

Analysis of Inner Target Note Melody

- (Bar #1) The Root of the BbMaj., to the 5th of a super-imposed Ab- triad on the G Alt. to
- (Bar #2) the 5th of the C-7, to the 5th of a super-imposed F# triad on the F7 Alt. to
- (Bar #3) the 3rd of the D-7 to the 3rd of the G7b9 to
- (Bar #4) the 3rd of the C-7 to the 3rd of the F7b9 to
- (Bar #5) the 3rd of the Bb7 to the root of the Bb7 to
- (Bar #6) the 5th of the EbMaj. to the 3rd of a super-imposed A triad to
- (Bar #7) the 3rd of the D-7 to the 3rd of the G7b9 to
- (Bar #8) the 3rd of the C-7 to the root of a super-imposed Diminished 7th chord to
- (Bar #9) the 3rd of the BbMaj.

This is the guide tone melody that helps you hear through the changes. Play it by itself before trying to play the complete line. If you can't retain the complete 8 bars, try it in shorter segments. Always starting from the first bar, add more segments until you can hear and play the complete melodic line for 8 bars.

All problems with playing are hearing problems. When having trouble playing any melodic line always play the last note(s), the Target Note(s) first, this gives the ear a place to hear toward (See the chapter: *Practicing Forward Motion*).

CHAPTER 1

The next 8-bar example demonstrates the fallacy of scale-wise improvisation. Using the same Target Notes as in Example 4, you'll find the approaches made of notes completely out of the chord scale. Yet, when the approaches end on the Target Notes, even though sometimes out of the key, they still sound good. An explanation of why this works will follow. The accompanying chords should fall on "1" and "3" of the bar. This is a somewhat extreme version of the process but it should serve to illuminate the melodic freedom that can be possible when using chord tone melodies to improvise.

Example 5:

Example 5 is a musical score in 4/4 time, featuring a melody in the treble clef with a key signature of two flats (Bb and Eb). The melody is divided into three lines of notation. The first line contains four measures with chords BbM7, G7b9, Cm7, and F7b9. The second line contains six measures with chords Dm7, G7b9, Cm7, F7b9, Bb7, and Bb7. The third line contains seven measures with chords EbM7, Edim, Dm7, G7b9, Cm7, F7b9, and BbM7. The melody consists of eighth and quarter notes, with some measures containing rests. The chords are placed above the notes they accompany.

Combining the strong tones of a chord, synchronizing them with the strong beats of the bar, "justifies" the tension notes that precede them. Try experimenting doing this with wide intervals, of any notes, inside or

CHAPTER 1

outside the key. It still works. Combining the discipline of knowing your chord tone melodies with the freedom of playing any approach to them shows that discipline and freedom are not inconsistent. Acquiring a firm grasp of how a chord tone of a chord can go to a chord tone of the next is the basis of the theory of counterpoint.

Your goal is to establish, at an early stage of your development, the ability to hear and create song-like chord-tone melodies and then learn how to embellish them.

Oliver makes the value judgement that certain melodies and notes are more important than others; that melodic content is of primary importance and embellishments are of secondary importance. He de-emphasizes the historical tendency of young players to play fast lines - without having done the proper preparation to execute them well. He is saying that, for your music to be more accessible, you must also consider the listener's ears and what those ears require.

It is common advice that a solo should "tell a story." If you start your solo with too much activity you'll have no place to go with it. By beginning with slower melodic ideas you bring the ear of the listener into your solo. Start your solos with lines of melodic content and progress to faster lines, using them to connect melodic ideas. Cannonball once advised me: "Start and end your solos with clear ideas that the listener can hear.