

The Jewel Box Vol.1

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Anticipation, Chromaticism, MelodicUppyDownyism, Syncopation And Sleepless Nights

Here's an improvised solo over the previous article's G-7 to Bb-7 vamp. Hopefully, you'll hear how the ideas flow into each other in a natural way. Every now and then I'll pretend I'm some kind of animal, like a snake perhaps, or a mouse. Maybe, on a hot day after a sleepless night I'll be inclined to be a bat. But it wouldn't be one of those bats you see everyday. It would be a bat of serious intent. Perhaps this bat might want to be a politician and debate the night away. But in sonar.

Anyway, as that's possibly unlikely here are some of the features of this solo that you may want to note:

1, The anticipation of the harmony just before the barline.
I tend to play into the next chord a couple of beats before the change actually happens. This gives you a tension between the chord changes and the resolution creates forward motion.

2, The chromaticism.
Many of the lines here, the first one for example, feature chromatic notes. Try to see them in relation to both the chord and the surrounding notes.

3, The melodic changes of direction.
A few times I use wide intervals, which usually involves crossing the strings. Maybe this breaks up the flow of the chromatic snakeyness of the rest of it.

4, The syncopation.
Starting at bar 5, I begin playing off the beat. Also the combination of the melodic direction changes and accents break up the 16th note flow. I'd suggest listening to pianist Lennie Tristano's track 'Line Up' for this kind of syncopation within a continuous line.

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