



Lesson 2 - The Target

- Hello and welcome to Lesson Two. So remember how in Improv 102 we talked about, a lot about targeting the third of the chord at the point of chord change. We explored several ways to approach this important guide tone in order to, well, guide the listener's ears toward the sound of the chord at that moment. So jazz soloists often weave a thread through harmonically important notes to create their phrases, and that's what makes them sound so colorful, but there's still a foundation, a skeleton found in the middle somewhere. So in reality however, jazz musicians are just targeting the third of every chord while relegating other notes in the chord scale to the role of passing notes. This is not true. Any note in the chord scale can be a target. As you experiment with different target notes you'll find that each has its' own unique color and flavor. It's really important for jazz guitarists to learn to target any note they want to whether it's the 9th, the flat 7, the sharp 11, the 5th, or any other note that's appropriate for the chord being outlined. On top of that, I will add that sometimes the melody of the song you're playing is also on some funny notes like the sharp 11 and 9th, all right. So the drills in this course, and following, coming up after this, are designed to help you target any chord tone or extension using chromatic approaches either as a starting point to a phrase or as an end point to a phrase. Approaching a note chromatically is the strongest way to direct a listener's ear toward that note and this is because chromaticism in tandem with the right rhythmic approach of course, the swing, the groove makes it very obvious to a listener where the music is going. It makes it clear, clears the ambiguity. So it gives a sort of a, we could say, a musical inevitability. It's inevitable we go so with this in mind, in this section and in section two we're going to ignore the chord scale completely during the approach and focus on several different combinations of one, two, three and four note chromatic approaches to our targets. Or should I say target, there will be one target. And so in section three we will build on this idea but we will be more concerned with the scale tones approaching the target and how close or far from each other they are. For example, the two scale tones immediately

below any target chord, any target in a chord scale, can only really be found in one of three sets of positions. So two consecutive whole steps below the target, a whole step between the first two notes, and then a half step to the target, or a half step between the first two notes followed by a whole step to the target. If you got lost that's totally fine. This gets really tricky to think about on the fly. So the whole point is to drill these exercises until you no longer have to think about them. If you want to pause this video, rewind a minute or so, so you can hear me say it again, we'll explore this in section three. So now that you know what's to come let's get down on the woodshed and we'll see you in the next section.