

## FOREWORD

This volume is primarily intended for serious jazz students and teachers. Although it is not an instruction book, per se, it is my opinion that the study of solos by practicing jazz musicians is the most effective method for learning to improvise. I, as well as many others, have long used this system as the best means for making rapid progress. There is, however, a shortage of suitable material available for this purpose. In teaching, I have found it necessary to write out solos of my own and to transcribe the solos of others from recordings. A time-consuming task. Therefore, this folio is intended to help fill the gap.


The solos herein contained should be practiced and analyzed carefully. Attention should be paid to the built-in cross rhythms achieved by delaying and anticipating chords. Bars 30, 31 and 32 of *'Bout You & Me* is an example. Note also the effect of asymmetrical grouping as used in bars 25, 26 and 27 of *Confirmed* (groups of 5/8). Bars 14 and 15, also of *Confirmed*, are groups of 3/8.

The need for these rhythmic devices is not always clear to the student. A distinguishing feature of jazz has always been its rhythmic complexity . . . its syncopation. In earlier playing the syncopations were more often literally played; for instance, a dotted quarter, a dotted quarter and a quarter. The long lines of modern players achieve an equivalent effect by means of 3/8, 3/8, 2/8, while still maintaining constant eighth notes. Failure to use "built-in" syncopations creates dull lines that sound like exercises.

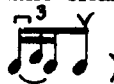
Study these solos also in terms of the different types of intervals used. Try to give your lines a variety of intervals; i.e., scales, chromatics, broken chords (thirds) and skips (intervals of a fourth and larger). Using too many scales also creates dull lines. Variety is especially necessary when playing long strings of eighth notes. Try also to give your solos a structure. A beginning, development, a middle and an ending. This is true whether it is one chorus or ten; that is, one chorus should be a complete statement, and so should ten. I recommend listening to tenor saxophonist Lester Young and guitarist Jim Hall as fine examples of the art of development. Finally, I always try to clearly outline the harmony without "running" the chords. In other words, to play melodically and harmonically at the same time. In this, I am a devoted student of J.S. Bach and Charlie Parker, both masters in this area.


### TECHNICAL DATA

Fingerings are not given for guitars except in a few special cases, as many good fingerings are possible.

Accents and slurs are used when especially necessary. When two notes are slurred together, only the first note should be picked. Longer phrase marks () should be connected as smoothly as possible, using whatever picking and fingering achieves the desired result.

At times, notes are flagged together in groups of 5 or 6, or across bar lines. This is to make clear the underlying pattern involved.


In all written out shakes or mordents () the first note of the triplet should be picked; the other two merely fingered, as indicated in the example.

The symbols () are used to indicate down-pick and up-pick, respectively.

Bass clef instruments can use the chord symbols to Concert parts. Also, the Eb melodies can be converted to bass clef parts by simply adding three flats to the key signatures and reading parts as though in bass clef.

Parentheses around accidentals (b) are used as a reminder; for instance, when the note, although flat or sharp in the key signature, may nevertheless be an altered note in the scale being played; such as a B flat in an A major passage while the signature is B flat. Also when the note has had an accidental in the previous bar.

Parentheses around a note-head means a note is to be "swallowed"; that is, barely audible.

In fractional chords () , the upper half is the chord; the lower is the bass note.

These solos were written and played on guitar, which has a very wide range. In some cases, I have rewritten the Eb and Bb parts (not more than a few bars) to make the ranges conform to the instruments. Trumpet players may want to play some sections an octave lower. Suggested points for doing this are marked with brackets. Bass clef parts were intentionally omitted because of the resultant distorted range.

After the initial several choruses are played, the rhythm section on the record plays the chord symbols that correspond to the *2nd Chorus*. In the case of the blues tunes, the chord progression can vary slightly, but usually conforms to one of the 12-bar choruses.

The pick marks are on the Bb and Eb parts to encourage guitarists to practice these solos in other keys (a turntable or tape recorder with pitch control is valuable).

Jazz phrasing in general requires straight eighth notes, rarely dotted eighths and sixteenths. After mastering the production of even eighths, you should practice adding very light accents to the up-beat eighths; i.e.,



In closing, let me say that many of the things I have analyzed in these solos were originally intuitive; many were thought up consciously, practiced and filed away into the unconscious, from which they later sprang in a more natural form. I feel it is good to be aware of them intellectually however, especially when practicing. In actual playing you should be more aware of "carving out the line," and less concerned with technical details which could cause your playing to sound mechanical. If certain devices which appeal to you are practiced, they will inevitably occur naturally in improvising. If they are "forced in" consciously, they will disrupt the flow of the line.

I have enjoyed composing this book, and I hope it will be of help to you in improving your improvising.

Jimmy Raney