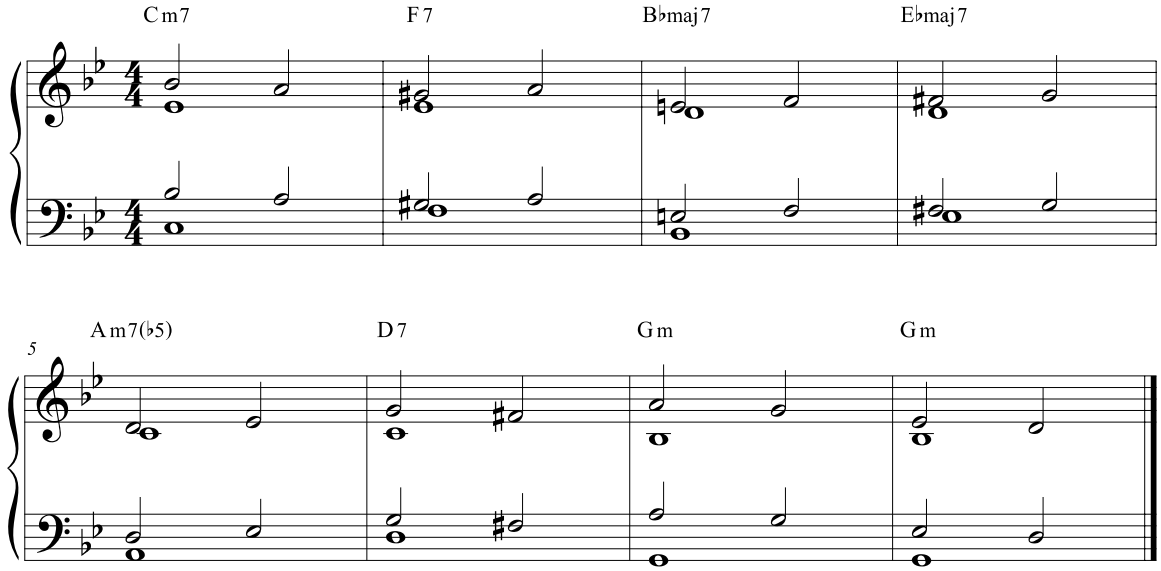
Let's take the following guide tone voicings with doubled notes: LH 1–7; RH 3–7 and LH 1–3; RH 7–3. For each voicing you are allowed to move the doubled note up or down chromatically as you navigate through a standard. Rather than giving a laundry list of rules to follow, use your ears to find interesting chromatic connections. Below is an example of this style of voicing applied to "Autumn Leaves."

Naturally, if too much chromatic movement is added, it can get in the way of the melody. For the beginner, just add simple movements on maj7 (maj7 to 6) and for ii–V7 move the m7 to 6. Note that the added chromatic movements are not reflected in the chord symbol.

FIG. 9



Workout 21: Movable Guide Tone Voicings with Doubled Notes on the changes to "Autumn Leaves" as played by Cannonball Adderley. Comp for Miles Davis' solo. Following the example above, create a progression of guide tone voicings with doubled notes with movable 7ths and 3rds. Think about rolling out a luxurious carpet on which Miles Davis can effortlessly tell his story. Play mostly half notes and explore chromatic connections. Refer to **DL TRK 9-10** for a demo and play-along track. For the 2nd chorus of the demo, movable guide tone voicings with doubled notes are used. Try this same exercise on a medium/slow tune of your choice from your favorite album.