



After experimenting with the previous guide tone line, try making some alterations to avoid repetition. One possibility is shown below:

25 E- B7 E- A7

29 E- A7 D<sup>Δ</sup>

One way to keep the logical movement of this line, but make the improvisation more dense, is to start (or end) arpeggios with the notes shown. A descending option is shown below, try altering the exercise to include the guide tone as the lowest note, a a mid point in each arpeggio.

33 E- B7 E- A7

37 E- A7(b9) D<sup>Δ</sup>

A similar exercise can be devised using scales instead of arpeggios. The equivalent option to the exercise shown above is shown here, however all the same alteration options apply, including direction and position of guide tone note, as well as possibilities with rhythmic patterns or accents and articulation.

41 E- B7 E- A7

45 E- A7(b9) D<sup>Δ</sup> D<sup>Δ</sup>

Note that in bar 6 of this section, where the guide tone is the flat 9 of chord V7, there are several options for Dominant 7 scales, some common choices are shown below:

49 Altered - Parent Scale: Melodic Minor one Semitone higher than root note of this scale

50 Mixolydian b9 b13 - Parent Scale: Harmonic Minor a 4th higher than root note of this scale

51 Altered Dominant - Parent Scale: Half/Whole Diminished Scale

This final option is my first choice as it includes the natural 6th which is present in the melody in this bar