

SCORE

PLAY JAZZ

A BEGINNER'S GUIDE TO CREATING GREAT SOLOS

RYAN FRALEY & JOSH WEIRICH

MP3

files here:
www.ryanfraley.com
see page 63

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HX104SC

ISBN: 978-1-61928-334-3



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!**



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

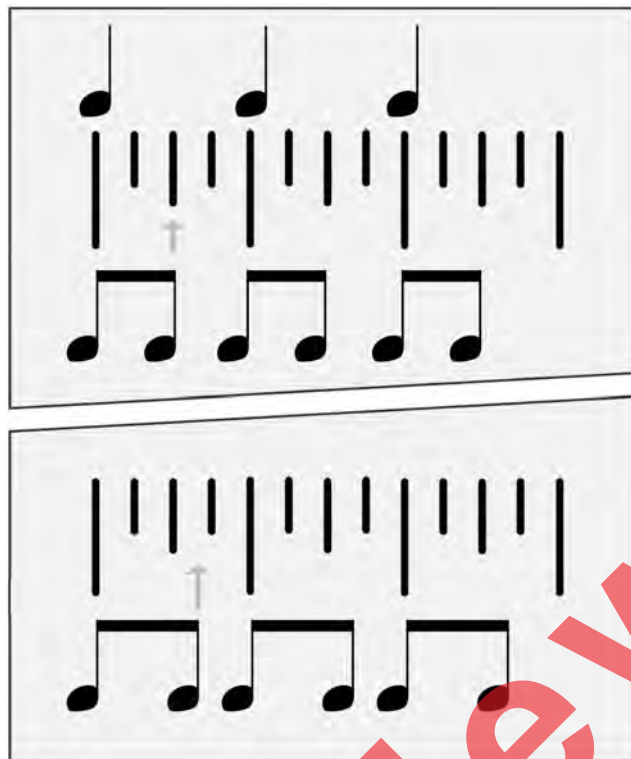
MUSICIANS PRACTICE SCALES TO GET COMFORTABLE ON THEIR INSTRUMENTS. SCALES ALSO HELP YOU FIND THE RIGHT NOTES. LET'S START BY REVIEWING A SCALE YOU MIGHT ALREADY KNOW:

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.

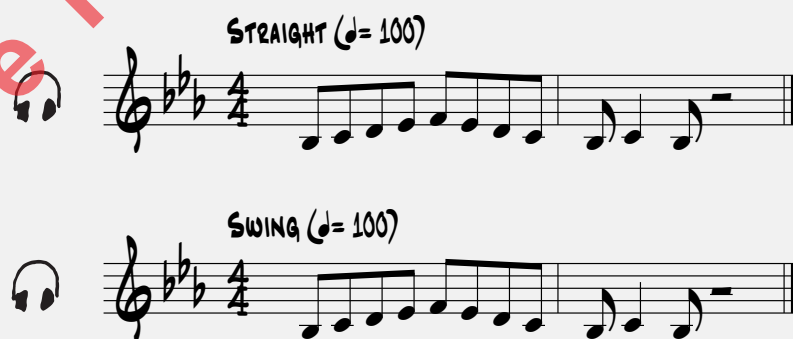
SWING EIGHTHS:

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.

SOME RHYTHMS TO TRY

NEED A PLACE TO BEGIN? A GOOD JAZZ SOLO PROBABLY SHOULDN'T SOUND LIKE A SCALE JUST GOING UP AND DOWN. SOMETIMES, IT CAN BE HELPFUL TO THINK OF A RHYTHMIC PATTERN FIRST. TRY PICKING JUST A FEW NOTES (OR EVEN ONE NOTE!) FROM YOUR **B \flat BLUES SCALE**, AND USING THEM (OR IT) TO PLAY THESE RHYTHMS:



BRANDT'S BLUES

TENOR SAX SOLO TRANSCRIPTION

TENOR SAX SOLO TRANSCRIPTION

HERE IS THE TENOR SAX SOLO FROM THE RECORDING OF "**BRANDT'S BLUES.**" THE SAX SOLO IS HEARD ON THE 1ST TIME THROUGH THE SOLO SECTION. THIS SOLO WAS IMPROVISED, BUT THEN LATER WRITTEN DOWN FOR YOU TO STUDY. TRY PLAYING ALONG WITH IT.



GREAT SOLOS AREN'T JUST MADE FROM PLAYING THE RIGHT NOTES. LISTEN TO THE WAY THE SAXOPHONIST ACCENTS CERTAIN NOTES AND PLAYS A VARIETY OF RHYTHMS TO KEEP THE MELODIC DEVELOPMENT MOVING FORWARD.

Tenor Sax solo appears (with appropriate transpositions) in the following student books:
Alto Sax, Tenor Sax, Horn, Guitar

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BRANDT'S BLUES

TRUMPET SOLO TRANSCRIPTION

HERE IS THE TRUMPET SOLO FROM THE RECORDING OF "**BRANDT'S BLUES**." THE TRUMPET SOLO IS HEARD ON THE 2ND TIME THROUGH THE SOLO SECTION. THIS SOLO WAS IMPROVISED, BUT THEN LATER WRITTEN DOWN FOR YOU TO STUDY. TRY PLAYING ALONG WITH IT.

Trumpet Solo Transcription for Brandt's Blues. The solo is written in 4/4 time and consists of three staves of music. The first staff begins with a Cmin7 chord and features a series of eighth and quarter notes. The second staff starts with an Fmin7 chord, followed by a Cmin7 chord, and continues with eighth and quarter notes. The third staff begins with a Gmin7 chord, followed by an Fmin7 chord and a Cmin7 chord, concluding the solo with a final note.

OUR TRUMPET PLAYER USES LOTS OF REPETITION TO MAKE THE SOLO INTERESTING. HE ALSO "QUOTES" A BIT OF THE MELODY AT THE END OF THE SOLO.

Trumpet solo appears (with appropriate transpositions) in the following student books:
Flute, Clarinet, Trumpet, Piano, Drum Set (for use with mallets)

BRANDT'S BLUES

TROMBONE SOLO TRANSCRIPTION

HERE IS THE TROMBONE SOLO FROM THE RECORDING OF "**BRANDT'S BLUES**." THE TROMBONE SOLO IS HEARD ON THE 3RD TIME THROUGH THE SOLO SECTION. THIS SOLO WAS IMPROVISED, BUT THEN LATER WRITTEN DOWN FOR YOU TO STUDY. TRY PLAYING ALONG WITH IT.

Trombone Solo Transcription for Brandt's Blues. The solo is written in 4/4 time and consists of three staves of music. The first staff begins with a Bbm7 chord and features a series of eighth and quarter notes. The second staff starts with an Ebmin7 chord, followed by a Bbm7 chord, and continues with eighth and quarter notes. The third staff begins with an Fmin7 chord, followed by an Ebmin7 chord and a Bbm7 chord, concluding the solo with a final note.

THE TROMBONE PLAYER USES LOTS OF SPACE. GREAT SOLOS AREN'T ALWAYS LOUD AND FLASHY. SOMETIMES THEY ARE QUIET AND SOULFUL TO DRAW THE LISTENER'S ATTENTION.

Trombone solo appears (with appropriate transpositions) in the following student books:

Bass Clarinet, Bari Sax, Trombone, Baritone T.C., Tuba, Bass

EACH OF THE FULL BAND CHARTS IN THIS BOOK HAS FIVE WIND PARTS, WITH OPTIONS FOR FLEXIBLE INSTRUMENTATION. EACH STUDENT BOOK HAS TWO OF THE FIVE PARTS INCLUDED. (EXCEPT BASS CLARINET, BARITONE SAXOPHONE, AND TUBA - THOSE BOOKS ONLY HAVE THE 5TH PART). THE DIVISION OF PARTS IS SHOWN BELOW:

1 FLUTE / OBOE (8VA),
ALTO SAX, TRUMPET

4 TENOR SAX, HORN, TROMBONE,
BARITONE T.C.

2 FLUTE / OBOE (8VA),
ALTO SAX, TRUMPET,
CLARINET

5 BASS CLARINET, BARI SAX,
TROMBONE, BARITONE T.C.,
TUBA

3 CLARINET, TENOR SAX,
HORN

FULL BAND CHART

BRANDT'S BLUES

Josh Weirich
arr. Ryan Fraley
(ASCAP)

SWING (♩ = 104)

5

Preview Use Requires Purchase

1 2 3 4 5

Guitar

Piano

Bass

Drums

mf f

F7(#9) Bbm7

1 2 3 4 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



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 "SO THERE" in 4/4 time. The melody is written on a single staff. Chords are indicated by letters above the staff: D^{MIN}7, E^bMIN7, and D^{MIN}7. The score includes a first ending (1.) and a second ending (2.).

CHORD DEFINITIONS

Chord definitions for D^{MIN}7 and E^bMIN7. The D^{MIN}7 chord is shown as a stack of notes: D, F, A, C. The E^bMIN7 chord is shown as a stack of notes: E^b, G^b, B^b, D^b.

D MINOR 7
D - F - A - C

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

1 FLUTE / OBOE (SVA),
ALTO SAX, TRUMPET

4 TENOR SAX, HORN, TROMBONE,
BARITONE T.C.

2 FLUTE / OBOE (SVA),
ALTO SAX, TRUMPET,
CLARINET

5 BASS CLARINET, BARI SAX,
TROMBONE, BARITONE T.C.,
TUBA

3 CLARINET, TENOR SAX,
HORN

FULL BAND CHART

SO THERE

Ryan Fraley
(ASCAP)

SWING (♩ = 120)

Full band chart for the song "SO THERE" by Ryan Fraley (ASCAP). The chart is in 4/4 time, Swing feel, with a tempo of 120 beats per minute. The key signature has one flat (Bb). The chart includes parts for five woodwinds (1-5), Guitar, Piano, Bass, and Drums. The woodwinds (1-5) are marked with *mf* (mezzo-forte). The Guitar, Piano, Bass, and Drums are also marked with *mf*. The chart shows the first four measures of the piece, with a repeat sign at the end of the fourth measure.

1 FLUTE / OBOE (SVA),
ALTO SAX, TRUMPET

2 FLUTE / OBOE (SVA),
ALTO SAX, TRUMPET,
CLARINET

3 CLARINET, TENOR SAX,
HORN

4 TENOR SAX, HORN, TROMBONE,
BARITONE T.C.

5 BASS CLARINET, BARI SAX,
TROMBONE, BARITONE T.C.,
TUBA

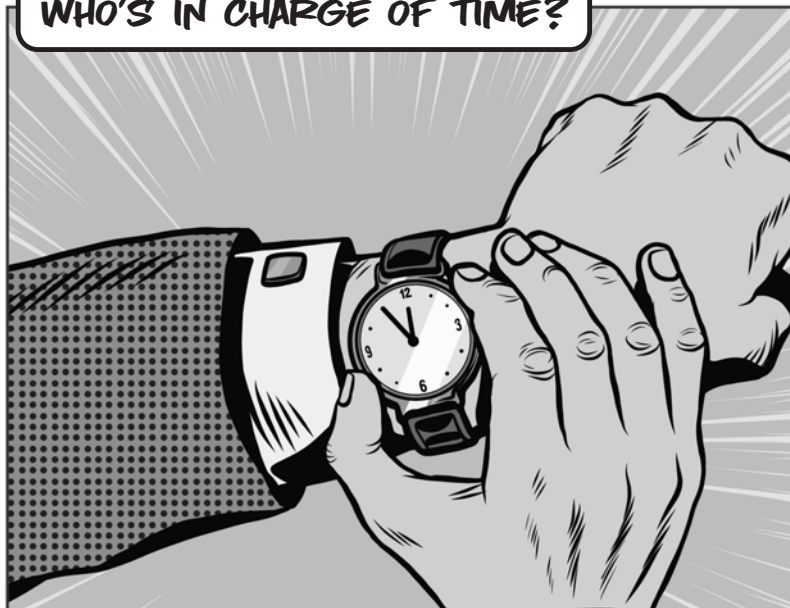
Guitar

Piano

Bass

Drums

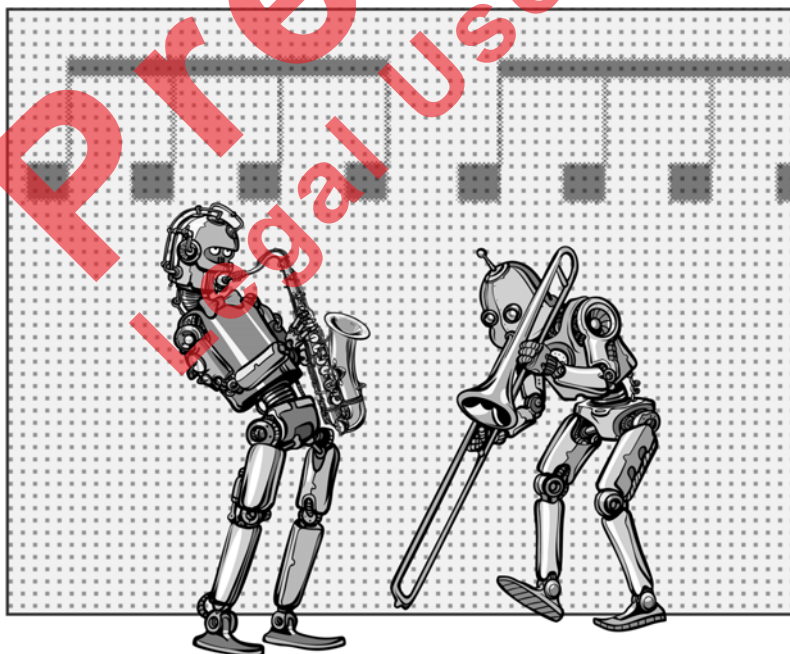
WHO'S IN CHARGE OF TIME?



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 THE SOLO SECTION.

SEGUNDO MODO

TROMBONE SOLO TRANSCRIPTION

This page contains musical notation for a bass line in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation is spread across six staves. Above the staves, various chords are indicated: Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Fmin7, Bb7, Abmaj7, Fmin7, Eb7, Bbmin7, Eb7, Bbmin7, and C7. A large red watermark with the text 'Online Requires Purchase' is overlaid diagonally across the page.

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.

Trombone solo appears (with appropriate transpositions) in the following student books:

Bass Clarinet, Bari Sax, Trombone, Baritone T.C., Tuba, Bass

CHORD DEFINITIONS

F MINOR 7
F-A^b-C-E^b

SEGUNDO MODO

Ryan Fraley
(ASCAP)

5

[illegible]

GNEISS

Ryan Fraley
(ASCAP)

ROCK (♩ = 120) (STRAIGHT 8THS)

① ② ③ ④ ⑤

Guitar

Piano

Bass

Drums

5

① ② ③ ④ ⑤

Gtr.

Pno.

Bass

Drums

5 6 7 8 9

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Fill

mf

f

8

8min7

Abmaj7

8min7

8

8min7

8

FINGERING / POSITION CHARTS

PAGE 44 OF EACH STUDENT BOOK HAS A FINGERING OR SLIDE POSITION CHART.

FLUTE FINGERING CHART

CLARINET FINGERING CHART

ALTO SAX FINGERING CHART

TRUMPET FINGERING CHART

SLIDE POSITION CHART

OUTLINE CHORD CHART

CHORD VOCABULARY

DRUM SET NOTATION GUIDE

SEE STUDENT BOOKS FOR DETAILS.

