

GUIDE TONE LINES APPLIED TO STANDARD PROGRESSION

Basic Guide Tone Line illustrated by the roots of the chords. Bass line connecting roots follows a Guide Tone Line.

E♭maj7 D♭7 G7♭9 Cm7 F7 B♭m7 E♭7

A♭maj7 D♭9 E♭maj7 Cm7 F9 Fm7 B♭7 E♭maj7

Melodies can be created following other guide tone lines as the bass follows roots. Guide Tone Line that follows the 3rd & 7th is harmonically clear.

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A♭maj7 D♭9 E♭maj7 F9 Fm7 B♭7 E♭maj7

Guide Tone Line that follows the 3rd & 7th is harmonically clear.

E♭maj7 D♭7 G7♭9 Cm7 F7 B♭m7 E♭7

A♭maj7 D♭9 E♭maj7 F9 Fm7 B♭7 E♭maj7

Guide Tone Line that follows the 5th is harmonically ambiguous, but colorful.

Chords: Ebmaj7, Dø7, G7^{b9}, Cm7, F7, Bbm7, Eb7

Chords: Abmaj7, Db9, Ebmaj7, F9, Fm7, Bb7, Ebmaj7

Guide Tone Line that follows the 9th is harmonically ambiguous, but colorful.

Chords: Ebmaj7, Dø7, G7^{b9}, Cm7, F7, Bbm7, Eb7

Chords: Abmaj7, Db9, Ebmaj7, F9, Fm7, Bb7, Ebmaj7

Four Guide Tone Lines together = harmony.

Chords: Ebmaj7, Dø7, G7^{b9}, Cm7, F7, Bbm7, Eb7

Chords: Abmaj7, Db9, Ebmaj7, F9, Fm7, Bb7, Ebmaj7

An improviser should follow a voice other than the root when created melody lines in order to create a counterline to the bass. An ideal place to start is the 3rd. Typically, a descending line can be found in common progressions that begin and cycle back to the 3rd as illustrated below. Melodies can be created which aim for and follow these guide tones. Notice that the 3rd will resolve to the 7th, which resolves back to the 3rd. The example on the bottom line is from a John Scofield tune that Alex played at the workshop. Another tune that follows this guide tone line over this progression is Weaver of Dreams.

Chord progression: Ebmaj7, Dø7, G7b9

John Scofield: Not You Again

Chord progression: Cm7, F7, Bbm7, Eb7

Chord progression: Abmaj7, Dø9, Ebmaj7

Chord progression: F9, Fm7, Bb7

Following two Guide Tone Lines can create compound melodies.
Compound Melody framework using 3rd & 7th pairs

Two staves of musical notation in B-flat major. The first staff contains the following chords: Ebmaj7, Dø7, G7b9, Cm7, F7, Bbm7, Eb7. The second staff contains: Abmaj7, Db9, Ebmaj7, Cm9, F9, Fm7, Bb7, Ebmaj7. The notes are written as guide tones (3rds and 7ths) for each chord.

Compound Melody framework using 3rd & 5th pairs. Note the interval between the lines. The two lines can sound independent at the range of a 6th but would not at a 3rd.

Two staves of musical notation in B-flat major. The first staff contains the following chords: Ebmaj7, Dø7, G7b9, Cm7, F7, Bbm7, Eb7. The second staff contains: Abmaj7, Db9, Ebmaj7, Cm9, F9, Fm7, Bb7, Ebmaj7. The notes are written as guide tones (3rds and 5ths) for each chord.

Compound Melody framework using 5th & 7th pairs. Note the interval between the lines. The two lines can sound independent at the range of a 6th but would not at a 3rd.

Two staves of musical notation in B-flat major. The first staff contains the following chords: Ebmaj7, Dø7, G7b9, Cm7, F7, Bbm7, Eb7. The second staff contains: Abmaj7, Db9, Ebmaj7, Cm7, F7, Fm7, Bb7, Ebmaj7. The notes are written as guide tones (5ths and 7ths) for each chord.

Two very ambiguous Guide Tone Lines on the 5th & 9th can lead to very colorful melodies. Tunes that use this include *Invitation*, *Candy* and others.

Two staves of musical notation in B-flat major. The first staff contains the following chords: Ebmaj7, Dø7, G7b9, Cm7, F7, Bbm7, Eb7. The second staff contains: Abmaj7, Db9, Ebmaj7, Cm7, F7, Fm7, Bb7, Ebmaj7. The notes are written as guide tones (5ths and 9ths) for each chord.

This “improvisation is a compound melody created by following two independent voices through the progression. The top line follows the 5th & 9th, the lower voice follow the 7th & 3rd.

Chords: Ebmaj7, Dø7, G7b9

Chords: Cm7, F7, Bbm7, Eb7

Chords: Abmaj7, Db9, Ebmaj7, Cm9

This line shows some extended arpeggios. The F9#11 uses an arpeggio from C melodic Minor. The E7#11 or Bb7 uses an arpeggio from B melodic minor.

Chords: F9, Fm7, Bb7, Ebmaj7

This “improvisation” uses a rising, against the grain, guide tone line.

18

Ebmaj7 Dø7 G7b9

22

Cm7 F7 Bbm7 Eb7

26

Abmaj7 Db9 Ebmaj7

30

E9#11 Fm7 Bb7b9 Ebmaj7