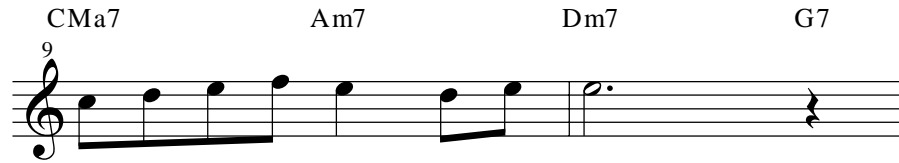


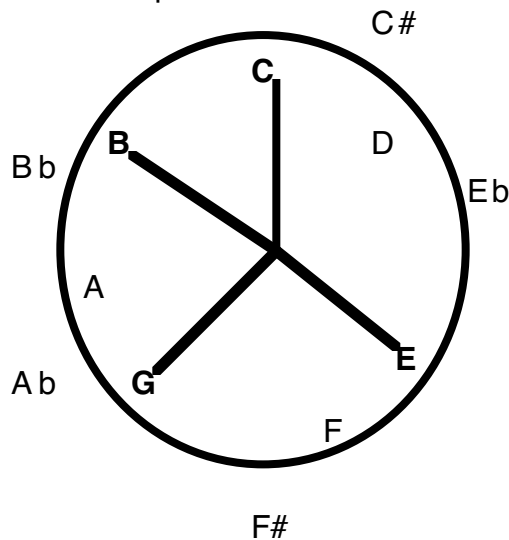




The point of all this is that as the harmonic content moves or changes so does the sound quality or color of your line. But most important, we did this without applying any chord-scale relationships. I did not think Dm7, D dorian, G7, G mixolydian etc. Here's another example using the I - VI - II - V progression from the same tonal center; again, no chord-scale relationships.



Let's add another factor to the thought process: the chord tones. We have seen how the chord or harmony colors the line. We can refine this in more detail by understanding that when the chord is a Dm7, for example, the notes D\_F\_A\_C stand out as stable tones; similarly, when the chord is G7, G\_B\_D\_F are the stable tones and when the chord is a CMA7, the chord tones C\_E\_G\_B are stable. I like to think of these chord tones as the four legs of a table that are holding up the harmony or the chord. When the chord is a CMA7, here is how I would perceive the circle of tones.



I am confident that you can figure out the circles for Dm7, G7 etc. but the point is the same. This tells us where the stable or chord tones are in relationship to the seven tones inside the circle and the 5 tones outside the circle.

Let's add an outside tone. The tone that I find easiest to hear is the "C#" or #2 of the tonality. Here's is a line utilizing the "C#" over a I chord: notice the CMaj7th arpeggio.

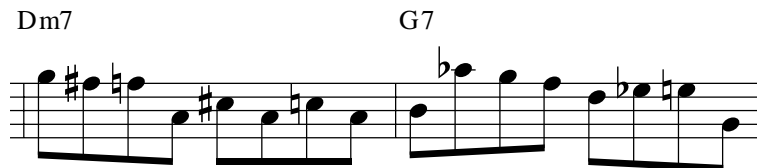


This line also works over the ii as well and possibly the Vi depending on your tolerance for dissonance.

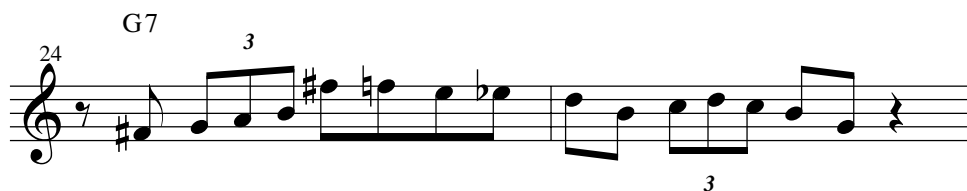
Let's add the "F#", sharp 4 of the tonality, and the "C#":



Here's the same line as above but I added more outside tones at the end:



A classic example of the "F#" tone over a dominant is this typical Charlie Parker line:



Theorists explain this by inventing a scale they call a "be-bop" mixolydian. Here's the scale: G\_A\_B\_C\_D\_E\_F\_F# Well, if that rocks your boat, then fine; for me, I think it makes the whole process a lot more difficult and complicated. I would recommend that you should proceed in the following manner.

1. Take a two or four bar chord progression that stays within one tonal center and play a random melody with no outside tones.
2. Add outside tones in the following order: in the key of "C" I would do it in this order: "C#", "F#", "Ab", "Bb", "Db", "Eb". Then try two at a time, three at a time etc. The only limit is your imagination and creativity. I could fill volumes with this. These meager examples are only the tip of the iceberg. I have posted sound files at my web site that you can practice with . The sound files are ii-V- I progressions , four bars each in a ll twelve keys with various turnarounds. You don't need to address the turnarounds in our lines. That would be a good subject for another article. The web address is: [www.jimmybruno.com/midi.htm](http://www.jimmybruno.com/midi.htm)

CLICK ON A KEY FOR MIDI PRACTICE TRACKS:

C Db D Eb E F Gb G Ab A Bb B