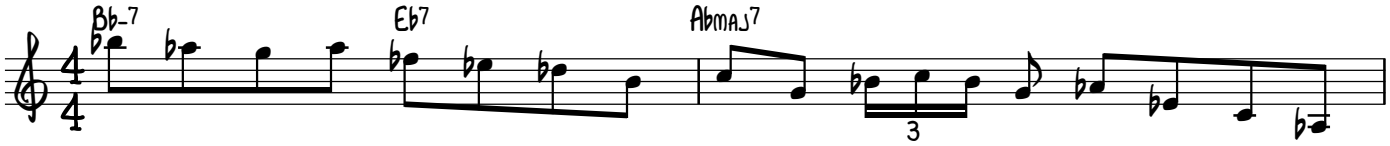
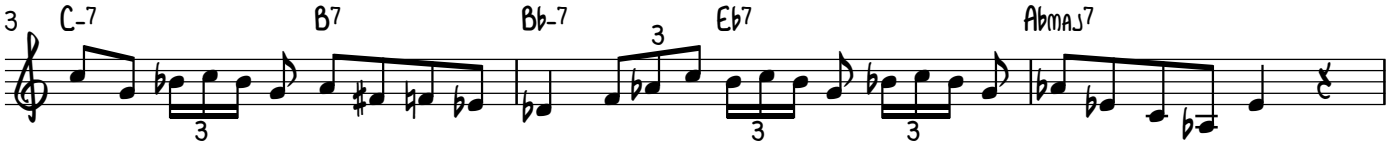
JOY SPRING VOCABULARY SHEET

LET ME START BY SAYING THAT ALMOST EVERY MEASURE OF THIS SOLO IS FULL OF USEFUL VOCABULARY, SO THIS MONTH I'LL BE PULLING THE LINES THAT CATCH MY EAR. THIS IS A GREAT SHORT II-V-I LICK THAT USES A LOT OF GREAT SCALE MATERIAL. NOTICE HOW HE MIXES UP THE SPACE BETWEEN NOTES CREATING MUCH INTEREST.

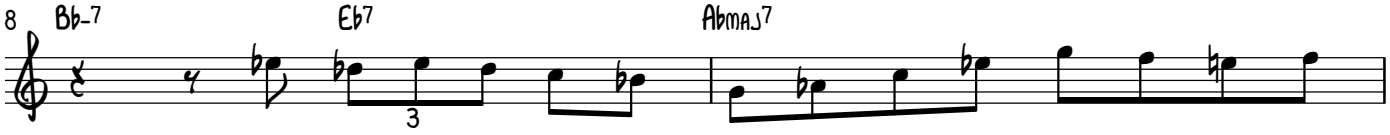


THIS LINE IS GREAT BECAUSE INSTEAD OF USING A TRADITIONAL III-VI-II-V HE USES CHROMATIC SIDE SLIPPING TO GET FROM THE C MINOR CHORD TO THE B FLAT MINOR CHORD. YOU CAN USE THIS TECHNIQUE TO CREATE HARMONIC INTEREST ANYTIME THERE IS A III-VI PROGRESSION IN A TUNE.

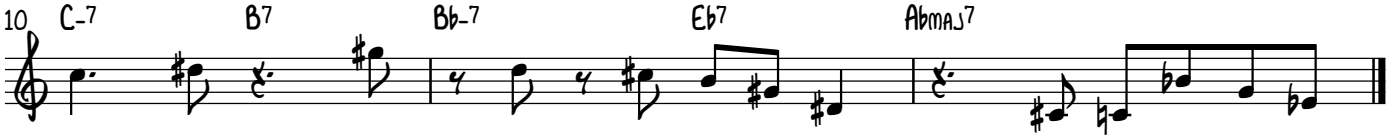


THIS IS AN AWESOME DOUBLE TIME LICK THAT YOU CAN STRETCH OUT AND USE AS A 4 MEASURE LINE. NOTICE THE NEIGHBOR TONES HE IS USING AROUND THE CHORD TONES IN THE SECOND MEASURE. YOU COULD TURN THIS INTO AN AWESOME EXERCISE AND PRACTICE IT IN 12 KEYS.

ANOTHER GREAT II-V LICK THAT GIVES A LESSON ON NOT ALWAYS STARTING OUR LINES ON THE DOWNBEAT. WAITING AND PLAYING SOMEWHERE ELSE IN THE MEASURE CAN BE EXTREMELY PLEASING TO THE EAR AND SWITCH UP WHAT WE NORMALLY DO. RESTS ARE JUST AS EFFECTIVE AS NOTES!



A DEPARTURE FROM BROWN'S NORMAL RUNNING 8TH NOTE STYLE. THIS REALLY AWITCHES THINGS UP AND GIVES US THAT AWESOME, SYNCOPATED FEEL. BEBOP PLAYERS TEND TO LOVE 8TH NOTE LINES BUT THE GREATS KNOW WHEN TO SWITCH IT UP AND GIVE US A BREAK FROM RUNNING NOTES ALL THE TIME.



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