



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	PIANO 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	CHORD VOICINGS	44



Produced by **Ryan Fraley & Josh Weirich**
Trumpet Solos by **Chris Murray**
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.

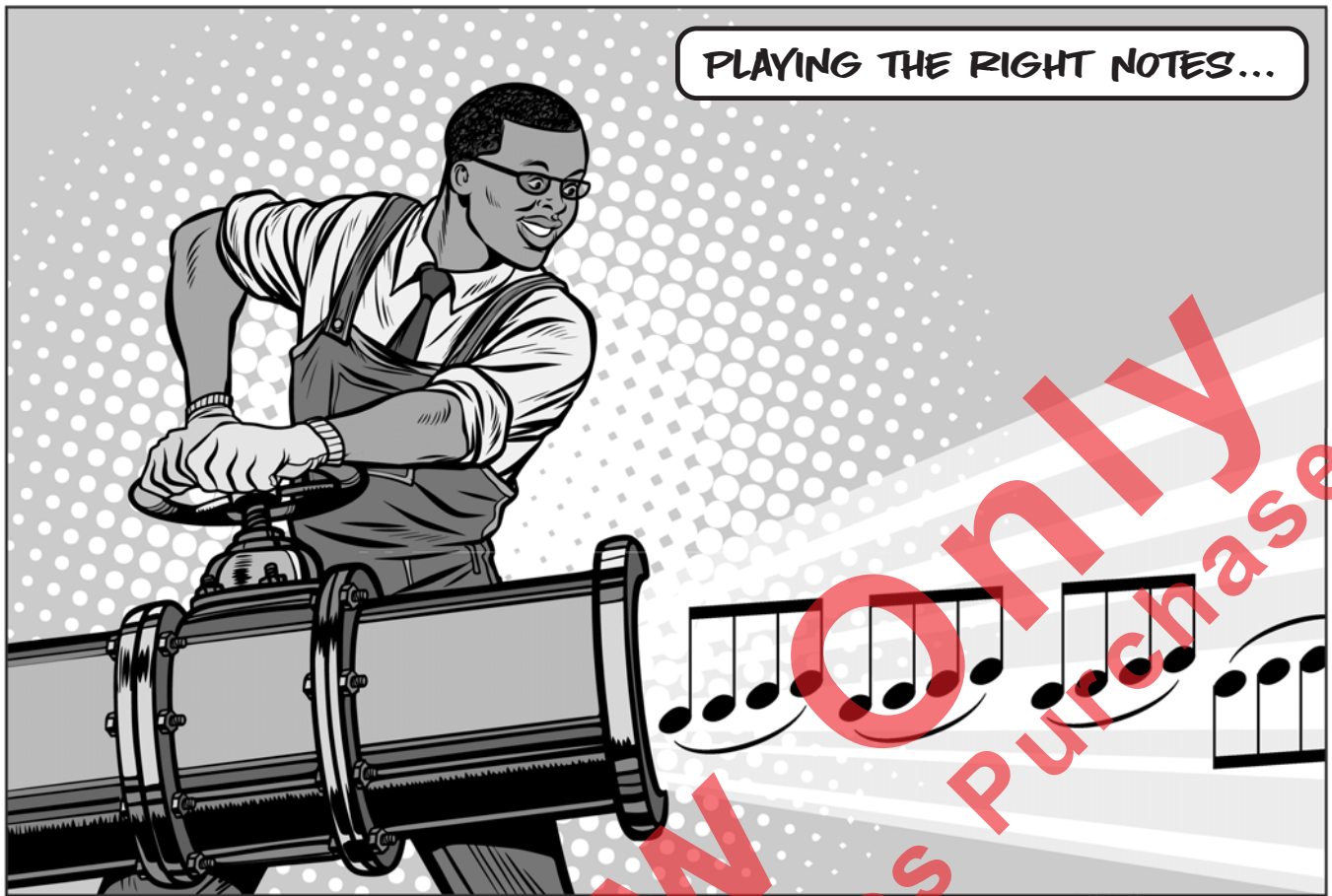
HX104PNO
ISBN: 978-1-61928-331-2



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

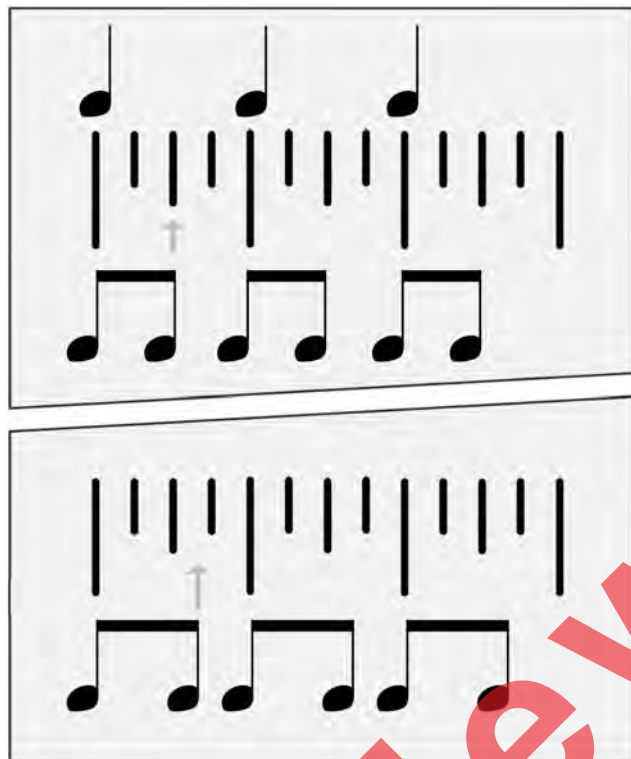
MUSICIANS PRACTICE SCALES TO GET COMFORTABLE ON THEIR INSTRUMENTS. SCALES ALSO HELP YOU FIND THE RIGHT NOTES. LET'S START BY REVIEWING A SCALE YOU MIGHT ALREADY KNOW:

CONCERT B \flat MAJOR SCALE



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.

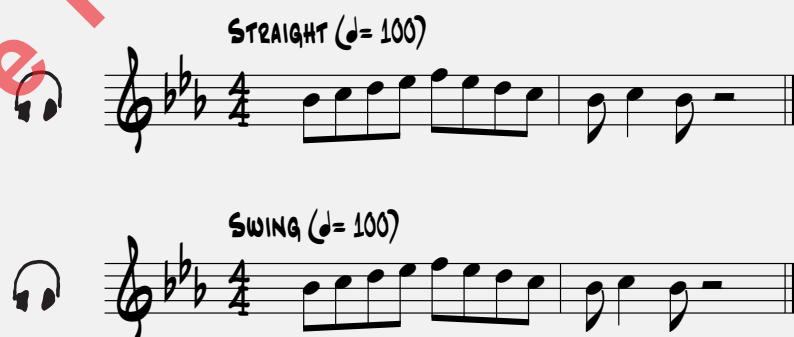
SWING EIGHTHS:

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.

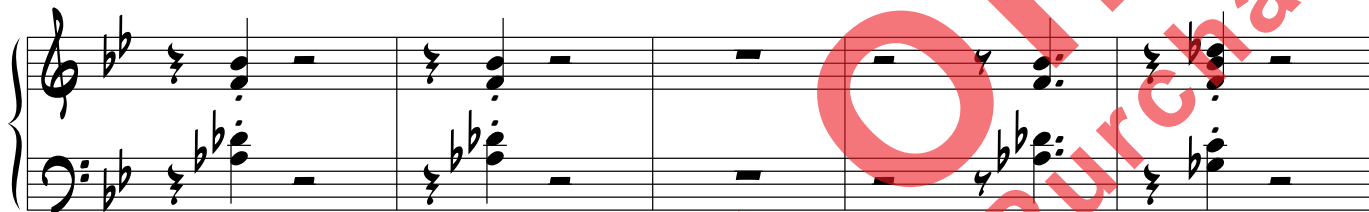
BRANDT'S BLUES

Josh Weirich
arr. Ryan Fraley
(ASCAP)

SWING (♩ = 104)



5



SOLOS

17

Bbmin7



Ebmin7

Bbmin7

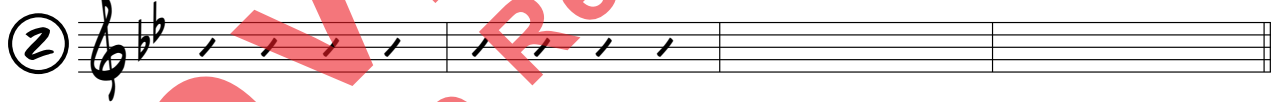




YOU PLAY:



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^b 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)

Dmin7

E^bmin7

Dmin7

E^bmin7

Dmin7

CHORD DEFINITIONS

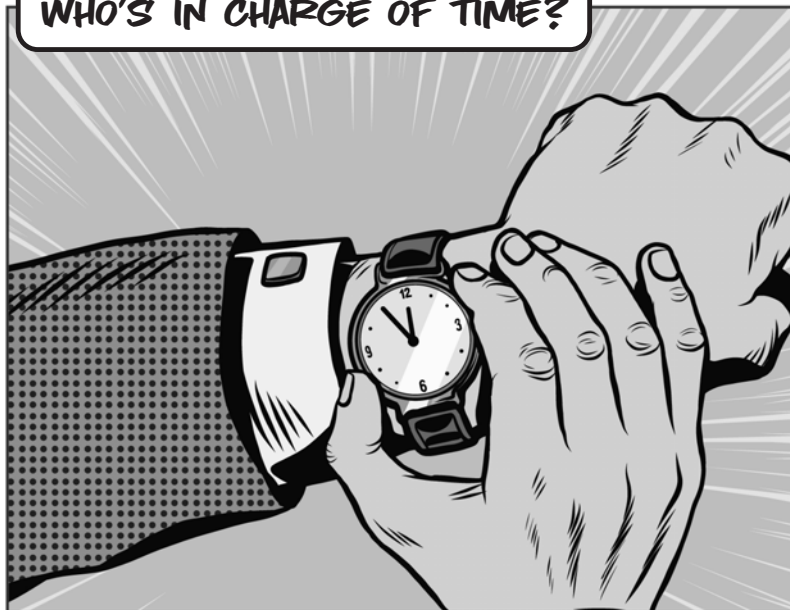
Dmin7

E^bmin7

D MINOR 7
D - F - A - C

E^b MINOR 7
E^b - G^b - B^b - D^b

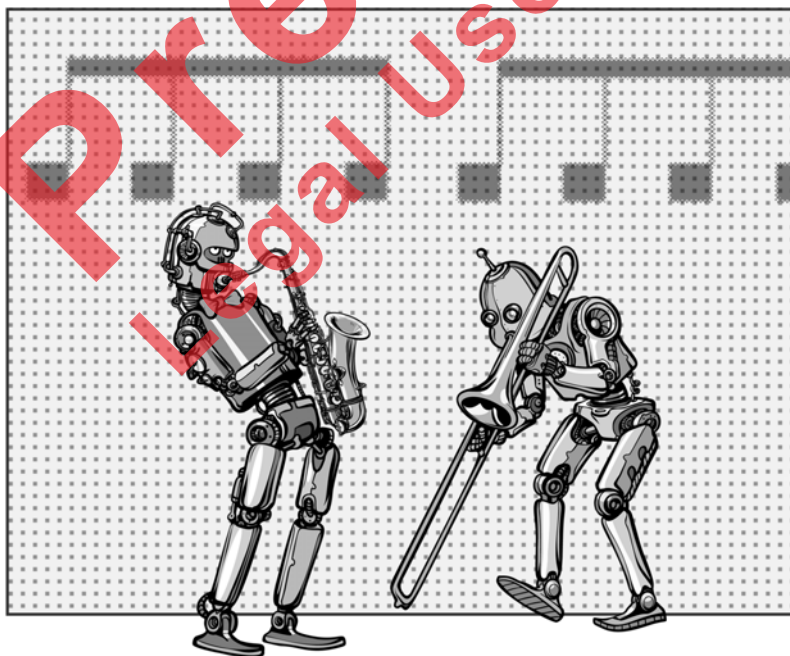
WHO'S IN CHARGE OF TIME?



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

Ryan Fraley
(ASCAP)

BOSSA (♩ = 132) (STRAIGHT 8THS)

[5]

4 Fmin7 Bb7

Abmaj7 Fmin7 Eb7

[13]

Fmin7 Bb7 Abmaj7

Fmin7 Eb7 Bbmin7 Eb7

Bbmin7 To Coda C7

"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 TRUMPET SOLO FROM THE RECORDING. IT IS 16 MEASURES LONG, SO TWICE THROUGH THE FORM. THE TRUMPET SOLO IS HEARD ON THE 1ST AND 2ND TIMES THROUGH THE SOLO SECTION.

GNEISS

TRUMPET SOLO TRANSCRIPTION
(TRANPOSED FOR PIANO)

The musical score is written in 4/4 time and consists of four staves. The key signature has two flats (Bb and Eb). The melody is based on the pentatonic scale. Chord markings are placed above the staff: Gmin7 at the beginning of the first staff, Abmaj7 at the end of the first staff, Gmin7 at the beginning of the second staff, Fsus4 at the end of the second staff, Gmin7 at the beginning of the third staff, Abmaj7 at the end of the third staff, Gmin7 at the beginning of the fourth staff, and Fsus4 at the end of the fourth staff. The score is transcribed for piano, with a large red watermark 'Preview Only' overlaid diagonally across the entire page.

EVEN THOUGH THE PENTATONIC SCALE HAS ONLY 5 NOTES, YOU CAN PLAY A VERY COOL SOLO BY USING RHYTHMIC VARIETY, PATTERNS, AND REPETITION. THE TRUMPET SOLOIST USES DIRECT REPETITION IN MEASURES 5 AND 6.

GNEISS

Ryan Fraley
(ASCAP)

Rock (♩ = 120) (STRAIGHT 8THS)

First system of musical notation for 'GNEISS'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Rock (♩ = 120)' and the feel is '(STRAIGHT 8THS)'. The first measure of the bass line starts with a forte 'f' dynamic and contains a half note G2, a quarter note A2, and a half note Bb2. The treble line is mostly rests.

Second system of musical notation, starting with a measure rest in the treble and a bass line of two eighth notes (G2, A2). The third measure has a treble line with a half note G3 and a bass line with a half note Bb2. The fourth measure has a treble line with a half note A3 and a bass line with a half note G2. The fifth measure has a treble line with a half note Bb3 and a bass line with a half note A2. The sixth measure has a treble line with a half note C4 and a bass line with a half note Bb2. The seventh measure has a treble line with a half note Bb3 and a bass line with a half note A2. The eighth measure has a treble line with a half note A3 and a bass line with a half note G2. The system is marked with a measure rest in the treble and a bass line of two eighth notes (G2, A2).

Third system of musical notation. The first measure has a treble line with a half note G3 and a bass line with a half note Bb2. The second measure has a treble line with a half note A3 and a bass line with a half note Bb2. The third measure has a treble line with a half note Bb3 and a bass line with a half note A2. The fourth measure has a treble line with a half note C4 and a bass line with a half note Bb2. The fifth measure has a treble line with a half note Bb3 and a bass line with a half note A2. The sixth measure has a treble line with a half note A3 and a bass line with a half note G2. The seventh measure has a treble line with a half note Bb3 and a bass line with a half note A2. The eighth measure has a treble line with a half note A3 and a bass line with a half note G2.

Fourth system of musical notation, starting with a measure rest in the treble and a bass line of two eighth notes (G2, A2). The third measure has a treble line with a half note G3 and a bass line with a half note Bb2. The fourth measure has a treble line with a half note A3 and a bass line with a half note Bb2. The fifth measure has a treble line with a half note Bb3 and a bass line with a half note A2. The sixth measure has a treble line with a half note C4 and a bass line with a half note Bb2. The seventh measure has a treble line with a half note Bb3 and a bass line with a half note A2. The eighth measure has a treble line with a half note A3 and a bass line with a half note G2.

Fifth system of musical notation. The first measure has a treble line with a half note G3 and a bass line with a half note Bb2. The second measure has a treble line with a half note A3 and a bass line with a half note Bb2. The third measure has a treble line with a half note Bb3 and a bass line with a half note A2. The fourth measure has a treble line with a half note C4 and a bass line with a half note Bb2. The fifth measure has a treble line with a half note Bb3 and a bass line with a half note A2. The sixth measure has a treble line with a half note A3 and a bass line with a half note G2. The seventh measure has a treble line with a half note Bb3 and a bass line with a half note A2. The eighth measure has a treble line with a half note A3 and a bass line with a half note G2.

CHORD VOICINGS

INSTEAD OF PLAYING CHORDS AS BASIC STACKED THIRDS IN ROOT POSITION, A LOT OF GREAT PIANO PLAYERS HAVE DEVELOPED THEIR OWN UNIQUE SOUND BY FINDING DIFFERENT WAYS TO VOICE FAMILIAR CHORDS. YOU CAN ADD 9THS, 11THS, AND 13THS ABOVE THE TYPICAL TRIADS (OFTEN LEAVING OUT THE ROOT OR 5TH TO DO SO). PIANO CHORDS SOUND ESPECIALLY STABLE AND ATTRACTIVE WHEN THEY ARE BUILT FROM WIDER INTERVALS -- LIKE 4THS OR 5THS. THE TABLE BELOW GIVES YOU AN IDEA OF HOW TO VOICE CHORDS WITH STACKED 4THS AND WIDER INTERVALS.

Diagram illustrating chord voicings for various chords, showing the arrangement of notes in the treble and bass staves. The chords are organized into rows, with each row containing 10 chords. The chords are labeled above the staves.

Row 1: C^{6/9}, C^{MA7}9, C⁹, C¹³, C^{mi11}, B^{6/9}, B^{MA7}9, B⁹, B¹³, B^{mi11}

Row 2: B^{b6/9}, B^{bMA7}9, B^{b9}, B^{b13}, B^{bmi11}, A^{6/9}, A^{MA7}9, A⁹, A¹³, A^{mi11}

Row 3: A^{b6/9}, A^{bMA7}9, A^{b9}, A^{b13}, A^{bmi11}, G^{6/9}, G^{MA7}9, G⁹, G¹³, G^{mi11}

Row 4: G^{b6/9}, G^{bMA7}9, G^{b9}, G^{b13}, G^{bmi11}, F^{6/9}, F^{MA7}9, F⁹, F¹³, F^{mi11}

Row 5: E^{6/9}, E^{MA7}9, E⁹, E¹³, E^{mi11}, E^{b6/9}, E^{bMA7}9, E^{b9}, E^{b13}, E^{bmi11}

Row 6: D^{6/9}, D^{MA7}9, D⁹, D¹³, D^{mi11}, D^{b6/9}, D^{bMA7}9, D^{b9}, D^{b13}, D^{bmi11}