



PLAY JAZZ

A BEGINNER'S GUIDE TO CREATING GREAT SOLOS

RYAN FRALEY & JOSH WEIRICH



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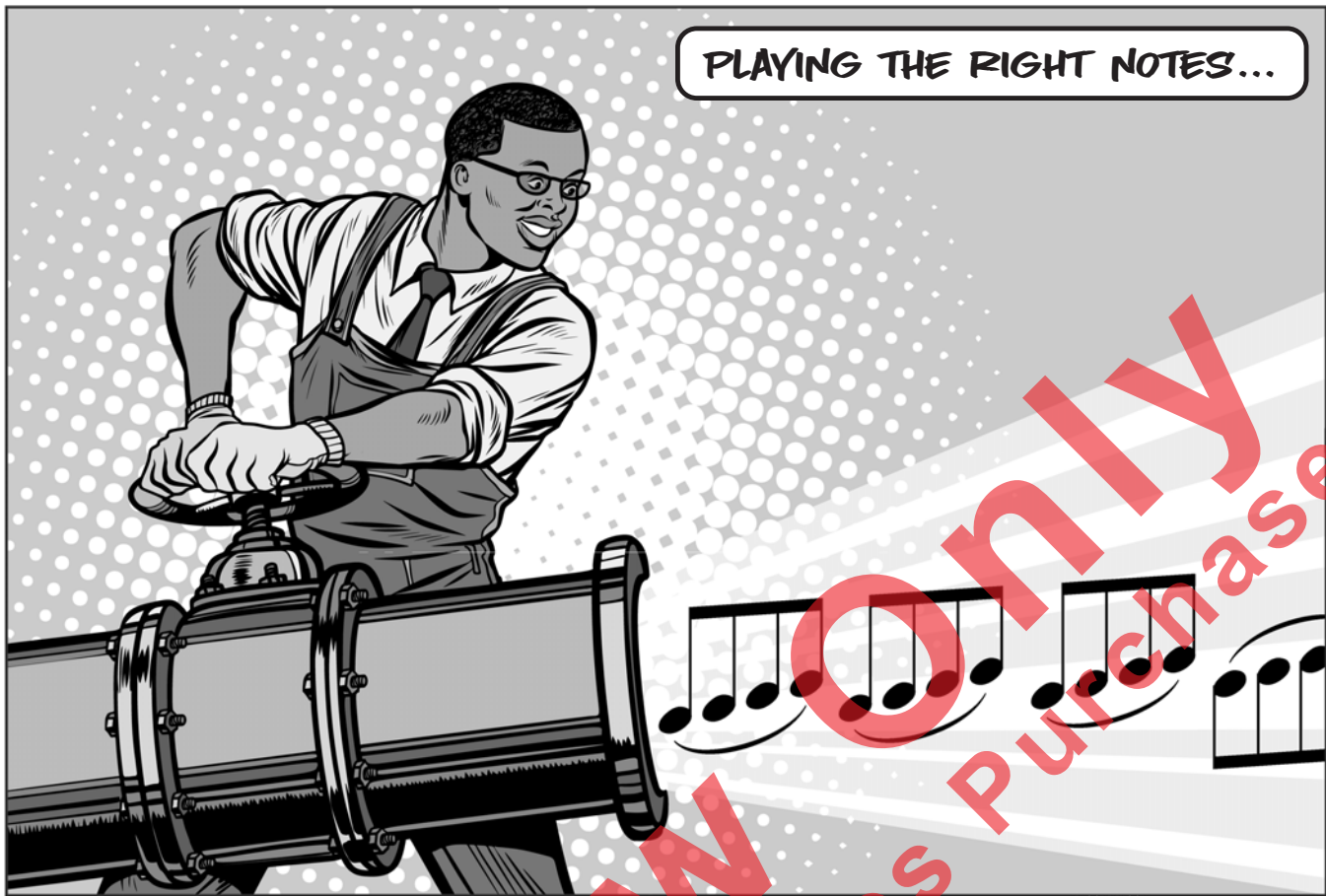
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IF YOU JUST PICKED UP THIS AWESOME-LOOKING **COMIC BOOK**, YOU ARE EITHER ATTRACTED TO GRAPHIC STORY-TELLING, OR YOU ARE INTERESTED IN LEARNING HOW THIS WHOLE "JAZZ IMPROVISATION" THING WORKS. THE MOST IMPORTANT THING TO KNOW BEFORE YOU READ ANY FURTHER 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!**

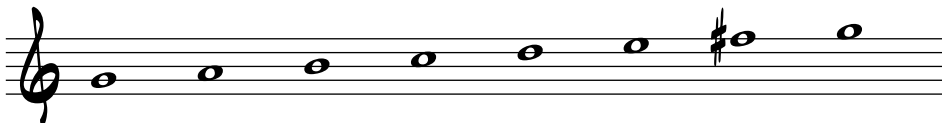


EVER LISTEN TO SOMEONE PLAY A SOLO AND YOU CAN'T QUITE PUT INTO WORDS WHAT DOESN'T SOUND RIGHT, BUT SOMETHING DEFINITELY DOES **NOT** SOUND RIGHT? CHANCES ARE THEY ARE NOT PLAYING THE RIGHT NOTES! SOME MAY SAY THERE ARE NO **WRONG** NOTES, BUT THERE ARE DEFINITELY NOTES THAT SOUND **BETTER** THAN OTHERS.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

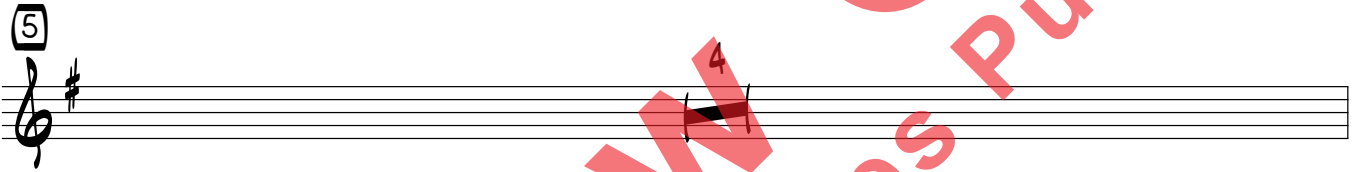
CONCERT B \flat MAJOR SCALE
(YOUR **G MAJOR** SCALE)

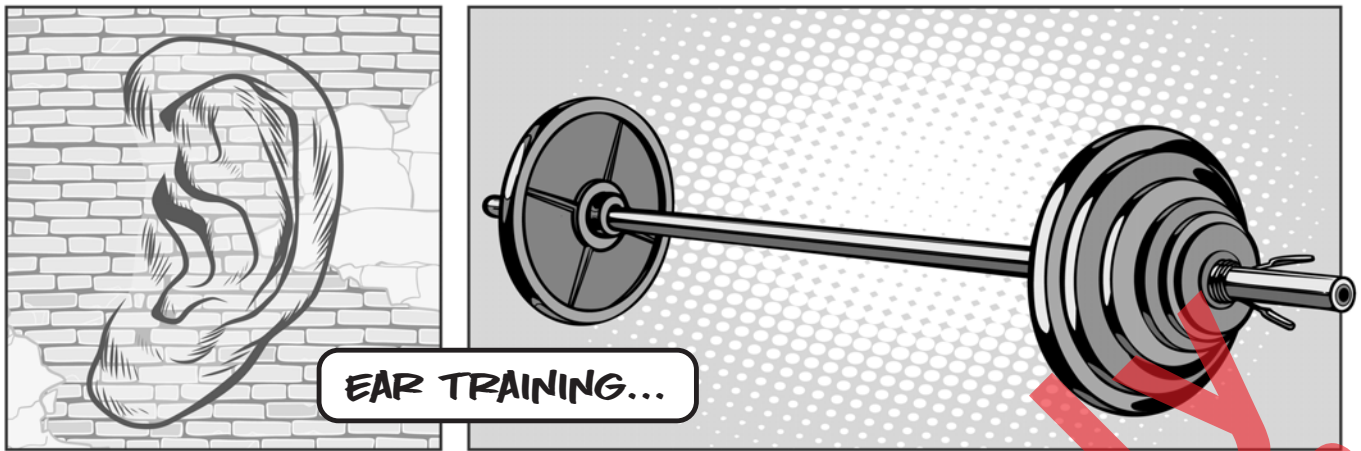


Flex Part 5

FULL BAND CHART

BRANDT'S BLUES

Josh Weirich
arr. Ryan Fraley
(ASCAP)



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

LISTEN: PLAY:

⑤



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)

8min7

1. 2.

Cmin7

8min7

CHORD DEFINITIONS

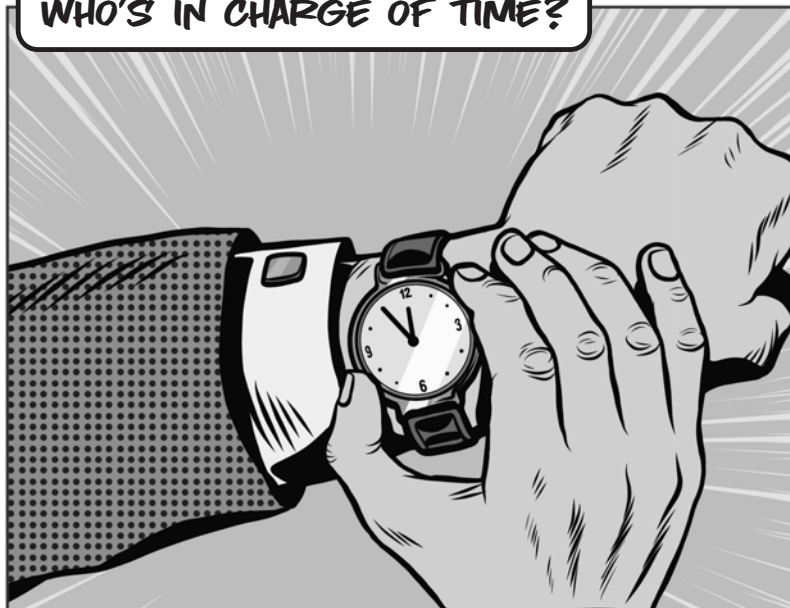
8min7

Cmin7

B MINOR 7
B - D - F# - A

C MINOR 7
C - Eb - G - Bb

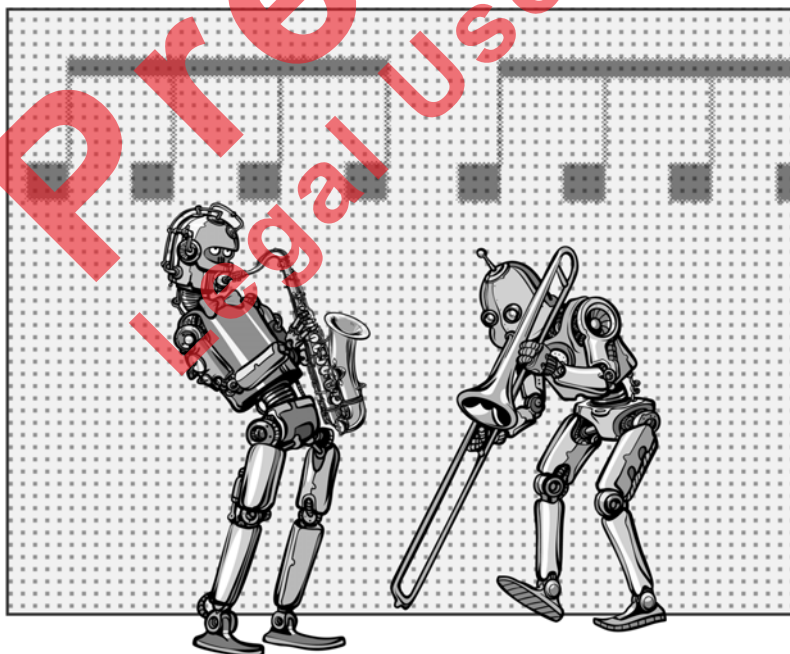
WHO'S IN CHARGE OF TIME?



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.

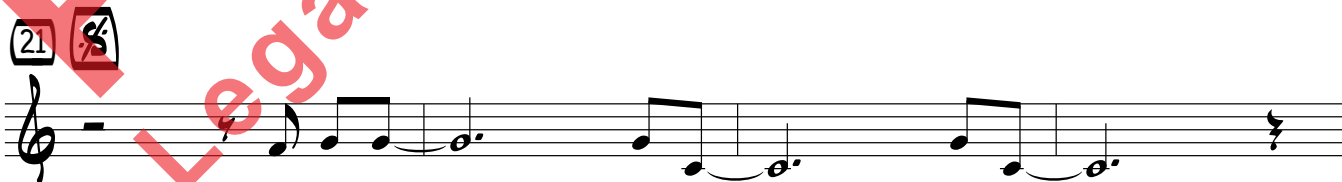
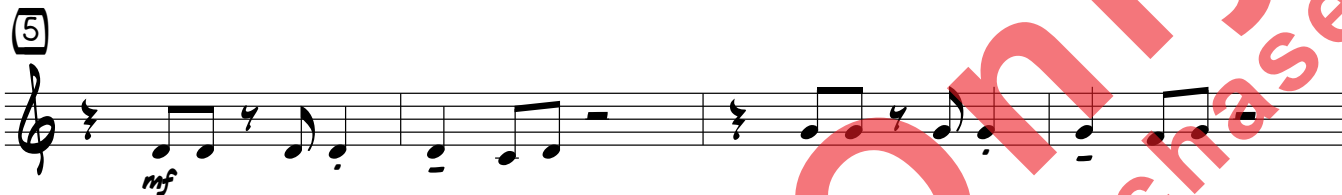


Flex Part **5**

FULL BAND CHART

SEGUNDO MODORyan Fraley
(ASCAP)

BOSSA (♩ = 132) (STRAIGHT 8THS)



"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 BARI SAX.

GNEISS

TROMBONE SOLO TRANSCRIPTION

The musical transcription is written on a single staff in treble clef, key of F# (one sharp), and 4/4 time. The solo consists of 16 measures, repeated twice. Chord markings are provided above the staff: E min7 at measures 1, 3, 5, and 13; F maj7 at measures 7 and 15; and D sus4 at measures 9 and 17. The melody starts with a smooth eighth-note pattern and gradually increases in intensity by playing 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.

BARI SAX FINGERING CHART

Diagram illustrating the fingering chart for the Bari Saxophone, showing fingerings for various notes and intervals across four staves.

The chart is organized into four staves, each containing six columns of notes and intervals. The notes are represented by musical notation (treble clef, key signature, and note value) and corresponding fingerings (circles with numbers 1-4, and squares with numbers 1-4).

Staff 1:

- Column 1: A# / Bb
- Column 2: B / Cb
- Column 3: C
- Column 4: C# / Db
- Column 5: D
- Column 6: D# / Eb

Staff 2:

- Column 1: E
- Column 2: F
- Column 3: F# / Gb
- Column 4: G
- Column 5: G# / Ab
- Column 6: A

Staff 3:

- Column 1: A# / Bb
- Column 2: B / Cb
- Column 3: C
- Column 4: C# / Db
- Column 5: D
- Column 6: D# / Eb

Staff 4:

- Column 1: E
- Column 2: F
- Column 3: F# / Gb
- Column 4: G
- Column 5: G# / Ab
- Column 6: A

Staff 5:

- Column 1: B / Cb
- Column 2: C
- Column 3: C# / Db
- Column 4: D
- Column 5: D# / Eb
- Column 6: E
- Column 7: F

The diagram includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".