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[Target And Approach Tones Shaping](#)

This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord---usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony).

[Target and Approach Tones: Shaping Bebop Lines: Riposo ...](#)

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[Target and Approach Tones: Shaping Bebop Lines by Joe ...](#)

Learn the secret to playing long, flowing musical lines that

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move from one chord change to the other in a smooth, seamless manner. This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord---usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony).

## ~~9781562242633: Target and Approach Tones: Shaping Bebop ...~~

An approach note is a note or series of notes that literally approach our target chord tone. The most common way we do this is with the use of chromaticism. If our phrase takes us to the third of a chord, our approach note could be a semitone behind it, or in front of it. Once we start implementing approach notes the sound of jazz is everywhere.

## ~~Jazz Guitar Phrasing: How To Use Target & Approach Tones~~

This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord---usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony). All great jazz players use this technique to create forward motion, tension / release, and play musical solos that sound "right."

## ~~Target and Approach Tones: Book — Alfred Music~~

Published by Jamey Aebersold Jazz (JA.TAT). ISBN 978-1-56224-263-3. Learn the secret to playing long, flowing musical lines that move from one chord change to the other in a smooth, seamless manner. This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord - usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony).

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~~Free jazz guitar lessons: Target Tones~~

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target and approach tones shaping bebop lines Sep 06, 2020 Posted By Roger Hargreaves Publishing TEXT ID 945a8212 Online PDF Ebook Epub Library approach our target chord tone the most common way we do this is with the use of chromaticism if our phrase takes us to the third of a chord our approach note could be a

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You ' ll use the target tone as the basis for your approach notes and encapsulations. This guide will focus on building the approach note and enclosure technique over a II – V – I progression in C major (Dm7 – G7 – Cmaj7). For each exercise, you ' ll be focusing on a particular target tone to apply the approach notes to. In order to be as thorough as possible, you ' ll start by applying the given approach to

~~Approach Notes and Enclosures for Jazz Guitar Guide~~

Joe basically says that approach tones are used to build up to the “ peak ” target tone, and are also used to get to target notes in a new chord. They ' re what give a bassline direction and forward motion. Target tones can also be approached in different ways. I remember talking to the TB folk about that.

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1) Ascending Diatonic Approach: The name “ diatonic ” means that we are going to work with notes from the natural scale. It works as follows: we try to play the note of the scale that is located immediately before the chord note and then we play the chord note. For example, in the E minor chord, the target notes are E, G, B.

~~What are Target notes? How to use them? | Simplifying Theory~~

target and approach tones shaping bebop lines sep 06 2020 posted by roger hargreaves publishing text id 945a8212 online pdf ebook epub library approach our target chord tone the most common way we do this is with the use of chromaticism if our phrase takes us to the third of a chord our approach note could be a semitone behind it or in front of it once we start implementing approach notes the

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Approach notes are chromatic and/or diatonic notes which lead into a target note. These target notes are typically a chord tone but could be many other things depending on the technique being used. Below are some common directions that an approach tones can lead into: Chord Tones. Tensions.

~~Approach Notes — The Study of Bebop and Jazz Melodic ...~~

Approach tones are simply the note before the note that you just played. If you just played a D on your bass, the approach tone would be the note you played right before the D. With this definition in mind music is full of approach tones, so full of it in fact each note could be thought of as an

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approach tone.

~~The Ultimate Guide to Approach Tones on the Bass~~

approach tones a tone or series of tones leading to a chord tone of the next chord usually by a whole or half step and target tones tones that resolve your phrases and outline harmony developing Target And Approach Tones Shaping Bebop Lines By Joe

Learn the secret to playing long, flowing musical lines that move from one chord change to the other in a smooth, seamless manner. This book explains "approach tones" (a tone or series of tones leading to a chord tone of the next chord---usually by a whole or half step) and "target tones" (tones that resolve your phrases and outline harmony). All great jazz players use this technique to create forward motion, tension / release, and play musical solos that sound "right."

A new fitness regimen based on walking adds stretching and toning to the daily routine, helps readers set attainable goals for themselves, and offers valuable advice on losing and controlling weight, developing muscle, preventing or reversing bone-density loss, and more. Simultaneous.

Jazz Composition and Arranging In the Digital Age is a comprehensive and practical instructional book and reference guide on the art and craft of jazz composition and arranging for small and large ensembles. In this book, veteran composers and arrangers Richard Sussman and

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Michael Abene combine their extensive years of experience as musicians and instructors to demonstrate how advances in music technology and software may be integrated with traditional compositional concepts to form a new and more efficient paradigm for the creative process. This book builds on material and issues treated in traditional jazz composition and arranging courses, including all the fundamental musical techniques and information associated with jazz arranging and composition instruction. In addition, each chapter of the book also contains specific examples demonstrating the effective utilization of music software as applied to the realization of these techniques. Software is employed both as both a learning tool in the form of examples and exercises, and as a practical tool illustrating how many modern day composer/arrangers are utilizing these techniques successfully in the real world. The book also offers several chapters devoted exclusively to the creative use of music technology and software. The extensive companion website provides listening examples for each chapter as well as enhanced software tips, expanded and additional music examples, and appendices of , basic principles and an expanded recommended listening list for further study.

This book provides state-of-the-art coverage of research in laboratory phonology. Laboratory phonology denotes a research perspective, not a specific theory: it represents a broad community of scholars dedicated to bringing interdisciplinary experimental approaches and methods to bear on how spoken language is structured, learned and used; it draws on a wide range of tools and concepts from cognitive and natural sciences. This book describes the investigative approaches, disciplinary perspectives, and methods deployed in laboratory phonology, and highlights



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the most promising areas of current research. Part one introduces the history, nature, and aims of laboratory phonology. The remaining four parts cover central issues in research done within this perspective, as well as methodological resources used for investigating these issues. Contributions to this volume address how laboratory phonology approaches have provided insight into human speech and language structure and how theoretical questions and methodologies are intertwined. This Handbook, the first specifically dedicated to the laboratory phonology approach, builds on the foundation of knowledge amassed in linguistics, speech research and allied disciplines. With the varied interdisciplinary contributions collected, the Handbook advances work in this vibrant field.

Designed for Music Theory courses, *Music Theory Through Improvisation* presents a unique approach to basic theory and musicianship training that examines the study of traditional theory through the art of improvisation. The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition, keyboard harmony, analysis, and rhythm. Conventional approaches to basic musicianship have largely been oriented toward study of common practice harmony from the Euroclassical tradition, with a heavy emphasis in four-part chorale writing. The author's entirely new pathway places the study of harmony within improvisation and composition in a stylistically diverse format, with jazz and popular music serving as important stylistic sources. Supplemental materials include a play-along audio in the downloadable resources for improvisation and a companion website with resources for students and instructors.

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(Berklee Guide). Play jazz ukulele! Learn the essential theory, concepts, and techniques to perform jazz. This book will help you to understand and play jazz harmonies and tension substitutions, and the principles for improvisation and accompanying other musicians. It includes traditional notation and tablature, and also introduces additional types of notation common in jazz. The accompanying online audio lets you hear the concepts and then practice them along with a jazz combo. By the end of the book, you will be able to play jazz ukulele in ensemble and solo settings.

With more than three times as many defined entries, biographies, illustrations, and appendices than any other dictionary of psychology ever printed in the English language, Raymond Corsini's Dictionary of Psychology is indeed a landmark resource. The most comprehensive, up-to-date reference of its kind, the Dictionary also maintains a user-friendliness throughout. This combination ensures that it will serve as the definitive work for years to come. With a clear and functional design, and highly readable style, the Dictionary offers over 30,000 entries (including interdisciplinary terms and contemporary slang), more than 125 illustrations, as well as extensive cross-referencing of entries. Ten supportive appendices, such as the Greek Alphabet, Medical Prescription Terms, and biographies of more than 1,000 deceased contributors to psychology, further augment the Dictionary's usefulness. Over 100 psychologists as well as numerous physicians participated as consulting editors, and a dozen specialist consulting editors reviewed the material. Dr. Alan Auerbach, the American Psychological Association's de facto dictionary expert, served as the senior consulting editor. As a final check for comprehensiveness and accuracy, independent

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review editors were employed to re-examine, re-review, and re-approve every entry.

Recording artist, saxophonist, educator, and author Gary Campbell presents an effective strategy for constructing fresh-sounding melodic lines. He progresses step by step through the concept, the practice exercises, and the practical application of Triad Pairs for Jazz. Concepts include: deriving triad pairs from the most used chord-scales, determining the best pairs for various chords and progressions, practice patterns for mastery, and exploring linear possibilities. Recommended for intermediate to advanced players as an expansion of the chord-scale approach.

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