

THINGS THAT CREATE INTEREST WHEN SOLOING

REPETITION

SEQUENCE

DYNAMICS - Loud & Soft

RANGE - TESSITURA - High, Low, Middle register

ACCENTS

HELD NOTES

REST - SILENCE

RHYTHMIC VARIATION

VARIETY - But not too much!

BLUES SCALE USAGE

TENSION & RELEASE

MOTIFS

KNOW WHERE CHORD TONES ARE: Tones 1, 3, 5, and 7

WIND PLAYERS - SUPPORT YOUR SOUND/TONE

CHORD OR SCALE PASSAGES

TRILLS, GLISSANDOS, SWOOPS, VIBRATO, STACCATO, etc.

EMPHASIZE PRETTY NOTES: 7ths, 9ths, and #4ths,

ALWAYS TRY TO BUILD YOUR SOLO. MAKE IT GO SOMEWHERE.

NOTE: Don't try to play everything you know in one solo. Take your time and plan ahead. Try to visualize your solo with ups and downs, fast sections and slow sections, loud and soft passages, tension and release sections. Aim at overall Tension-Release to your solo. Listen to jazz masters on recordings to get ideas and to wet your imagination. Music is for ears.

STARTING A PHRASE OR MELODY

1. At what part of your instrument will you begin your idea? Middle register, high, low?
2. How do you want to begin? Slowly, with held notes and use of space/rest? Quickly, with lots-of attention, motion, visibility? Moderately so as to suggest a searching mood?
3. What note of scale or chord do you want to begin with?
4. Once you be-in, do you want to ascend, descend, or stay in one general area, register?
5. Do you want to use pick-ups ... one, or more? If so, make sure they lead to the first strong beat!
6. Once you've begun your phrase, how long are you prepared to maintain your continuity, thoughts, ideas? One measure, two, four, eight? Have you thought of it?
7. What rhythm are you going to initially play? Does your mind already "HEAR" the notes/pitches in rhythm? Can you actually play them? Remember, your first phrase represents the first several words or idea of a sentence. Think clearly before you begin.
8. Chord tones (1, 3, 5, 7) are good notes to begin a phrases with. Know where they are on your instrument. 0
9. Is your initial idea coming from your mind or is it something that your fingers have picked out?
10. Windplayers ... be sure you've taken a good breath BEFORE you start each phrase. You need to SUPPORT the tone in order that it may effectively carry your musical thoughts to the mind of another.

PICK-UPS: The most used pickups are half-step, leading tone pickups such as: 7 to 1, #2 to 3, #4 to 5, 4 to 3. Some wholestep leading tones are: 2 to 1, 6 to 5. In a MINOR KEY we use: 4 to b3, 5 to 4, 2 to 1, b7 to 1 or 1 to b7, 5 to 6, 6 to maj.7th, 1 to 2, You can also use one chord tone to another such as 3 to 5, 7 to 5, 3 to 1, 1 to 3, 7 to 9 or 9 to 7. You can also use phrases such as 5, 6, 7, to 1; 5, 7, 9, to 1; b3, 3, 5, 6, to 1. The rhythm that you choose is also very important in making the pick-ups sound like they are LEADING TO the first DOWNBEAT.