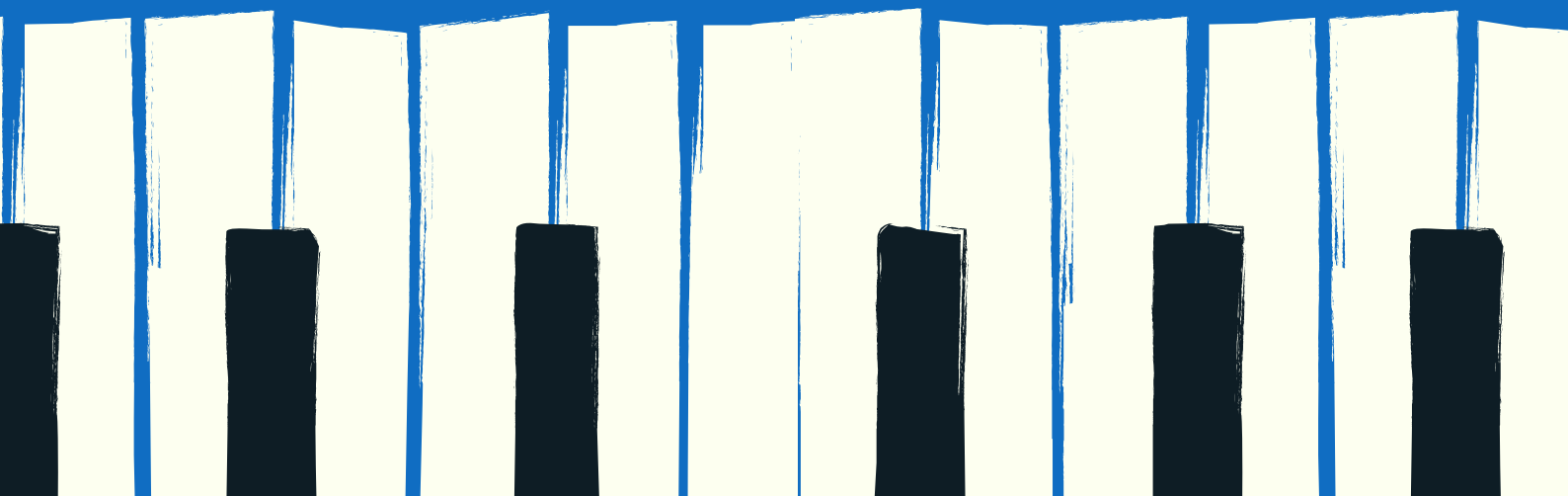


SHORT II V I LESSON

# JOY SPRING

DEVELOP JAZZ LANGUAGE

*[www.jazzetudes.net](http://www.jazzetudes.net)*



## SHORT II-V'S OVER JOY SPRING

Clifford Brown's 'Joy spring' is a pretty tricky tune to learn and play especially for beginner/intermediate improvisors but if you are a Trumpet (or any other instrument for that matter) player and heard Clifford play this tune, you will be amazed at his technical virtuosity, beautiful melodic ideas that seem to flow amazingly easy, incredible sound..... the list goes on and on...

This tune has a lot of short II-V's in the chords. This is when you get a chord II and V in the same bar, usually for two beats each. At first it can be tricky to navigate these changes, especially when there are so many and in different keys. Practicing the way prescribed in this package will help you develop your technique, fluency in different keys, jazz vocabulary and listening skills.

The idea of practicing in this way is not to remember and insert different licks at certain parts of the tune. Playing through the etudes (using your ear and memory) will really develop your technique in these keys and ability to execute lines at will, regardless of their keys! You must memorise each phrase and play through the changes many many times. The more you do this, the more your ears will start to work with your fingers/slide etc.. If this type of practice is new to you, you may find the first etude quite tricky. But once you have memorised the 1<sup>st</sup> phrase, can play if through the chord changes easily and memorise the chords, you will find the other 9 etudes much easier. I have tried to keep all the etudes as diatonic as possible with hardly any chromatic notes.

By playing through these etudes (by memory and using your ear and musical memory) you will greatly enhance your ear and finger coordination.

Even though I have written the etudes out in full, I strongly advise you to learn in the tonic key and then learn by ear in the other keys. If you do it this way, you'll be sure to develop your inner ear much more than reading the chart down! It will also help you learn the changes to this song much quicker.

The information and content in this post will/should keep a beginner or intermediate player busy for quite a while, especially if you find/create and learn other short II-V phrases to learn.

Ideally we want to be creating our own phrases but it is very important to understand, you won't come up with anything meaningful of your own without practicing what has come before.

I would strongly advise you find other recordings of great players for this tune and also learn their phrases.

## SHORT II-V-I's ON JOY SPRING

DARREN LLOYD

Fmaj<sup>7</sup>Gmin<sup>7</sup> C<sup>7</sup>Fmaj<sup>7</sup>B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>Amin<sup>7</sup>A<sup>b7</sup>Gmin<sup>7</sup>C<sup>7</sup>Fmaj<sup>7</sup>A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>G<sup>b</sup>maj<sup>7</sup>A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>G<sup>b</sup>maj<sup>7</sup>Bmin<sup>7</sup> E<sup>7</sup>B<sup>b</sup>min<sup>7</sup>A<sup>7</sup>A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>G<sup>b</sup>maj<sup>7</sup>Amin<sup>7</sup> D<sup>7</sup>Gmaj<sup>7</sup>Gmin<sup>7</sup>C<sup>7</sup>Fmaj<sup>7</sup>Fmin<sup>7</sup> B<sup>b7</sup>E<sup>b</sup>maj<sup>7</sup>A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>G<sup>b</sup>maj<sup>7</sup>Gmin<sup>7</sup> C<sup>7</sup>Fmaj<sup>7</sup>Gmin<sup>7</sup>C<sup>7</sup>Fmaj<sup>7</sup>B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>Amin<sup>7</sup>A<sup>b7</sup>Gmin<sup>7</sup>C<sup>7</sup>Fmaj<sup>7</sup>Gmin<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b</sup>7


Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>

G<sup>b</sup>maj<sup>7</sup>   A<sup>b</sup>min<sup>7</sup>   D<sup>b7</sup>   G<sup>b</sup>maj<sup>7</sup>   Bmin<sup>7</sup>   E<sup>7</sup>



B<sup>b</sup>min<sup>7</sup> A<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>min</sup><sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup>      Gmin<sup>7</sup>    C<sup>7</sup>    Fmaj<sup>7</sup>      Fmin<sup>7</sup>    B<sup>b7</sup>



E<sup>b</sup>maj<sup>7</sup>      A<sup>b</sup>min<sup>7</sup>      D<sup>b</sup>7      G<sup>b</sup>maj<sup>7</sup>      Gmin<sup>7</sup>      C<sup>7</sup>



The image shows a single staff of music in treble clef with a key signature of one flat (B-flat). The notation is handwritten and represents the first six chords of the progression: E<sup>b</sup>maj<sup>7</sup>, A<sup>b</sup>min<sup>7</sup>, D<sup>b</sup>7, G<sup>b</sup>maj<sup>7</sup>, Gmin<sup>7</sup>, and C<sup>7</sup>. The notes are as follows: E<sup>b</sup>maj<sup>7</sup> (B-flat, D, F, A), A<sup>b</sup>min<sup>7</sup> (B-flat, C, D, E-flat), D<sup>b</sup>7 (B-flat, C, D, E-flat), G<sup>b</sup>maj<sup>7</sup> (B-flat, D, F, A), Gmin<sup>7</sup> (B-flat, C, D, E-flat), and C<sup>7</sup> (B-flat, C, D, E-flat).

Fmaj7      Gmin7      C7      Fmaj7      B<sup>b</sup>min7      E<sup>b</sup>7



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>



G<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>



B<sup>b</sup>min<sup>7</sup> A<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup>



Gmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fmin<sup>7</sup> B<sup>b7</sup>



E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>

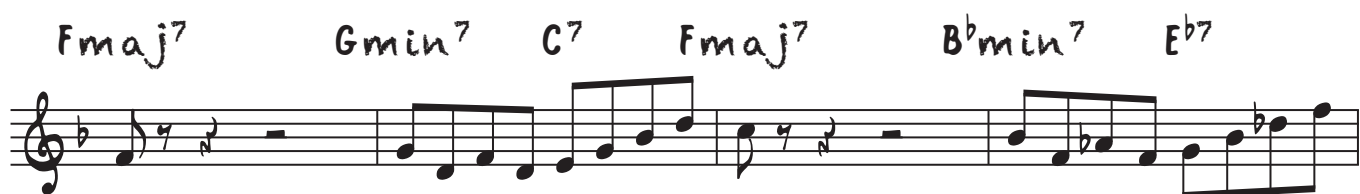
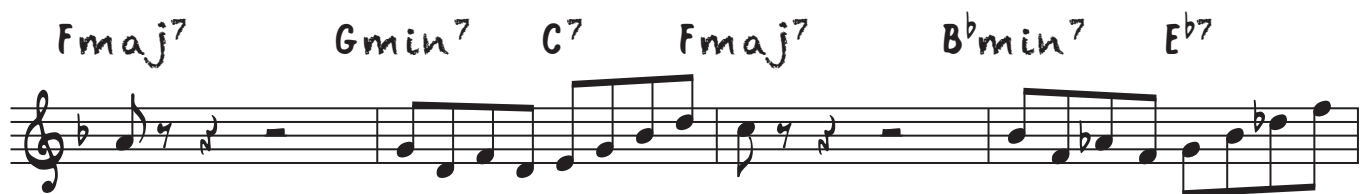


Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>





Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>

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Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>

G<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>

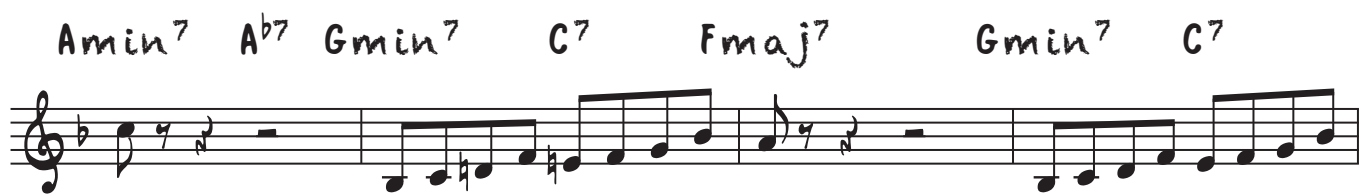
B<sup>b</sup>min<sup>7</sup> A<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fmin<sup>7</sup> B<sup>b7</sup>

E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>

Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>





Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>



G<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Bmin<sup>7</sup> E<sup>7</sup>



B<sup>b</sup>min<sup>7</sup> A<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup>



Gmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fmin<sup>7</sup> B<sup>b7</sup>



E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>

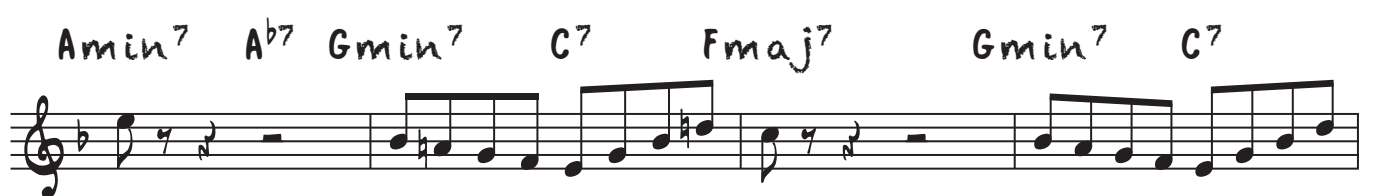
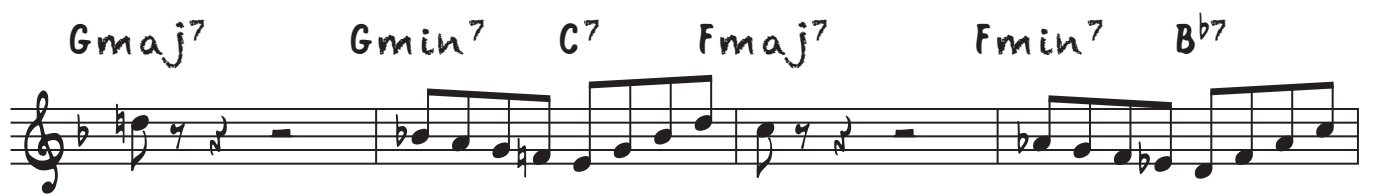


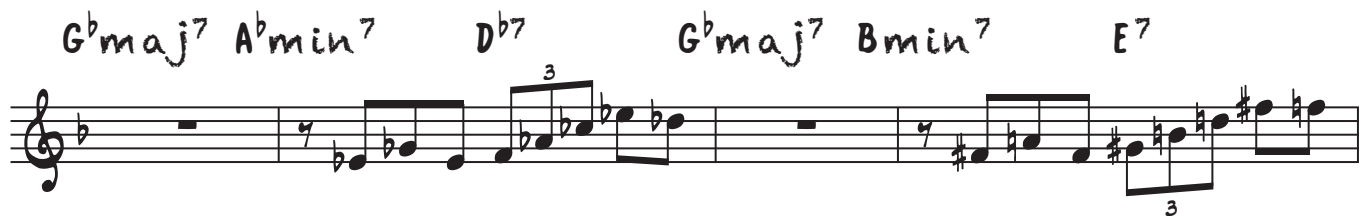
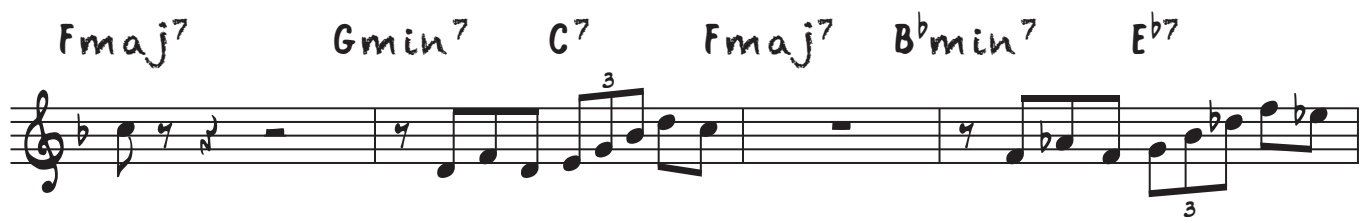
Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>min<sup>7</sup> E<sup>b7</sup>



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>







[illegible]

Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup>

G<sup>b</sup>maj<sup>7</sup>   A<sup>b</sup>min<sup>7</sup>   D<sup>b7</sup>   G<sup>b</sup>maj<sup>7</sup>   Bmin<sup>7</sup>   E<sup>7</sup>



B<sup>b</sup>min<sup>7</sup> A<sup>7</sup> A<sup>b</sup>min<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>maj<sup>7</sup> A<sup>min</sup><sup>7</sup> D<sup>7</sup>


Gmaj<sup>7</sup>      Gmin<sup>7</sup>      C<sup>7</sup>      Fmaj<sup>7</sup>      Fmin<sup>7</sup>      B<sup>b7</sup>



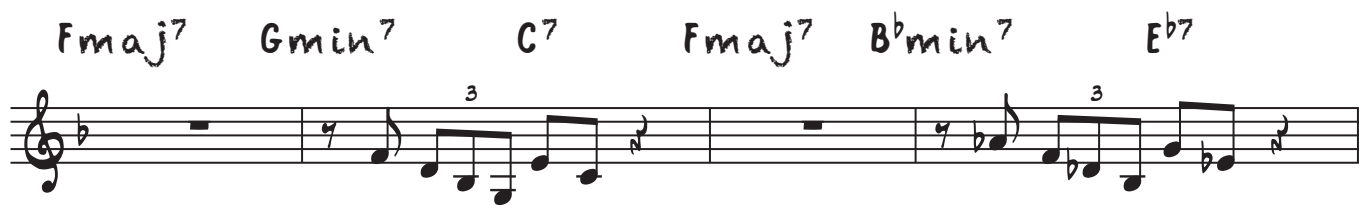
E<sup>b</sup>maj<sup>7</sup>   A<sup>b</sup>min<sup>7</sup>   D<sup>b</sup>7   G<sup>b</sup>maj<sup>7</sup>   Gmin<sup>7</sup>   C<sup>7</sup>

The first line of musical notation is on a treble clef staff with a key signature of one flat (Bb). It contains six measures of music, each corresponding to a chord from the sequence above. The notes are: E<sup>b</sup> (Bb), A<sup>b</sup> (Ab), D<sup>b</sup> (Db), G<sup>b</sup> (Gb), G (natural), and C (natural). The notes are written as eighth notes, with some beamed together and some having stems pointing down.

Fmaj7 Gmin7 C7 Fmaj7 B<sup>b</sup>min7 E<sup>b</sup>7



Amin<sup>7</sup> A<sup>b7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>



**BELOW ARE THE 10 PHRASES USED IN THIS PDF.**

## SUGGESTIONS.

1. LEARN THEM FLUENTLY IN THE TONIC KEY
2. LEARN THEM IN THE KEY CENTRES FOR JOY SPRING
3. FIND OTHER TUNES WITH LOTS OF SHORT II-V-I'S TO PRACTICE IN THE SAME WAY

I REMEMBER YOU - I'VE GOT RHYTHM - JEEPERS CREEPERS -

Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

Handwritten musical notation for a 12-measure exercise in G minor. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The first measure contains a G4 quarter note, an A4 quarter note, and a Bb4 quarter note. The second measure contains a C5 quarter note, a Bb4 quarter note, and an A4 quarter note. The third measure contains a G4 quarter note, a Bb4 quarter note, and a C5 quarter note. The fourth measure contains a Bb4 quarter note, a C5 quarter note, and a D5 quarter note. The fifth measure contains an E5 quarter note, a D5 quarter note, and a C5 quarter note. The sixth measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The seventh measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The eighth measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The ninth measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The tenth measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The eleventh measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The twelfth measure contains a Bb4 quarter note, an A4 quarter note, and a G4 quarter note. The notation is handwritten and includes a double bar line after the sixth measure.

Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

