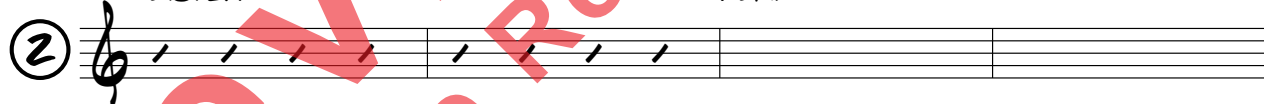
HEAR THIS:

YOU PLAY:



LISTEN:

PLAY:



LISTEN:

PLAY:



LISTEN:

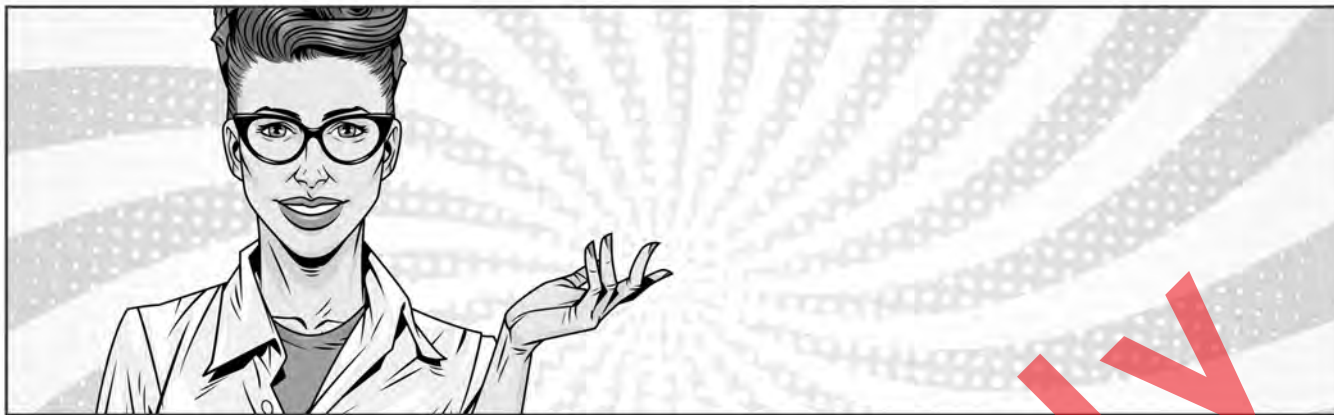
PLAY:



LISTEN:

PLAY:





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?

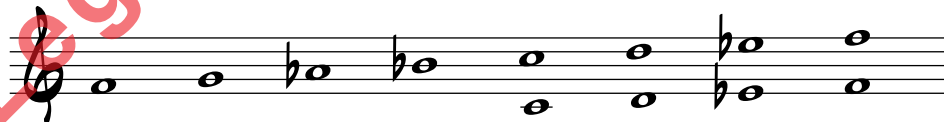
CONCERT D DORIAN SCALE

(YOUR **E** DORIAN SCALE)



CONCERT E♭ DORIAN SCALE

(YOUR **F** 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)

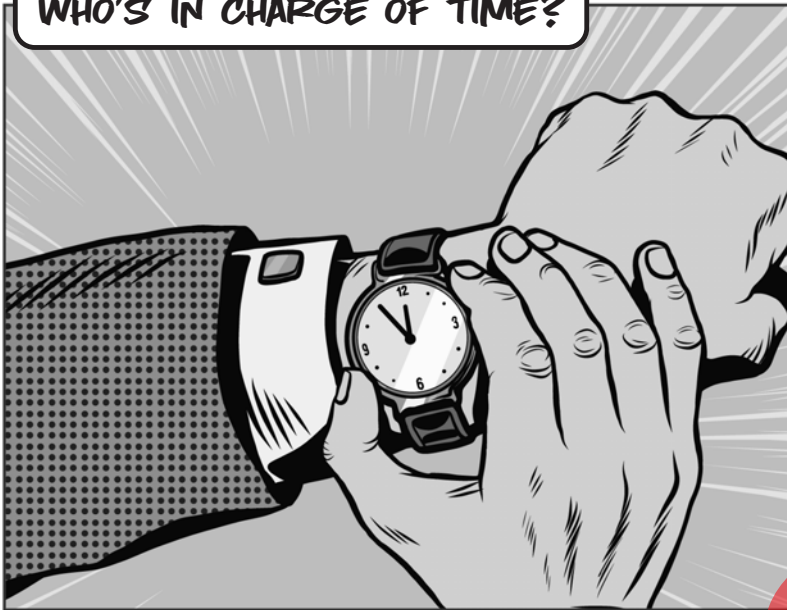
Musical score for the song "So There" by Ryan Fraley. The score is written in treble clef, key of E major (two sharps), and 4/4 time. It consists of seven staves of music. The first staff begins with an E minor 7 (Emin7) chord. The second staff contains a first ending marked "1." and a second ending marked "2.". The third staff begins with an F minor 7 (Fmin7) chord. The fourth staff contains a first ending marked "1." and a second ending marked "2.". The fifth staff begins with an E minor 7 (Emin7) chord. The sixth staff contains a first ending marked "1." and a second ending marked "2.". The seventh staff contains a first ending marked "1." and a second ending marked "2.". A large red watermark "Preview Only" is overlaid diagonally across the score.

CHORD DEFINITIONS

Chord definitions for E minor 7 (Emin7) and F minor 7 (Fmin7). The E minor 7 chord is shown as a triad of E, G, and B on a treble clef staff. The F minor 7 chord is shown as a triad of F, Ab, and C on a treble clef staff.

E MINOR 7 E - G - B - D	F MINOR 7 F - Ab - C - Eb
-----------------------------------	-------------------------------------

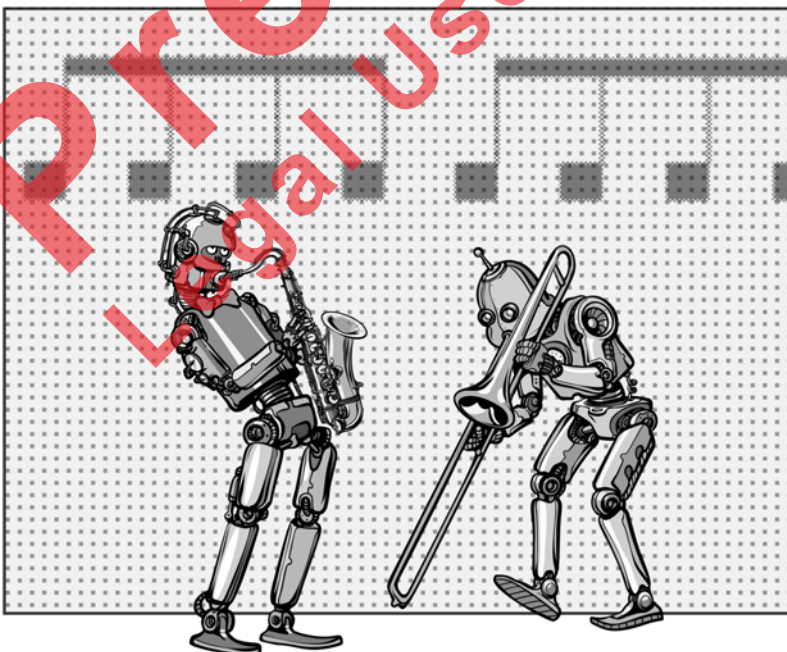
WHO'S IN CHARGE OF TIME?



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.



Flex Part **5**

FULL BAND CHART

SEGUNDO MODORyan Fraley
(ASCAP)

BOSSA (♩ = 132) (STRAIGHT 8THS)

4

5

mf

13

mf

21

Legal Use Requires Purchase

"GNEISS" HAS JUST AN 8-BAR FORM. THOSE 8 MEASURES REPEAT OVER AND OVER. WITH A SHORT FORM LIKE THIS, IT IS COMMON FOR A SOLOIST TO PLAY SEVERAL TIMES THROUGH TO MAKE A LONGER SOLO. BELOW IS THE TRANSCRIPTION OF THE TROMBONE SOLO FROM THE RECORDING. IT IS 16 MEASURES LONG, SO TWICE THROUGH THE FORM. THE TROMBONE SOLO IS HEARD ON THE 3RD AND 4TH TIMES THROUGH THE SOLO SECTION. THIS SOLO IS TRANSPOSED FOR BASS CLARINET.

GNEISS

TROMBONE SOLO TRANSCRIPTION

The transcription shows a 16-measure solo in 4/4 time, repeated twice. The first staff (measures 1-8) begins with an A minor 7 chord (Amin7) and ends with a Bb major 7 chord (Bbmaj7). The second staff (measures 9-16) begins with an A minor 7 chord (Amin7) and ends with a G sus4 chord (Gsus4). The third staff (measures 17-24) begins with an A minor 7 chord (Amin7) and ends with a Bb major 7 chord (Bbmaj7). The fourth staff (measures 25-32) begins with an A minor 7 chord (Amin7) and ends with a G sus4 chord (Gsus4). The music is written in treble clef with a key signature of one flat (Bb). The tempo is 120 beats per minute. The transcription shows a smooth start followed by increasing intensity with higher notes and more eighth notes.

LISTEN AS THE TROMBONE SOLO STARTS VERY SMOOTH AT THE BEGINNING. AS THE SOLO CONTINUES, IT INCREASES THE INTENSITY BY PLAYING A FEW HIGHER NOTES AND MORE EIGHTH NOTES.