



DRUM SET
+ Mallets

PLAY JAZZ

A BEGINNER'S GUIDE TO CREATING GREAT SOLOS

RYAN FRALEY & JOSH WEIRICH

MP3

files here:
www.ryanfraley.com
see page 43

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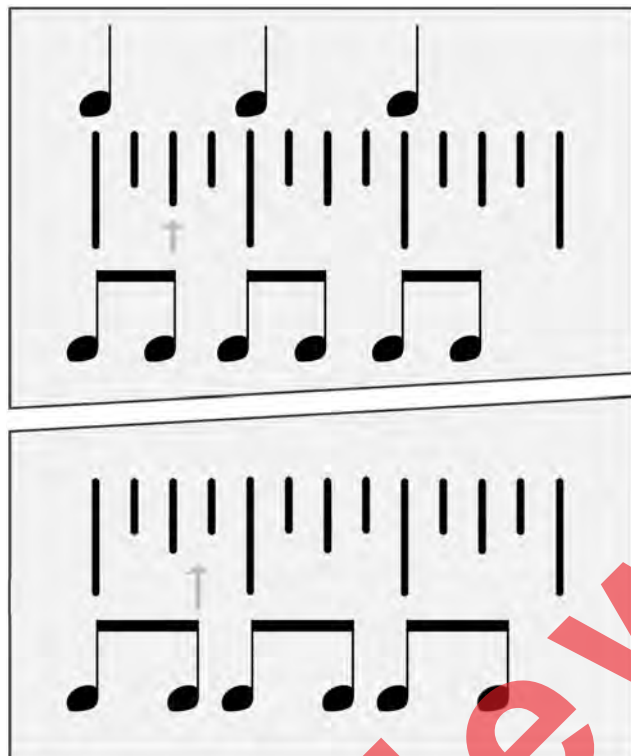
IF YOU JUST PICKED UP THIS AWESOME-LOOKING **COMIC BOOK**, YOU ARE EITHER ATTRACTED TO GRAPHIC STORY-TELLING, OR YOU ARE INTERESTED IN LEARNING HOW THIS WHOLE "JAZZ IMPROVISATION" THING WORKS. THE MOST IMPORTANT THING TO KNOW BEFORE YOU READ ANY FURTHER IS THAT JAZZ IMPROVISATION DOESN'T HAVE TO BE ROCKET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

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.

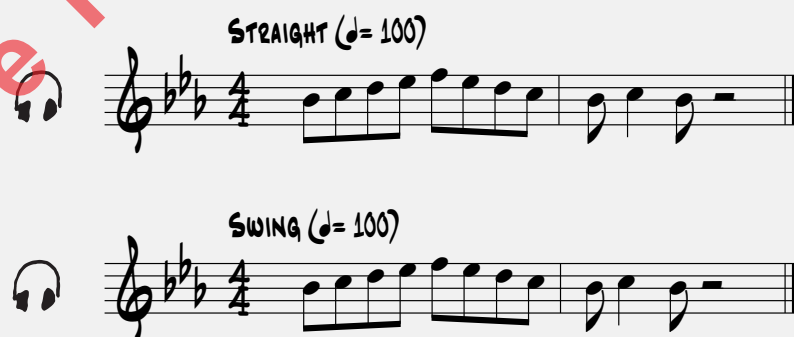
SWING EIGHTHS:

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.

BRANDT'S BLUES

SWING (♩ = 104)

Musical score for "The Rose Tree" featuring a piano and a vocal soloist. The score includes a piano introduction, a vocal melody, and a solo section marked "SOLOS".



YOU PLAY:



PLAY:



PLAY:



PLAY:



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)

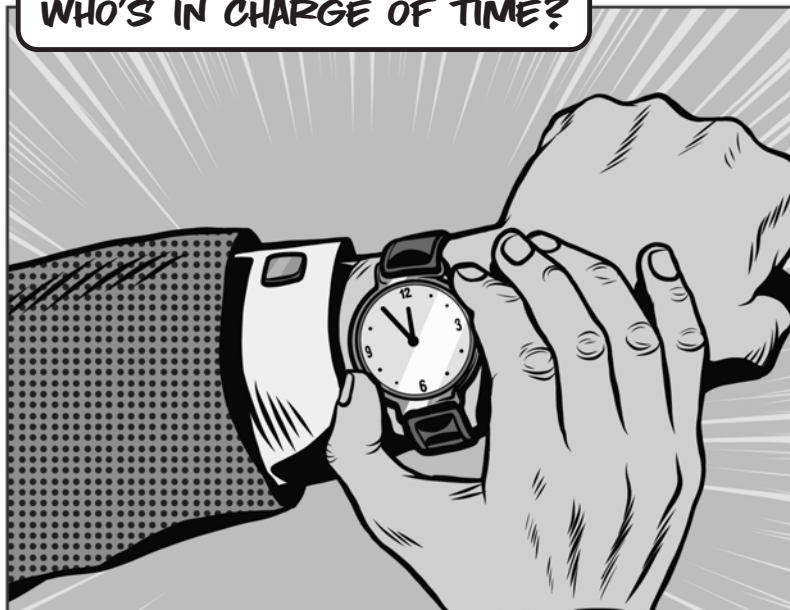
Musical score for the song "SO THERE" (Lead Sheet -- Melody Only). The score is written in 4/4 time and features a melody line with various chords indicated above the staff. The chords are D^{MIN}7 and E^bMIN7. The melody includes a first ending (1.) and a second ending (2.). The score is marked with a large red "Preview Only" watermark.

CHORD DEFINITIONS

Chord definitions for the song:

 D MINOR 7 D - F - A - C	 E^b MINOR 7 E ^b - G ^b - B ^b - D ^b
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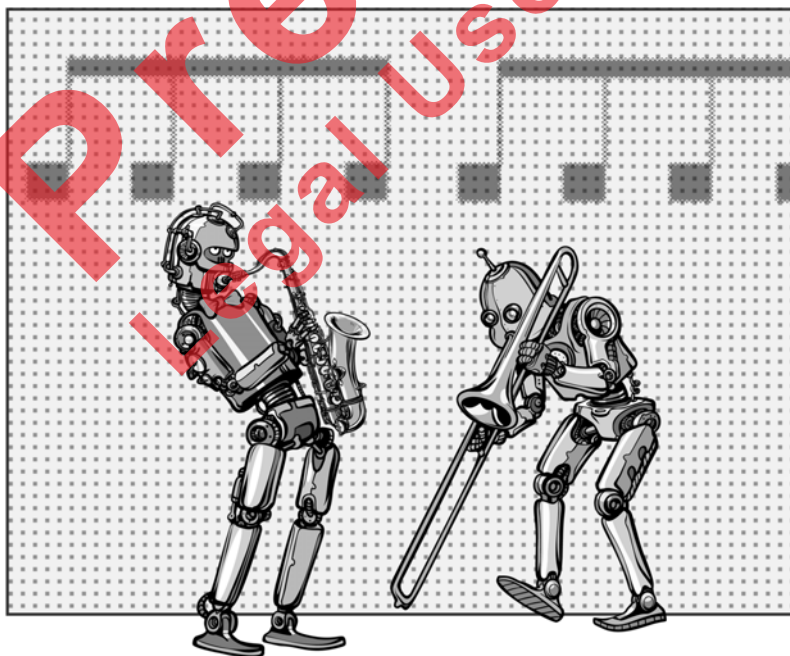
WHO'S IN CHARGE OF TIME?



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)

Chord symbols for the first system: Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Bbm7, Eb7, Bbm7, C7.

SOLO FORM

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Chord symbols for the second system: Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Bbm7, Eb7, Bbm7, C7.

Mode indicators: F Dorian, Eb Mixolydian, F Dorian, Eb Mixolydian, Eb Mixolydian, C Mixolydian.

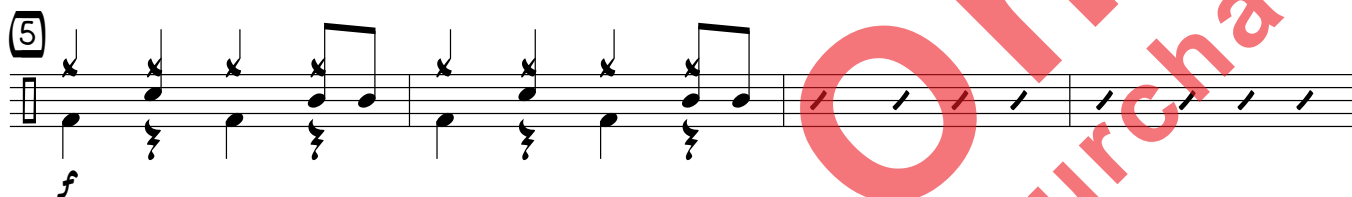
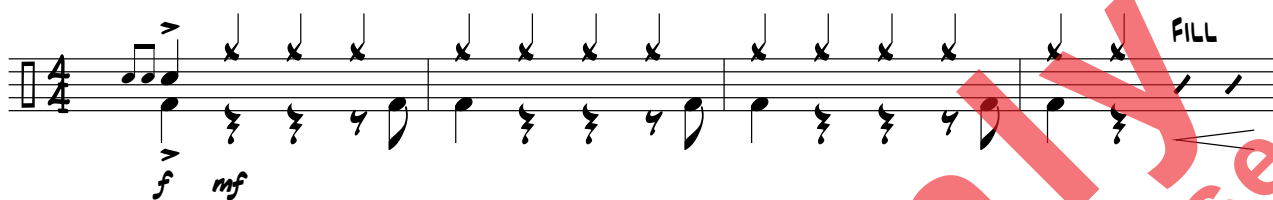
Drum Set

FULL BAND CHART

GNEISS

Ryan Fraley
(ASCAP)

ROCK (♩ = 120) (STRAIGHT 8THS)



DRUM SET NOTATION GUIDE

