



## Chord Melody using Guide Tones #5

### Chord Melody Beyond Top Note

Alright, so I've put it off long enough. Now if you haven't guessed it already, texture, the word we didn't define yet, is a term in music describing just how much musical activity is going on at any point in the music. So if you're playing a big honking six-string chord, we would say that the musical texture at that moment is thick. Or an entire orchestra could play altogether, that's very thick. In chord melody crash course, we didn't really pay attention to the thickness of the chord melody at any point in time, it was just play a chord, make sure the melody's on top, right? We were mainly concerned with just playing the right chords, basically, at the right time, with the right melody note at the right spot, and it was plenty of information to gather to be able to do that in real time.

However, now that you've graduated from crash course, musical consideration like those of texture and whatnot are what we need to start taking into account if we want to really make really beautiful, expressive, and unique style chord melodies now. So we're going to start by playing 'Misty' with as thin a musical texture as possible while still playing chords, guide tones are what give you that.

So we'll just support the melody with the guide tones instead of fully voiced chords and I want you to practice the next lesson and the exercise sheet PDF, so you can really get a handle on where the guide tones fit in the melody, not just playing it by rote and not knowing what you're doing. You really need to know that's the third and seventh of each chord. You might have noticed by now that some of the melody notes you play in 'Misty' are actually guide tones of the chord in that moment and this is not a coincidence.

Melodies are often written with targeting guide tones in mind because that way, the melody by itself gives listeners a good sense of the chord progression, so it's probably the other way. They wrote the melody and then figure out chords to which they were guide tones. In our case, it actually makes playing guide tones to support the melody really easy because sometimes, one of the guide tones is the melody. Voila. So this also makes the texture even thinner because we don't really, we're not playing two notes to accompany, we're playing one note to accompany because one of them is already the other guide tone.

So I cannot reinforce this enough, you have to really know what you're doing, we're taking the bass out, you don't have these typical guide posts on your fretboard if you've been a bar chord player, so take the time to really understand what's the relationship of the melody notes and our guide tones we're providing to the chord of the moment. So look at the chord symbol and spend some time spinning the wheels and going, oh what's that, what's that. Alright, I'll see you in the next video.