

FOREWORD

Most players learn scales and practice using them over chord changes but still cannot produce a musical sentence. Their improvised melodic line played over chord changes does not connect the chords together. The line sounds like it is played over each individual chord without the relationship of the parent scale. Even if the right scale notes are played on the individual chords, the improvised line fails to make musical sense. The line does not have the maturity of a musical phrase or line direction

A musical improved line must contain the following elements:

1. Target Tones, Peak & Focus Tones
2. Hinge Tones
3. Points of Resolution
4. Approach Tones
5. Tension and Release Tones
6. Most important of all an improvised melodic line must have Shape and Forward Motion.

The goal of this book is to demonstrate this concept and provide instruction as to how one can develop the skill of playing phrases which include the elements of jazz phrasing.

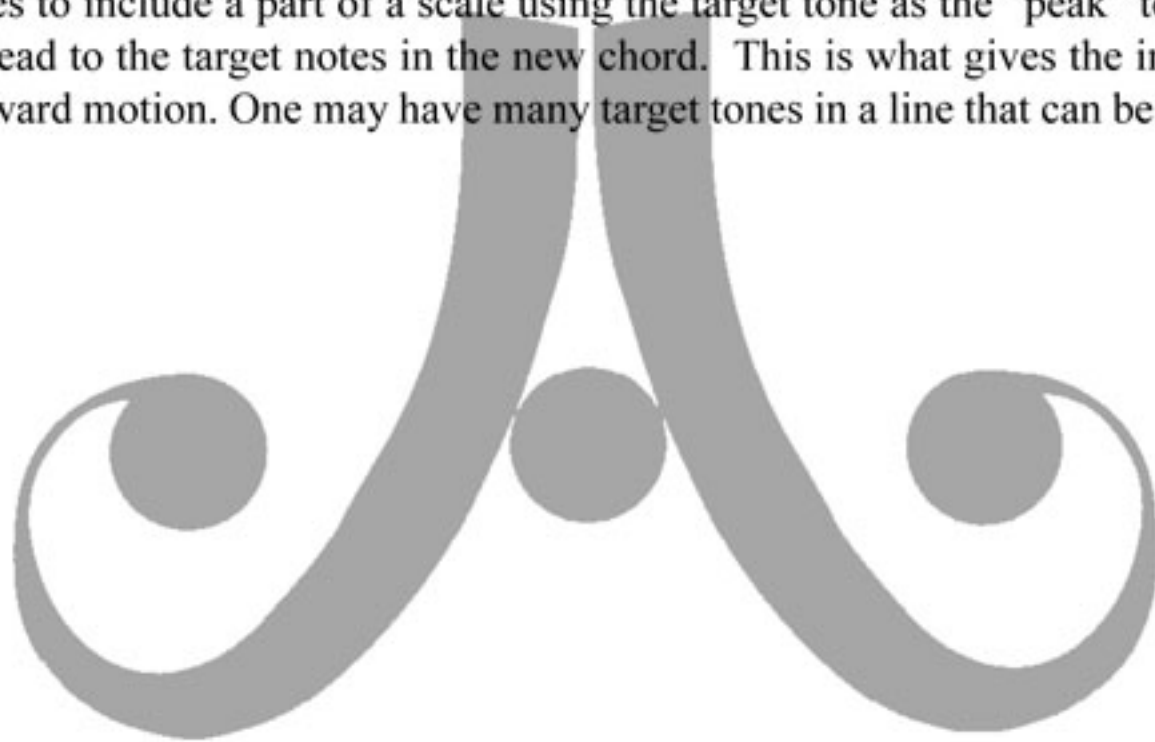
No one can create the improvised melodic line for you. One can only provide you with the concepts and guide your practice from which you will learn to hear and feel the improvised melodic line. You are the only one who can create the line in your mind and learn to play what you hear. Before you get to this desired point in your musical experience, you are encouraged to make musical decisions that will add this concept to your playing.

You can accomplish this by practicing chord changes of many standard jazz tunes using different approach tones leading to different target tones. This practice will allow you to become more fluent in playing an improvised melodic line that contains the elements of a mature improvised line.

INTRODUCTION

A **target tone** is a specific note in a chord which gives the melodic line focus and direction. Each note in a scale gives a melodic line different color. Some notes in a scale played over a chord sound better than others. For example: the 3rd note of a scale gives the scale tonality and focus. This note makes the scale sound major or minor. The 7th note of a scale is referred to as a hinge tone. It allows one to hinge chords together. The 7th note of a scale allows one to navigate from one chord to another. At this stage of your musical experience the best two notes to use as target tones would be the 3rd and 7th notes of a scale. This is not to say that all the other notes in a scale are not important or not good notes to use as target tones. The remaining scale tones provide different colors to the solo line. The only note one should avoid would be the 4th note of a major and dominant scale. This note is referred to as an avoidance tone. One can make this note usable by raising it one half step. (#4)

Approach tones are notes used to arrive at the target tones. These tones are sometimes a scale tone away from the target tone and sometimes one half step away from the target tone. One can expand the approach tones to include a part of a scale using the target tone as the “peak” tone to aim for. Approach tones lead to the target notes in the new chord. This is what gives the improvised line direction and forward motion. One may have many target tones in a line that can be approached in different ways.



HOW TO USE THIS BOOK

The first few pages of this book will provide you with the theory needed to begin to understand why target and approach tones are so important in the improvised melodic line.

There are three basic levels involved in the learning process:

- Developing a *knowledge* of ----- (Facts)
- Developing an *understanding* of ----- (Conceptualization)
- Most important of all, *application* of ----- (Using what you learned)

This book is divided into three sections. In the first section we will discuss some basic jazz theory that will help you to accumulate knowledge. In the second section you will develop your understanding of the knowledge obtained. This is when you will conceptualize the knowledge. In the last section of the book you will be provided the opportunity to apply your knowledge. Needless to say, this is the most important part of the learning sequence. Here is where you practice to perfect what has been learned in the previous sections of the book.

This is the format used in this book to share with you the experience of learning how and why you need to include the target and approach tones in your improvised melodic line.

The jazz theory presented in this book will help you to develop that phase of learning called *developing knowledge of*. These are the facts one needs to know at the beginning stage of learning to use target and approach tones. Do not get frustrated at this point because you will not yet be expected to use the knowledge. Remember the basic levels of learning.

You will also be provided with many examples of how you can use the jazz theory presented. By playing these examples and remembering the theory surrounding the manufacturing of the examples, you will begin to build the understanding of the theory.

Now comes the most important part of the book. We will call this part of the learning process the application of the knowledge of which you have developed an understanding. Once again the important three words are: Knowledge, Understanding and Application.

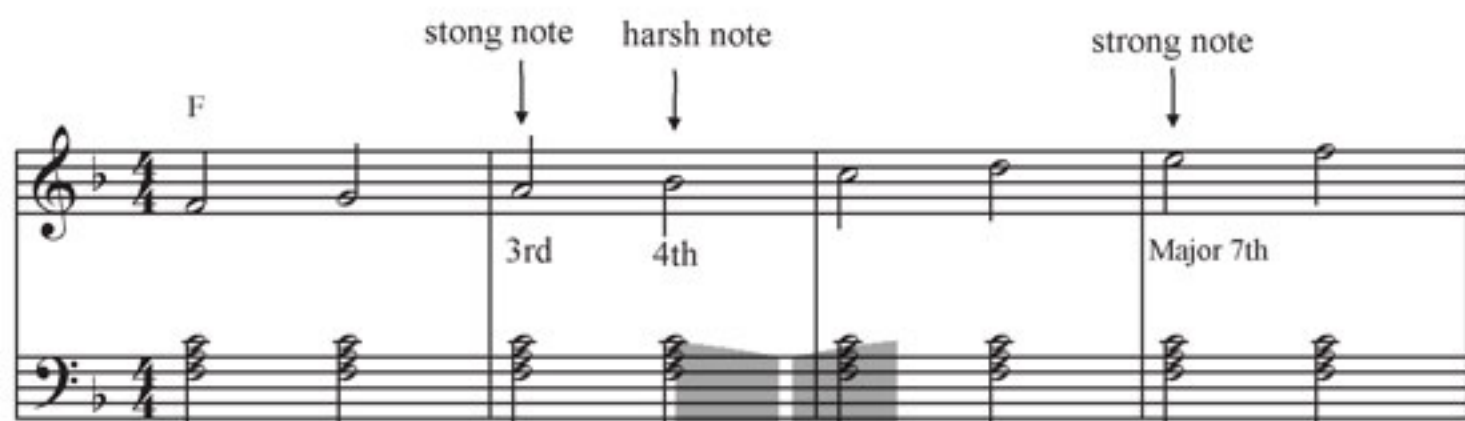
For the application of knowledge we will use the chord changes from the song “JO ANN” taken from one of my earlier published books Jazz Improvisation “A Whole-Brain Approach.” These chord changes will allow you to learn a variety of target and approach tones.

In the first sixteen measures of the tune “JoAnn,” all the target and approach tones are written to provide an example demonstrating how they can be used. The next sixteen measures are left blank so you can play your own target and approach tones. This now becomes the application of the concept learned. The first sixteen measures is a part of the teaching process and your work on the last sixteen measures now become the learning process.

THEORY: TARGET TONES

MAJOR SCALE

If you played the tonic chord on each note of a Major scale you will find that some notes sound better than others in terms of color. Use your ear to discover which notes sound colorful and which notes sound harsh. By playing the chord on each scale tone you will hear how some notes complement the chord's color while others clash.



The 3rd of the scale is the strongest tone in terms of providing the most color to the melodic line. The 7th is the next most important tone. Both the 3rd and 7th notes of the scale are great target tones to aim for in your improvised line.

A harsh dissonant sound is produced when the chord is played on the 4th note of the scale. You should not stop on this note or give it any importance in your improvised line. This note should not be used as a target tone. It can only be used and sound good if you raise the pitch one half step. It now becomes the #4 that is used frequently in the jazz line.

All the other notes in a major scale are usable and complement the chord with different tone colors. Some notes will give the chord tension like the 2nd and the #4 while others give the chord release and resolution like the 3rd, 6th and 1st. The 5th note of the scale is an empty sounding note. It provides little color to the melodic line.

Listed below is a ranking of notes in order of suggested importance from top to bottom in a major scale.



THEORY: TARGET TONES

DORIAN SCALE

Unlike the Major scale, all the notes in a Dorian scale sound good. Any note in the Dorian scale can be used as a target tone. Once again you need to listen for the notes that sound better than others. The 3rd and 7th note of the scale are still the best notes to use. There is one note in this scale that is the most important note and that is the 6th. The reason the 6th is the most important note in the Dorian scale is because it is the note that gives this scale the unique Dorian sound.

A musical score in 4/4 time, key of D minor (Dm7). The melody consists of the Dorian scale: D, E, F, G, A, B, C, D. The notes are marked with 'strong note' arrows pointing to the 3rd (F), 6th (B), and 7th (C) notes. The bass line consists of Dm7 chords (F, A, C) for each measure. The 3rd, 6th, and 7th notes are labeled '3rd', '6th', and '7th' respectively.

Play the example above and listen how the color changes with each note. Remember all the notes in the Dorian scale are great notes to use as target tones. Listen how strong the 6th, 3rd and 7th notes sound.

To develop your ear to hear the quality of each note in the Dorian scale, explore by aiming and stopping on a different note and listen to how it sounds. (See the example below.)

Example 1: A musical score in 4/4 time, key of D minor (Dm7). The melody consists of the Dorian scale: D, E, F, G, A, B, C, D. The notes are marked with 'strong note' arrows pointing to the 1st (D) note. The bass line consists of Dm7 chords (F, A, C) for each measure. The 1st note is labeled '1 (Tonic)'.

In this example we selected to use the 1st note of the scale as the target tone. Listen how empty this tone sounds with the chord relationship.

Example 2: A musical score in 4/4 time, key of D minor (Dm7). The melody consists of the Dorian scale: D, E, F, G, A, B, C, D. The notes are marked with 'strong note' arrows pointing to the 2nd (E) note. The bass line consists of Dm7 chords (F, A, C) for each measure. The 2nd note is labeled '2nd.'.

In this example we selected the 2nd note of the scale as our target tone. Listen to the different tone qualities produced. This note has a bright quality with the chord relationship.

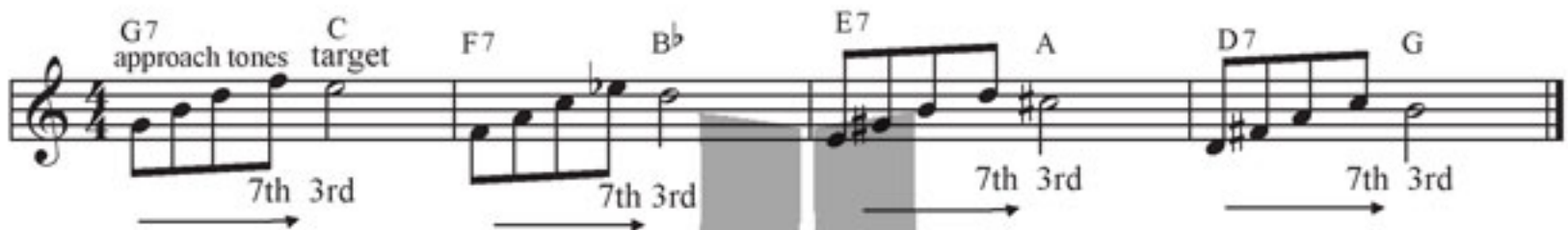
LINE DIRECTION

(Building an understanding of line direction)

More theory to help build a better understanding of why approach and target tones are needed in the improvised melodic line. The 7th becomes a desirable note to use as an approach tone because it resolves to the 3rd of the new chord.

The concept here is using the 3rd as the target tone and the 7th as the approach tone. As stated earlier these tones provide the improvised solo line direction. By articulating the chord notes aiming for the 3rd of the new chord we now begin to hear a melodic line emerging.

Aiming toward the target tone the 3rd of the new chord creates in the listener's ear a desire to hear the resolution. The ear wants to hear the 7th of the chord (Hinge tone) resolve to the 3rd of the new chord. (Target tone)



Important concept to remember: *A phrase should end on a note in the resolving chord.* The best target tone to use for this is the 3rd of the new chord thus encompassing two harmonic structures. This technique creates direction in the solo line.

Let us insert the ii minor chord in front of the V7 chord. Listen how it increases the flow of the line. Once again this is because the ear wants to hear the 7th resolve to the 3rd of the new chord.



Notice how the approach tones lead your ear to want to hear the target tones. (3rd of the new chord.)

3rds AS TARGET TONES

This section of the book allows you to apply the knowledge and understanding of the knowledge you have obtained in the first part of this book. You will be practicing to perfect what you have learned. The first sixteen measures of the tune have all the target tones written providing the example of how these tones can be used. This is the teaching part of the process. Playing the next sixteen measures using your ear to hear the target tones is the application or learning part of the exercise.

We will start your practice experience using the simplest target tones and gradually building your experience to include approach tones.

Let us start with using only the 3rds of all the chords as our target tones. Remember this is the tone that allows the chord to focus its tonality.

Play the first sixteen measures as written and play the next sixteen measures in the same fashion using your ear to hear the 3rds of each chord.

JOANN

by Joe Riposo

Play 3rds as written

Chords and measures:

- Measures 1-4: Dm7, G7, Cm7, F7
- Measures 5-8: Bbm7, Eb7, Abmaj7, Em7, A7
- Measures 9-12: AbMaj7, Gm7, C7
- Measures 13-16: FMaj7, Fm7, Bb7
- Measures 17-20: EbMaj7, Em7, A7, Dm7, G7
- Measures 21-24: Cm7, F7, Bbm7, Eb7
- Measures 25-28: AbMaj7, (Em7), A7

THREE NOTE APPROACH TO THE 7TH

In this exercise the 7th becomes our target tone. Still using a three-note approach, we will at times approach the target tone from a scale step above and at times from 1/2 step below. This should give the melodic line much-needed variety. The line now should be more interesting to listen to.

This three note approach makes a very strong melodic line. Listen to the line direction and forward motion we have created.

JOANN

Play as written

by Joe Riposo

1. $Dm7$ $G7$ $\frac{1}{2}$ step $Cm7$ $F7$

$Bbm7$ $Eb7$ $AbMaj7$ $Em7$ $A7$

2. $Abmaj7$ $Gm7$ $C7$

$FMaj7$ $Fm7$ $Bb7$

$EbMaj7$ $Em7$ $A7$ $Dm7$ $G7$

$Cm7$ $F7$ $Bbm7$ $Eb7$

$AbMaj7$ $(Em7)$ $A7$



TREBLE CLEF INSTRUMENTS:
Piano, Flute, Guitar, Violin, etc.

JOANN SOLO

#2



This is another transcribed improvised solo on the chord changes of the tune "JoAnn" demonstrating approach and target tones. Once again we basically used 3rds and 7ths as target tones. At times we used other scale tones to create more interest in the line. As you play the solo listen and feel how the approach tones encourage your ear to want to hear the target tones.

Analyze this solo to discover how the note choices that make up the approach tones create the line direction and give the phrases forward motion.

by Joe Riposo

The musical score for "JoAnn Solo #2" by Joe Riposo is presented in ten staves of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chords and melodic lines with annotations for approach and target tones.

Staff 1: D m7, approach, G7#9, approach, Cm7, F7#4, approach. Annotations: # 9th, 3rd, 3rd.

Staff 2: Bbm7, approach, Eb7, approach, Abmaj7, Em7, approach, A7, approach. Annotations: 3rd, 3rd, 3rd, 3rd.

Staff 3: D m7, G7b9, approach, Cm7, F7#4, approach. Annotations: 3rd, 3rd.

Staff 4: Bbm7, approach, Eb7, approach, AbMaj7, approach, Abmaj7, approach, Ab6. Annotations: 3rd, 3rd, 3rd, Maj. 7th, 6th.

Staff 5: Gm9, C7b9, approach, FMaj7, approach, F6. Annotations: 5th, 6th.

Staff 6: Fm7, approach, Bb7#9, approach, EbMaj7, approach, Em7, approach, A7. Annotations: 3rd, 5th, 3rd, 1st, 3rd.

Staff 7: D m7, G7#9, approach, Cm7, approach, F7, approach. Annotations: 5th, 1st.

Staff 8: Bbm7, Eb7, approach, AbMaj7, approach. Annotations: 3rd, Maj. 7th, 5th.



BASS CLEF INSTRUMENTS:
Trombone, Bass, Tuba, etc.

JOANN SOLO

#2



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Analyze this solo to discover how the note choices that make up the approach tones create the line direction and give the phrases forward motion.

by Joe Riposo

The musical score for "JoAnn Solo #2" by Joe Riposo is presented in bass clef, 4/4 time. It consists of 10 staves of music. Chord changes are indicated above the staff, and approach tones are marked with arrows and labels such as "approach", "3rd", "5th", "1st", "Maj. 7th", and "6th". The chords include D m7, G7#9, C m7, F7#4, Bbm7, Eb7, Abmaj7, Em7, A7, G7b9, C7b9, FMaj7, F6, Fm7, Bb7#9, EbMaj7, Em7, A7, D m7, G7#9, C m7, F7, Bbm7, Eb7, AbMaj7, and A7. The solo is characterized by fluid lines with many triplets and slurs, emphasizing the relationship between approach and target tones.