



**BASS**

# 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 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 FINGERING CHART .....	44



Produced by **Ryan Fraley & Josh Weirich**  
Bass Tips by **Bethany Robinson**  
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.

HX104BS  
ISBN: 978-1-61928-332-9



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!**



# BRANDT'S BLUES

Josh Weirich  
arr. Ryan Fraley  
(ASCAP)

SWING (♩ = 104)



5



17 SOLOS

Bbmin7



Ebmin7

Bbmin7



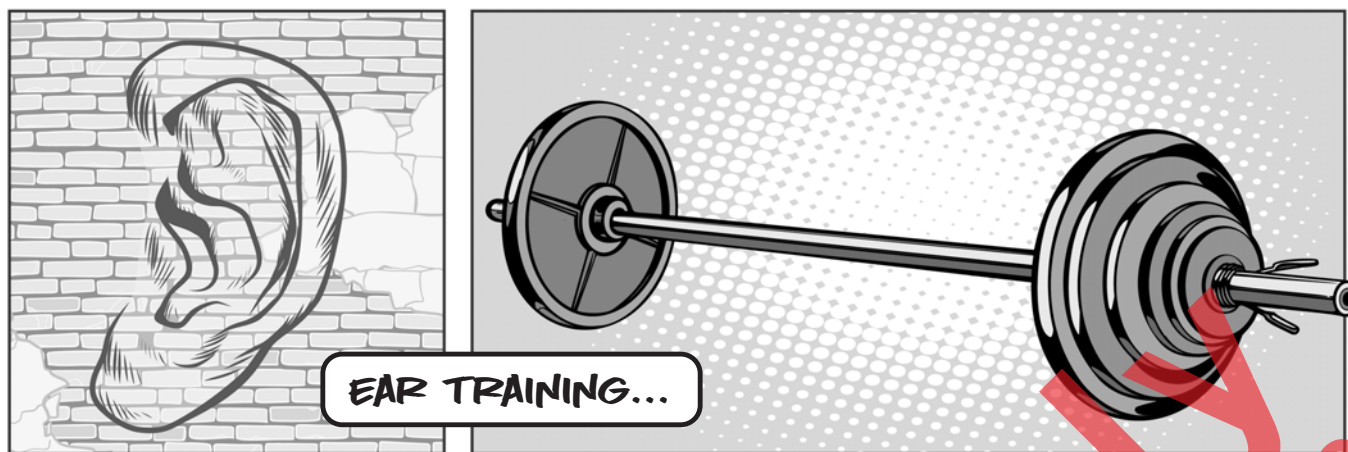
Fmin7

Ebmin7

Bbmin7





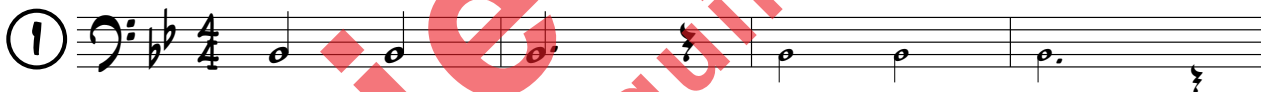


THE LANGUAGE OF JAZZ WAS DEVELOPED BY SOUND MORE SO THAN WRITTEN NOTATION. IT IS IMPORTANT TO LEARN HOW TO LISTEN AND INTERNALIZE THE NOTES THAT OTHERS PLAY, AND ALSO (EVENTUALLY) THE NOTES YOU HEAR IN YOUR OWN MIND. THIS LITTLE EAR-TRAINING EXERCISE USES ONLY NOTES FROM THE **CONCERT B $\flat$  MAJOR 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!



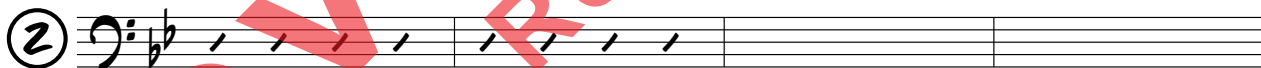
HEAR THIS:

YOU PLAY:



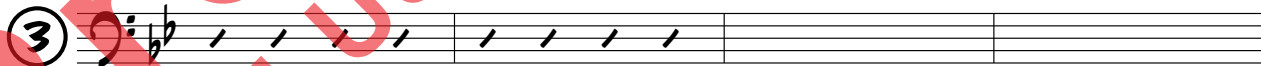
LISTEN:

PLAY:



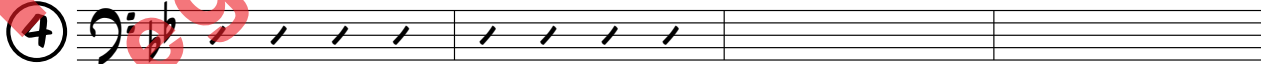
LISTEN:

PLAY:



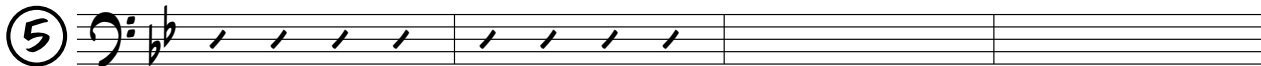
LISTEN:

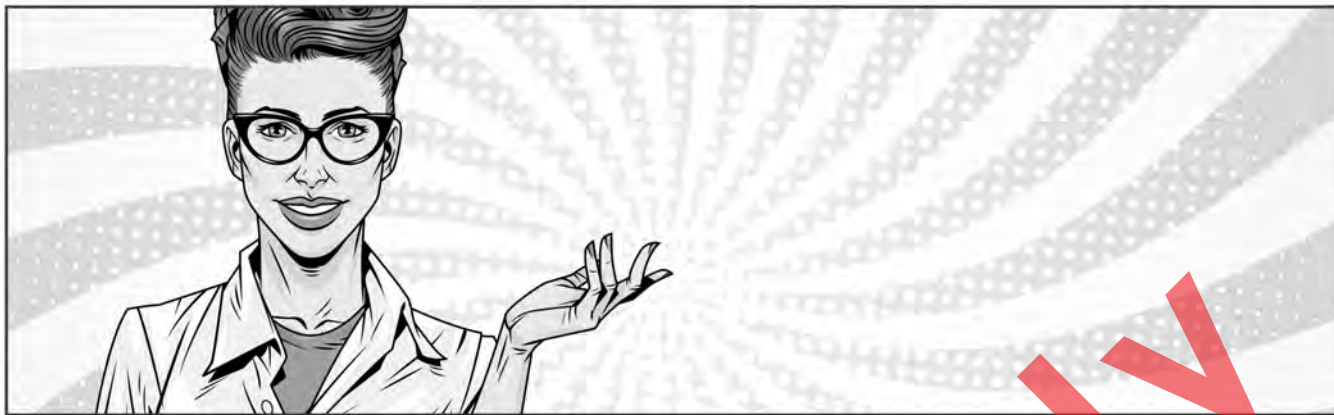
PLAY:



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



#### CONCERT E $\flat$ 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

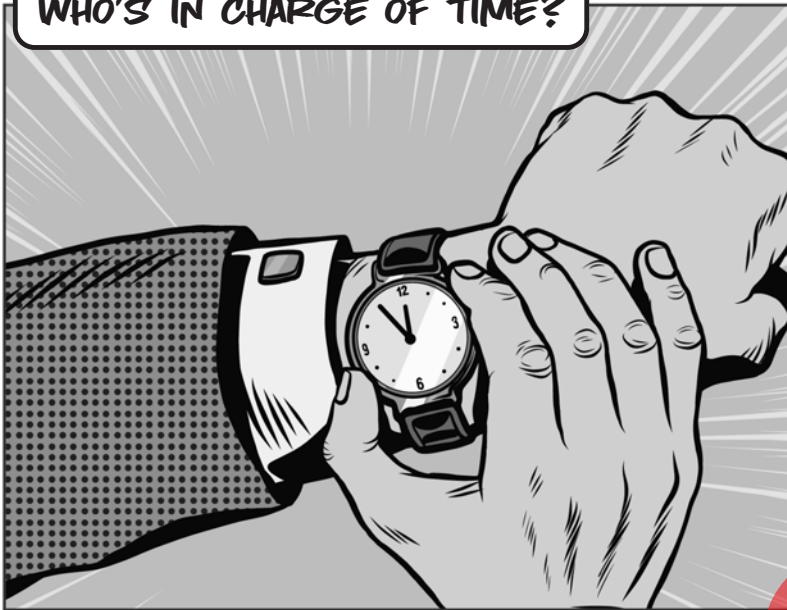
Ryan Fraley  
(ASCAP)

The musical score is written in bass clef with a 4/4 time signature. It consists of seven staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff: D<sup>min</sup>7 appears above the first staff, and E<sup>b</sup>min7 appears above the fourth staff. The score includes first and second endings, indicated by '1.' and '2.' above the staves. A large red watermark reading 'Preview Only' is diagonally across the score, with the text 'Legal Use Requires Purchase' below it.

## CHORD DEFINITIONS

<p>D<sup>min</sup>7</p> <p><b>D MINOR 7</b> D - F - A - C</p>	<p>E<sup>b</sup>min7</p> <p><b>E<sup>b</sup> MINOR 7</b> E<sup>b</sup> - G<sup>b</sup> - B<sup>b</sup> - D<sup>b</sup></p>
---	--

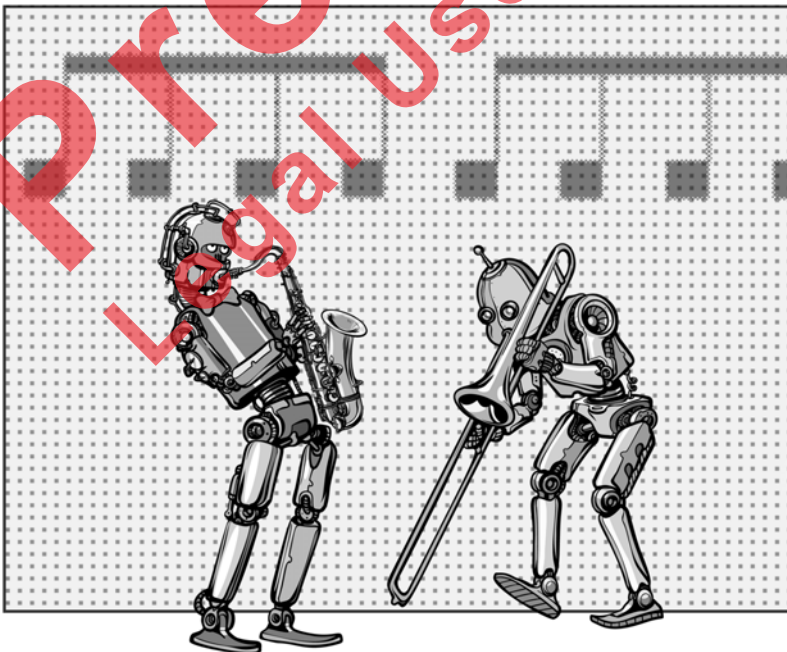
WHO'S IN CHARGE OF TIME?



**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" IS A 24-BAR TUNE WITH THE FORM **A-A-B**. THE **A** AND **B** SECTIONS ARE 8 MEASURES EACH. ALTHOUGH THE CHORDS CHANGE, YOU CAN KEEP PLAYING YOUR **F DORIAN** SCALE FOR MUCH OF THE **A** SECTION. THE SOLO FORM SHOWN ON THE PREVIOUS PAGE INDICATES THE BEST SCALE CHOICE FOR EACH PART OF THE SOLO. BELOW, YOU CAN SEE THE TROMBONE SOLO AS PLAYED ON THE RECORDING. THE TROMBONE SOLO IS HEARD ON THE 1ST TIME THROUGH.

## SEGUNDO MODO

### TROMBONE SOLO TRANSCRIPTION

The transcription shows a 24-measure solo in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The melody is written on a single staff. Chord changes are indicated above the staff at specific measures: Fmin7 (measures 1-4), Bb7 (measures 5-8), Abmaj7 (measures 9-12), Fmin7 (measures 13-16), Eb7 (measures 17-20), Bbmin7 (measures 21-24). The solo begins with a rhythmic sequence of eighth and sixteenth notes, then moves to a more melodic line. The final measure (24) ends with a whole note chord of C7.

GREAT SOLOS ON LATIN SONGS EMPHASIZE COOL RHYTHMS AS MUCH AS RIGHT NOTES. THE TROMBONIST BEGINS WITH A RHYTHMIC SEQUENCE THEN CHANGES THE NOTES SLIGHTLY TO FIT THE CHORDS.

### CHORD DEFINITIONS

The chord definitions are shown in two rows. The first row shows the chords in bass clef, 4/4 time, with a key signature of two flats. The second row shows the chord names and their constituent notes.

Fmin7	Bb7	Abmaj7	Eb7	Bbmin7	C7
F MINOR 7	Bb7	Ab MAJOR 7	Eb7	Bb MINOR 7	C7
F-Ab-C-Eb	Bb-D-F-Ab	Ab-C-Eb-G	Eb-G-Bb-Db	Bb-Db-F-Ab	C-E-G-Bb

# GNEISS

Ryan Fraley  
(ASCAP)

ROCK ( $\phi = 120$ ) (STRAIGHT 8THS)

A musical notation for the bass line of 'The Sound of Silence'. It is written on a single staff in bass clef, with a key signature of one flat (B-flat) and a time signature of 4/4. The melody begins with a quarter rest, followed by a half note G2, a quarter note F2, a half note E2, a quarter note D2, a half note C2, and a quarter note B1. This is followed by a quarter rest, then a half note G1, a quarter note F1, a half note E1, a quarter note D1, a half note C1, and a quarter note B0. The notation is overlaid with a large, semi-transparent red watermark that reads 'MusicalScoreCloud.com'.

5

**[13]**

A musical staff in bass clef with one flat (B-flat). The melody consists of eighth notes and quarter notes across two measures.

[illegible]