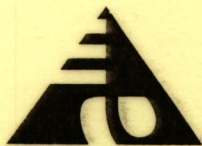


# VOL. 2 «PENTATONICS»

JERRY BERGONZI



FOR ALL INSTRUMENTS



advance music



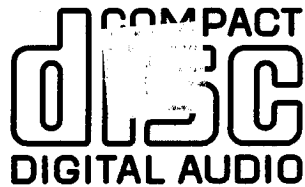
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INSIDE IMPROVISATION SERIES

VOL. 2 «PENTATONICS»

BY JERRY BERGONZI



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# CD-Track Listing

## PLAY-ALONG TRACKS

TRACK	CHORD PROGRESSION	C CONCERT: PAGE NO.	B $\flat$ : PAGE NO.	E $\flat$ : PAGE NO.
1	Tuning Notes			
2	Minor 7th Cycle .....	29	29	30
3	Major 7th Cycle .....	30	31	31
4	<i>Say It Again</i> .....	32-35-60	33-36-61	34-37-62
5	Minor 6th Cycle .....	57	57	57
6	Dominant 7th Cycle .....	58	58	58
7	Dominant altered Cycle .....	59	59	59
8	Minor 7 $\flat$ 5 Cycle .....	63	63	63
9	Minor Blues - 3 Keys .....	64	65	66
10	Major Blues - 3 Keys .....	67	68	69
11	<i>Before It Happens</i> .....	70	70	71
12	<i>Initiation</i> .....	76	77	78
13	<i>Initiation</i> - Bridge Cycle A and B .....	81	82	83
14	Major $\flat$ 5 Cycle .....	89	89	89
15	<i>Splurge</i> .....	90	91	92
16	Dominant 7 $\flat$ 9 $\sharp$ 13 Cycle .....	97	98	99
17	<i>Feel For You</i> .....	100	101	102
18	<i>Hardly Ever</i> .....	110	111	112
19	Poly-Pentatonics .....	124	124	124

## DEMONSTRATION TRACKS

20	Minor 7th Pentatonics
21	Minor 6th Pentatonics
22	Minor 7 $\flat$ 5 Pentatonics
23	Minor $\flat$ 6 Pentatonics
24	Whole Tone Pentatonics
25	Poly-Pentatonics
26	Mixing up the Pentatonics (take 1)
27	Mixing up the Pentatonics (take 2)

# Introduction

PENTATONICS, is the second book in the series called "Inside Improvisation". This book provides a practical yet creative approach to assimilating pentatonics into your melodic musical reservoir. I was inspired to put this system into a book format because having taught this method over the years it has proven to be tremendously successful.

I've often been asked by students, "Who plays strictly pentatonics?" I can't think of anyone who only plays pentatonics but many of the modern players have pentatonics at their command and melodic disposal. Of course, listening to the great players who use pentatonics is an invaluable lesson in learning how to employ them in a musical way.

The accompanying play-along recording has been designed for use in conjunction with the text. There are 18 play-along tracks (tunes or practice progressions) as well as seven demonstration tracks. Piano players can eliminate the piano track by turning off the right channel of the amplifier, bass players can turn down the left channel.

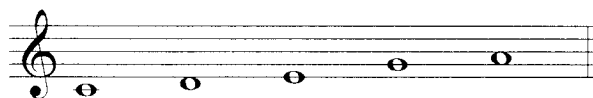
This is a method book designed for all instruments. Its goal is to outline a system toward mastering pentatonics and to show different creative ways to convert pentatonic scales into melodies and music.

# Chapter 1: Pentatonic Scales

Pentatonic scales are five-note scales. There are many different pentatonic scales and this book will discuss a good number of them.

To begin with we will consider the most basic and most consonant of the pentatonic scales. The following notes spell a C major pentatonic scale.

EXAMPLE 1.1



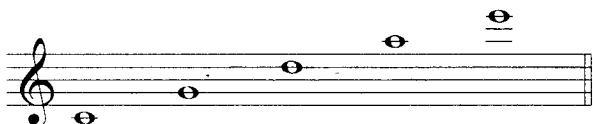
This scale can also be called by its relative minor name; A minor pentatonic.

EXAMPLE 1.2



These notes are derived by stacking fifths beginning with either the note C or the note A.

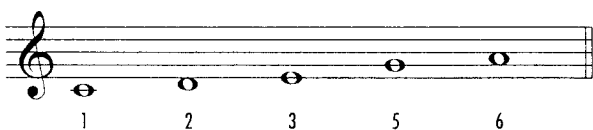
EXAMPLE 1.3



These notes in any order can be called A minor or C major. Some musicians prefer to call pentatonic scales by their major name and others prefer the minor name.

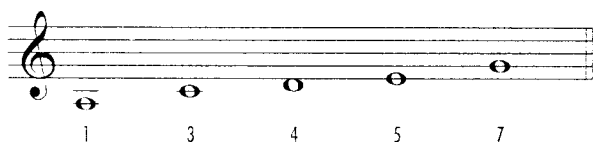
If the scale is viewed as C major, the numbers for the pentatonic notes would be:

EXAMPLE 1.4



If the scale is viewed as A minor, the numbers would then be:

EXAMPLE 1.5



CHAPTER 1  
To memorize and become accustomed to playing these pentatonic scales play the following lines in all keys. These four very common pentatonic lines should be played the full range of your instrument.

EXAMPLE 1.6

Four musical staves, each showing a pentatonic scale in a different key. The scales are written in treble clef. The first staff starts on G4, the second on F4, the third on E4, and the fourth on D4. Each staff ends with the word "etc." to indicate the scale continues.

Here is a different way to construct the same grouping of notes. For example, beginning with F major or D minor pentatonic:

EXAMPLE 1.7

A musical staff in treble clef showing a pentatonic scale starting on F4. The notes are F, G, A, C, and D, with a double bar line at the end.

(Even though some of the intervals between the notes of the pentatonic scale are larger than a second I will call moving from one note to the next in the scale a »step«) So for the D minor pentatonic scale start with D and step up to E, step up to G, step up to A, step up to C and so on.

The same scale written out as follows uses what I'll call »skip«. That is starting on D, skip up to G, skip up to C, skip up to E, skip up to A:

EXAMPLE 1.8

A musical staff in treble clef showing a pentatonic scale starting on D4. The notes are D, G, C, E, and A. Below the staff, the words "skip F", "skip A", "skip C", and "skip G" are written under the notes G, C, E, and A respectively, indicating the skipped notes.

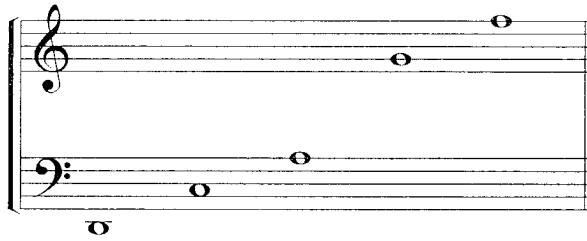
A double skip would look like this:

EXAMPLE 1.9

A musical staff in treble clef showing a pentatonic scale starting on D4. The notes are D, G, A, and C. The note A is written with a double underline, indicating a double skip from G to A.

A triple skip would look like this:

EXAMPLE 1.10



Using skips and steps provides us with a way to construct many pentatonic lines as it gives us a means to hear and analyze these different pentatonic lines.

To help memorize the different pentatonic scales play the remaining notes in the scale starting on the given note. First go through the memorizing quiz and play the notes descending and then repeat the exercise with the notes ascending.

For example; the descending notes would be:

EXAMPLE 1.11

Musical notation for Example 1.11. It shows four measures of descending pentatonic scales. The notes are: C-7 (C4, B3, G3, F3, E3), C#-7 (C#4, B3, G3, F3, E3), D-7 (D4, C#3, B3, G3, F3), and Eb-7 (Eb4, D4, C4, B3, A3). The notes are written on a grand staff (treble and bass clefs).

The ascending notes would be:

EXAMPLE 1.12

Musical notation for Example 1.12. It shows four measures of ascending pentatonic scales. The notes are: C-7 (C4, D4, E4, F4, G4), C#-7 (C#4, D4, E4, F4, G4), D-7 (D4, E4, F4, G4, A4), and Eb-7 (Eb4, F4, G4, A4, B4). The notes are written on a grand staff (treble and bass clefs).

Note that from here on I will refer to the pentatonic scales by their minor name.



MEMORIZING QUIZ

C-7      C#-7      D-7      Eb-7      E-7      F-7

A musical staff with a treble clef and a key signature of one sharp (F#). It contains six measures, each with a whole note chord: C-7 (C4), C#-7 (C#4), D-7 (D4), Eb-7 (Eb4), E-7 (E4), and F-7 (F4).

F#-7      G-7      G#-7      A-7      Bb-7      B-7

A musical staff with a treble clef and a key signature of one sharp (F#). It contains six measures, each with a whole note chord: F#-7 (F#4), G-7 (G4), G#-7 (G#4), A-7 (A4), Bb-7 (Bb4), and B-7 (B4).

C-7      C#-7      D-7      Eb-7      E-7      F-7

A musical staff with a bass clef and a key signature of one sharp (F#). It contains six measures, each with a whole note chord: C-7 (C3), C#-7 (C#3), D-7 (D3), Eb-7 (Eb3), E-7 (E3), and F-7 (F3).

F#-7      G-7      G#-7      A-7      Bb-7      B-7

A musical staff with a bass clef and a key signature of one sharp (F#). It contains six measures, each with a whole note chord: F#-7 (F#3), G-7 (G3), G#-7 (G#3), A-7 (A3), Bb-7 (Bb3), and B-7 (B3).

C-7      C#-7      D-7      Eb-7      E-7      F-7

A musical staff with a treble clef and a key signature of one flat (Bb). It contains six measures, each with a whole note chord: C-7 (C4), C#-7 (C#4), D-7 (D4), Eb-7 (Eb4), E-7 (E4), and F-7 (F4).

F#-7      G-7      G#-7      A-7      Bb-7      B-7

A musical staff with a treble clef and a key signature of one flat (Bb). It contains six measures, each with a whole note chord: F#-7 (F#4), G-7 (G4), G#-7 (G#4), A-7 (A4), Bb-7 (Bb4), and B-7 (B4).

C-7      C#-7      D-7      Eb-7      E-7      F-7

A musical staff with a bass clef and a key signature of one flat (Bb). It contains six measures, each with a whole note chord: C-7 (C3), C#-7 (C#3), D-7 (D3), Eb-7 (Eb3), E-7 (E3), and F-7 (F3).

F#-7      G-7      G#-7      A-7      Bb-7      B-7

A musical staff with a bass clef and a key signature of one flat (Bb). It contains six measures, each with a whole note chord: F#-7 (F#3), G-7 (G3), G#-7 (G#3), A-7 (A3), Bb-7 (Bb3), and B-7 (B3).

C-7      C#-7      D-7      Eb-7      E-7      F-7

A musical staff with a treble clef and a key signature of two flats (Bb, Eb). It contains six measures, each with a whole note chord: C-7 (C4), C#-7 (C#4), D-7 (D4), Eb-7 (Eb4), E-7 (E4), and F-7 (F4).

F#-7      G-7      G#-7      A-7      Bb-7      B-7

A musical staff with a treble clef and a key signature of two flats (Bb, Eb). It contains six measures, each with a whole note chord: F#-7 (F#4), G-7 (G4), G#-7 (G#4), A-7 (A4), Bb-7 (Bb4), and B-7 (B4).

# Chapter 2: Creating Pentatonic Lines

Having completed Chapter 1 you will have played a pentatonic line starting from every degree in the pentatonic scale.

By using skips and steps there are many different formulas that can be created. The following is an example of one formula: From whatever the starting note is in a given pentatonic go down skip, to down step, to up skip, to down step.

↓ SKIP    ↓ STEP    ↑ SKIP    ↓ STEP

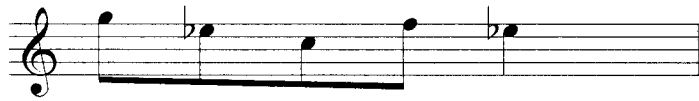
Using a C minor pentatonic and starting on the ♮C that formula would look like this:

EXAMPLE 2.1



Here is that same formula starting on the note ♮G:

EXAMPLE 2.2



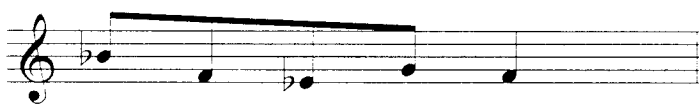
Here is that same formula starting on the note ♮E♭:

EXAMPLE 2.3



Here is that same formula starting on the note ♮B♭:

EXAMPLE 2.4



Here is that same formula starting on the note  $\flat F_c$ :

EXAMPLE 2.5



Here is the entire line written out:

EXAMPLE 2.6



Notice that it takes five consecutive four-note groupings before the line starts repeating from the original note again.

From this one formula we can derive eight formulas:

EXAMPLE 2.7

FORMULA 1	A	↓ SKIP	B	↓ STEP	C	↑ SKIP	D	↓ STEP
FORMULA 2	B	↓ STEP	C	↑ SKIP	D	↓ STEP	A	↓ SKIP
FORMULA 3	C	↑ SKIP	D	↓ STEP	A	↓ SKIP	B	↓ STEP
FORMULA 4	D	↓ STEP	A	↓ SKIP	B	↓ STEP	C	↑ SKIP

By reversing the direction of the arrows these lines become ascending lines:

EXAMPLE 2.8

FORMULA 5	A	↑ SKIP	B	↑ STEP	C	↓ SKIP	D	↑ STEP
FORMULA 6	B	↑ STEP	C	↓ SKIP	D	↑ STEP	A	↑ SKIP
FORMULA 7	C	↓ SKIP	D	↑ STEP	A	↑ SKIP	B	↑ STEP
FORMULA 8	D	↑ STEP	A	↑ SKIP	B	↑ STEP	C	↓ SKIP

Here are those eight formulas on C minor or E $\flat$  major:

Notice again that there are five four-note groupings before getting back to the starting note. Also, notice that with formulas 1-4 that the first note of each four note grouping is the same and that they descend by skip. (That is  $\flat C_c$  to  $\flat G_c$  to  $\flat E_b$  to  $\flat B_b$  to  $\flat F_c$ .) With formulas 5-8, the first note of each four note grouping are also the same and they ascend by skip. (That is  $\flat C_c$  to  $\flat B_b$  to  $\flat E_b$  to  $\flat G_c$ .)

## EXAMPLE 2.9

**C MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a single melodic line in C minor, written in treble clef. The notes are represented by black dots on the staff lines, with flat symbols (b) indicating the lowered notes. The formulas are: Formula 1: C4, D4, E4, F4, G4, A4, B4, C5; Formula 2: C4, D4, E4, F4, G4, A4, B4, C5; Formula 3: C4, D4, E4, F4, G4, A4, B4, C5; Formula 4: C4, D4, E4, F4, G4, A4, B4, C5; Formula 5: C4, D4, E4, F4, G4, A4, B4, C5; Formula 6: C4, D4, E4, F4, G4, A4, B4, C5; Formula 7: C4, D4, E4, F4, G4, A4, B4, C5; Formula 8: C4, D4, E4, F4, G4, A4, B4, C5.

EXAMPLE 2.10

**F MINOR OR**

Formula 1



Formula 2



Formula 3



Formula 4




Formula 5



Formula 6



Formula 7



Formula 8



Notice that the only difference between F minor and C minor is one note, the  $\flat A$  in F minor (or  $A\flat$  major) replaces the  $\flat G$  in C minor (or  $E\flat$  major). Also notice that you don't have to start these lines on the root of the chord. You can start them anywhere on your instrument as long as you can play them for two octaves without octave adjustments.

## EXAMPLE 2.11

**B $\flat$  MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a single melodic line in treble clef, representing a different pentatonic scale for the key of B $\flat$  minor or E $\flat$  major. The notes are written in a sequence that typically starts on the tonic (B $\flat$  or E $\flat$ ) and moves through various intervals to form a five-note scale. The notation includes natural notes, flats, and accidentals to indicate the specific pitches for each formula.

EXAMPLE 2.12

**E<sup>b</sup> MINOR OR**

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



## EXAMPLE 2.13

**G# MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8



EXAMPLE 2.14

**C# MINOR OR**

Formula 1

Musical notation for Formula 1: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

Formula 2

Musical notation for Formula 2: A single staff in treble clef showing a descending scale in C# minor. The notes are C#5, B4, A4, G4, F#4, E4, D#4, C#4.

Formula 3

Musical notation for Formula 3: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

Formula 4

Musical notation for Formula 4: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

Formula 5

Musical notation for Formula 5: A single staff in treble clef showing a descending scale in C# minor. The notes are C#5, B4, A4, G4, F#4, E4, D#4, C#4.

Formula 6

Musical notation for Formula 6: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

Formula 7

Musical notation for Formula 7: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

Formula 8

Musical notation for Formula 8: A single staff in treble clef showing an ascending scale in C# minor. The notes are C#4, D#4, E4, F#4, G4, A4, B4, C#5.

## EXAMPLE 2.15

**F# MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a single melodic line in treble clef, representing a pentatonic scale for F# minor or D major. The notes are: F# (first space), G# (second space), A (third space), B (third space), and C# (fourth space). The staves show various rhythmic and melodic patterns using these five notes, including ascending and descending runs, and more complex rhythmic groupings.

## EXAMPLE 2.16

**B MINOR OR**

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



## EXAMPLE 2.17

**E MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

EXAMPLE 2.18

**A MINOR OR**

Formula 1

Musical notation for Formula 1, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 2

Musical notation for Formula 2, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 3

Musical notation for Formula 3, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 4

Musical notation for Formula 4, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 5

Musical notation for Formula 5, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 6

Musical notation for Formula 6, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 7

Musical notation for Formula 7, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Formula 8

Musical notation for Formula 8, a scale in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## EXAMPLE 2.19

**D MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

EXAMPLE 2.20

**G MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

# Chapter 3: Rhythmic Variation

Once you are able to play all eight lines in all keys try improvising in each key mixing up the pentatonic notes by using random skips and steps. Also try using double and triple skips. Think of the ›shape‹ or ›contour‹ of your line.

Here are some examples:

1. First try playing the line on the next page as all eighth notes.
2. Play each line with the following rhythmic pattern:

EXAMPLE 3.1A



3. Play each line with the following rhythmic pattern:

EXAMPLE 3.1B



4. Play each line with the following rhythmic pattern:

EXAMPLE 3.1C



5. Try playing the lines using rests and syncopations.

EXAMPLE 3.1D





The reason there are no stems on the notes is because these lines can be played using many different rhythms.

The image displays 12 staves of musical notation, each containing a sequence of notes. The notes are primarily eighth and sixteenth notes, often beamed together. Many notes have a flat symbol (b) above them. The notation is designed to be played with various rhythmic patterns, as indicated by the introductory text. The staves are arranged vertically, and each staff begins with a treble clef and a key signature of one flat (B-flat).

# Chapter 4: Chords And Pentatonics

The following is a C minor 7 (or E $\flat$  major 7) pentatonic scale. What chords will this scale fit over?

EXAMPLE 4.1



Of course, the scale can be played over C minor 7 or E $\flat$  major 7. But it can also be used over F minor 7 or A $\flat$  major 7, and B $\flat$  minor 7 or D $\flat$  major 7, and also A7 altered or E $\flat$ 7. There are other chords that this scale will fit over as well but these are the primary ones.

Try improvising on the following progression.

## ▶ TRACK 2: PROGRESSION 1 - MINOR 7TH CYCLE (CONCERT INSTRUMENTS)

## ▶ TRACK 2: PROGRESSION 1 - MINOR 7TH CYCLE (B $\flat$ INSTRUMENTS)

## ▶ TRACK 2: PROGRESSION 1 - MINOR 7TH CYCLE (E♭ INSTRUMENTS)

After trying the primary pentatonic that fits each chord, go up a fifth from the root of the chord and try that pentatonic. For example, on the C minor 7 chord play G minor 7 pentatonic. The difference is that the note D in the G minor 7 scale replaces the note E♭ in the C minor 7 scale and the D is the ninth of C minor 7.

Next try the pentatonic scale a major second from the chord root. For example, on the C minor 7 chord play D minor 7 pentatonic.

So for each Dorian or II-7 chord we can use three pentatonic scales. Over a C minor 7 chord you can play C minor pentatonic, G minor pentatonic, or D minor pentatonic.

This holds true for the majors as well. Over a major 7 chord you can play the primary pentatonic or the one up a fifth or the one up a second from the root. Example: CΔ could use A-7, E-7 and B-7 or CΔ, GΔ and DΔ.

Practice with the following progression.

## ▶ TRACK 3: PROGRESSION 2 - MAJOR 7TH CYCLE (CONCERT INSTRUMENTS)

▶ TRACK 3: PROGRESSION 2 - MAJOR 7TH CYCLE (B $\flat$  INSTRUMENTS)

D $\Delta$                       G $\flat$  $\Delta$                       B $\flat$  $\Delta$                       D $\flat$  $\Delta$   
 F $\Delta$                       A $\Delta$                       C $\Delta$                       E $\Delta$   
 A $\flat$  $\Delta$                       B $\Delta$                       E $\flat$  $\Delta$                       G $\Delta$

▶ TRACK 3: PROGRESSION 2 - MAJOR 7TH CYCLE (E $\flat$  INSTRUMENTS)

A $\Delta$                       D $\flat$  $\Delta$                       F $\Delta$                       A $\flat$  $\Delta$   
 C $\Delta$                       E $\Delta$                       G $\Delta$                       B $\Delta$   
 E $\flat$  $\Delta$                       G $\flat$  $\Delta$                       B $\flat$  $\Delta$                       D $\Delta$

Going up a fifth or up a second won't work over minor 7 $\flat$ 5 or dominant 7 chords. There are other pentatonics that fit these chords.

Try playing on the chord sequence of Progression 1 or Progression 2 and altering the duration of each chord change to eight bars apiece, two bars apiece and then one bar per chord change.

Try playing the pentatonics to the following progression. Written above the staff are the pentatonic scales you could use. For now we are using a G minor 7 pentatonic to fit over a D minor 7 $\flat$ 5 but there are other pentatonics that will be suitable for these chords and we will address them in later chapters. Also, over some of the dominant chords you will see the choice of two scales. One scale is the regular diatonic ›inside‹ sounding one and the other gives a ›more spicy‹ altered sound.

▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (CONCERT INSTRUMENTS)

C-7 F-7  
C-7 F-7

G-7 Bb-7 C-7  
Dø G7alt C-7

Eb-7 B-7 (for altered sound) F-7 Bb-7  
Eb-7 Ab7 DbΔ

G-7 Bb-7 C-7 D-7  
Dø G7alt C-7 B7alt

E-7 A-7  
E-7 A-7

B-7 D-7 E-7  
F#ø B7alt E-7

G-7 Eb-7 (for altered sound) A-7 D-7  
G-7 C7 FΔ

B-7 D-7 E-7 F#-7  
F#ø B7alt E-7 Eb7alt

Ab-7 Db-7  
Ab-7 Db-7

Eb-7 F#-7 Ab-7  
Bbø Eb7alt Ab-7

B-7 G-7 (for altered sound) C#-7 F#-7  
B-7 E7 AΔ

Eb-7 F#-7 Ab-7 Bb-7  
Bbø Eb7alt Ab-7 G7alt

▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (B♭ INSTRUMENTS)

D-7 G-7

A-7 C-7 D-7

F-7 C#-7 (for altered sound) G-7 C-7

A-7 C-7 D-7 E-7

F#-7 B-7

C#-7 E-7 F#-7

A-7 F-7 B-7 E-7

C#-7 E-7 F#-7 G#-7

B♭-7 E♭-7

F-7 G#-7 B♭-7

C#-7 A-7 (for altered sound) D-7 G#-7

F-7 G#-7 B♭-7 C-7

▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (E♭ INSTRUMENTS)

A-7 D-7  
A-7 D-7

E-7 G-7 A-7  
Bø E7alt A-7

C-7 G#-7 (for altered sound) G-7  
C-7 D-7 BbΔ

E-7 G-7 A-7 B-7  
Bø E7alt A-7 Ab7alt

C#-7 F#-7  
C#-7 F#-7

G#-7 B-7 C#-7  
Ebø Ab7alt C#-7

E-7 C-7 (for altered sound) B-7  
E-7 F#-7 A7 DΔ

G#-7 B-7 C#-7 Eb-7  
Ebø Ab7alt C#-7 C7alt

F-7 Bb-7  
F-7 Bb-7

C-7 Eb-7 F-7  
Gø Calt F-7

G#-7 E-7 (for altered sound) Eb-7  
G#-7 Bb-7 C#7 F#Δ

C-7 Eb-7 F-7 G-7  
Gø C7alt F-7 E7alt

Once you have played through this tune many times and feel comfortable try using the pentatonic scales up a fifth on all the minor 7 and major 7 chords. Then try using the pentatonic up a second on all the minor 7 and major 7 chords.

▶ **TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (CONCERT INSTRUMENTS)**

The following table summarizes the chord progressions shown in each of the 12 staves:

Staff	Chord Progression
1	C-7 G-7 D-7   F-7 C-7 G-7
2	G-7   Bb-7   C-7 G-7 D-7
3	Eb-7 Bb-7 F-7   F-7 B-7   Bb-7 F-7 C-7
4	G-7   Bb-7   C-7 G-7 D-7   D-7
5	E-7 B-7 F#-7   A-7 E-7 B-7
6	B-7   D-7   E-7 B-7 F#-7
7	G-7 D-7 A-7   A-7 Eb-7   D-7 A-7 E-7
8	B-7   D-7   E-7 B-7 F#-7   F#-7
9	Ab-7 Eb-7 Bb-7   Db-7 Ab-7 Eb-7
10	Eb-7   F#-7   Ab-7 Eb-7 Bb-7
11	B-7 F#-7 C#-7   C#-7 G-7   F#-7 C#-7 G#-7
12	Eb-7   F#-7   Ab-7 Eb-7 Bb-7   Bb-7



▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (B $\flat$  INSTRUMENTS)

D-7 A-7 E-7 G-7 D-7 A-7

A-7 C-7 D-7 A-7 E-7

F-7 C-7 G-7 G-7 C $\sharp$ -7 C-7 G-7 D-7

A-7 C-7 D-7 A-7 E-7 E-7

F $\sharp$ -7 C $\sharp$ -7 G $\sharp$ -7 B-7 F $\sharp$ -7 C $\sharp$ -7

C $\sharp$ -7 E-7 F $\sharp$ -7 C $\sharp$ -7 G $\sharp$ -7

A-7 E-7 B-7 B-7 F-7 E-7 B-7 F $\sharp$ -7

C $\sharp$ -7 E-7 F $\sharp$ -7 C $\sharp$ -7 G $\sharp$ -7 G $\sharp$ -7

B $\flat$ -7 F-7 C-7 E $\flat$ -7 B $\flat$ -7 F-7

F-7 G $\sharp$ -7 B $\flat$ -7 F-7 C-7

C $\sharp$ -7 G $\sharp$ -7 E $\flat$ -7 E $\flat$ -7 A-7 G $\sharp$ -7 E $\flat$ -7 B $\flat$ -7

F-7 G $\sharp$ -7 B $\flat$ -7 F-7 C-7 C-7

▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (E♭ INSTRUMENTS)

A-7	E-7	B-7	D-7	A-7	E-7	
A-7	%		D-7	%		
E-7	G-7	A-7	E-7	B-7		
Bø	E7alt	A-7	%			
C-7	G-7	D-7	D-7	G♯-7	G-7	
C-7	%		F7	B♭Δ	%	
E-7	G-7	A-7	E-7	B-7	B-7	
Bø	E7alt	A-7	%		Ab7alt	
C♯-7	G♯-7	E♭-7	F♯-7	C♯-7	G♯-7	
C♯-7	%		F♯-7	%		
G♯-7	B-7	C♯-7	G♯-7	E♭-7		
E♭ø	Ab7alt	C♯-7	%			
E-7	B-7	F♯-7	F♯-7	C-7	B-7	
E-7	%		A7	B-7	F♯-7	
			DΔ	C♯-7	%	
G♯-7	B-7	C♯-7	G♯-7	E♭-7	E♭-7	
E♭ø	Ab7alt	C♯-7	%		C7alt	
F-7	C-7	G-7	B♭-7	F-7	C-7	
F-7	%		B♭-7	%		
C-7	E♭-7	F-7	C-7	G-7		
Gø	Calt	F-7	%			
G♯-7	E♭-7	B♭-7	B♭-7	E-7	F♯-7	
G♯-7	%		C♯7	F♯-7	C♯-7	
			AΔ	G♯-7	%	
E♭-7	F♯-7	F-7	C-7	G-7	G-7	
B♭ø	E♭7alt	F-7	%		E7alt	

The image displays a page from a music manuscript book. At the top left, the text "CHAPTER 4" is printed. Below this, the page is filled with 12 blank musical staves. Each staff is composed of five parallel horizontal lines, spaced evenly. The staves are arranged in a vertical column, with a small gap between each one. The paper is white, and the lines are black. There are no notes, clefs, or other markings on the staves.

# Chapter 5: Improvising—Developing Flexibility With Pentatonics

What follows are some exercises to help your flexibility with playing pentatonics. This is Formula 1 descending. Make octave adjustments whenever they are convenient.

EXAMPLE 5.1A

Example 5.1A consists of seven staves of musical notation, each containing four descending pentatonic exercises. The exercises are organized into three groups of four, with the final group containing only three exercises. Each exercise is labeled with a chord name above it. The notation is in treble clef with a common time signature (C). The exercises are as follows:

- Staff 1: C-7, C#-7, D-7, Eb-7
- Staff 2: E-7, F-7, F#-7, G-7
- Staff 3: G#-7, A-7, Bb-7, B-7
- Staff 4: C-7, C#-7, D-7, Eb-7
- Staff 5: E-7, F-7, F#-7, G-7
- Staff 6: G#-7, A-7, Bb-7, B-7
- Staff 7: C-7, C#-7, D-7, Eb-7

E-7

F-7

F#-7

G-7



G#-7

A-7

Bb-7

B-7



C-7

C#-7

D-7

Eb-7



E-7

F-7

F#-7

G-7



G#-7

A-7

Bb-7

B-7



C-7

C#-7

D-7

Eb-7



E-7

F-7

F#-7

G-7



G#-7

A-7

Bb-7

B-7



This is Formula 1 ascending. Make octave adjustments whenever they are convenient.

## EXAMPLE 5.1B

Example 5.1B illustrates the ascending pentatonic scale (Formula 1) across seven staves, each corresponding to a different chord. The notes are written in treble clef with a common time signature (C). The chords and their corresponding pentatonic notes are as follows:

- Staff 1:** C-7 (C, D, E, G, A)
- Staff 2:** G#-7 (G#, A, B, D, E)
- Staff 3:** E-7 (E, F, G, B, C)
- Staff 4:** C-7 (C, D, E, G, A)
- Staff 5:** G#-7 (G#, A, B, D, E)
- Staff 6:** E-7 (E, F, G, B, C)
- Staff 7:** C-7 (C, D, E, G, A)

Chord changes are indicated by labels above the staves: C-7, B-7, Bb-7, A-7, G#-7, G-7, F#-7, F-7, E-7, Eb-7, D-7, C#-7, C-7, B-7, Bb-7, A-7, G#-7, G-7, F#-7, F-7, E-7, Eb-7, D-7, C#-7, C-7, B-7, Bb-7, A-7.

G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



C-7

B-7

Bb-7

A-7



G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



C-7

B-7

Bb-7

A-7



G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



To check your ability to skip and step, see if you can complete the line if given the first note. Begin by just using Formula 1 (descending) as written out in example 5.1.

C-7 C#-7 D-7 Eb-7 E-7 F-7 F#-7 G-7 G#-7 A-7 Bb-7 B-7

Each line represents one 12-bar chorus. The chord symbols above the first line apply to each of the five choruses.

Repeat the exercise using Formula 2, and then Formulas 3 and 4.

EXAMPLE 5.2

Formula 2

Formula 3

Formula 4



Now try to use a different formula for each starting note as in the following example.

## EXAMPLE 5.3

Example 5.3 displays seven rows of musical notation, each containing four chords and a corresponding melodic line in treble clef. The chords are labeled as follows:

- Row 1: C-7, C#-7, D-7, Eb-7
- Row 2: E-7, F-7, F#-7, G-7
- Row 3: G#-7, A-7, Bb-7, B-7
- Row 4: C-7, C#-7, D-7, Eb-7
- Row 5: E-7, F-7, F#-7, G-7
- Row 6: G#-7, A-7, Bb-7, B-7
- Row 7: C-7, C#-7, D-7, Eb-7

E-7      F-7      F#-7      G-7  
 G#-7      A-7      Bb-7      B-7  
 C-7      C#-7      D-7      Eb-7  
 E-7      F-7      F#-7      G-7  
 G#-7      A-7      Bb-7      B-7  
 C-7      C#-7      D-7      Eb-7  
 E-7      F-7      F#-7      G-7  
 G#-7      A-7      Bb-7      B-7

Using any of the ascending formulas try to complete the ascending line from the starting note.

C-7	B-7	B $\flat$ -7	A-7	A $\flat$ -7	G-7	F $\sharp$ -7	F-7	E-7	E $\flat$ -7	D-7	C $\sharp$ -7

Try one ascending formula at a time and then try mixing up the formulas from measure to measure as in the following example.

## EXAMPLE 5.4

Formula 1                      Formula 2                      Formula 3                      Formula 4

C-7                      B-7                      B $\flat$ -7                      A-7

G $\sharp$ -7                      G-7                      F $\sharp$ -7                      F-7

E-7                      E $\flat$ -7                      D-7                      C $\sharp$ -7

C-7                      B-7                      B $\flat$ -7                      A-7

G $\sharp$ -7                      G-7                      F $\sharp$ -7                      F-7

E-7                      E $\flat$ -7                      D-7                      C $\sharp$ -7

C-7                      B-7                      B $\flat$ -7                      A-7

G#-7

G-7

F#-7

F-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a G#4 note, the second has G#4 and A#4, the third has G#4 and A4, and the fourth has G#4, A4, and Bb4.

E-7

Eb-7

D-7

C#-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has E4, the second has Eb4, the third has D4, and the fourth has C#4.

C-7

B-7

Bb-7

A-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has C4, the second has B3, the third has Bb3, and the fourth has A3.

G#-7

G-7

F#-7

F-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has G#4, the second has G#4 and A#4, the third has G#4 and A4, and the fourth has G#4, A4, and Bb4.

E-7

Eb-7

D-7

C#-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has E4, the second has Eb4, the third has D4, and the fourth has C#4.

C-7

B-7

Bb-7

A-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has C4, the second has B3, the third has Bb3, and the fourth has A3.

G#-7

G-7

F#-7

F-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has G#4, the second has G#4 and A#4, the third has G#4 and A4, and the fourth has G#4, A4, and Bb4.

E-7

Eb-7

D-7

C#-7

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has E4, the second has Eb4, the third has D4, and the fourth has C#4.

# MORE STARTING NOTE EXERCISES

1	5	3	7	4
---	---	---	---	---

C-7	C#-7	D-7	Eb-7	E-7	F-7	F#-7	G-7	G#-7	A-7	Bb-7	B-7
-----	------	-----	------	-----	-----	------	-----	------	-----	------	-----

The first set of exercises consists of five staves of music. Each staff contains 12 measures, one for each chord listed in the table above. The notes are placed on the staff to show their position relative to the chord's root. For example, in the first measure (C-7), the notes are C, E, G, and Bb. The second measure (C#-7) has C#, E, G, and Bb. The third measure (D-7) has D, F, A, and C. The fourth measure (Eb-7) has Eb, G, Bb, and D. The fifth measure (E-7) has E, G, B, and D. The sixth measure (F-7) has F, Ab, C, and Eb. The seventh measure (F#-7) has F#, Ab, C, and Eb. The eighth measure (G-7) has G, Bb, D, and F. The ninth measure (G#-7) has G#, Bb, D, and F. The tenth measure (A-7) has A, C, E, and G. The eleventh measure (Bb-7) has Bb, D, F, and Ab. The twelfth measure (B-7) has B, D, F, and Ab.

C-7	B-7	Bb-7	A-7	Ab-7	G-7	F#-7	F-7	E-7	Eb-7	D-7	C#-7
-----	-----	------	-----	------	-----	------	-----	-----	------	-----	------

The second set of exercises consists of five staves of music. Each staff contains 12 measures, one for each chord listed in the table above. The notes are placed on the staff to show their position relative to the chord's root. For example, in the first measure (C-7), the notes are C, E, G, and Bb. The second measure (B-7) has B, D, F, and Ab. The third measure (Bb-7) has Bb, D, F, and Ab. The fourth measure (A-7) has A, C, E, and G. The fifth measure (Ab-7) has Ab, C, E, and G. The sixth measure (G-7) has G, Bb, D, and F. The seventh measure (F#-7) has F#, Ab, C, and Eb. The eighth measure (F-7) has F, Ab, C, and Eb. The ninth measure (E-7) has E, G, B, and D. The tenth measure (Eb-7) has Eb, G, Bb, and D. The eleventh measure (D-7) has D, F, A, and C. The twelfth measure (C#-7) has C#, E, G, and Bb.

1	3	4	5	7
---	---	---	---	---

C-7	C#-7	D-7	Eb-7	E-7	F-7	F#-7	G-7	G#-7	A-7	Bb-7	B-7
-----	------	-----	------	-----	-----	------	-----	------	-----	------	-----

C-7	B-7	Bb-7	A-7	Ab-7	G-7	F#-7	F-7	E-7	Eb-7	D-7	C#-7
-----	-----	------	-----	------	-----	------	-----	-----	------	-----	------

1	4	7	3	5
---	---	---	---	---

C-7	C#-7	D-7	Eb-7	E-7	F-7	F#-7	G-7	G#-7	A-7	Bb-7	B-7
-----	------	-----	------	-----	-----	------	-----	------	-----	------	-----

C-7	B-7	Bb-7	A-7	Ab-7	G-7	F#-7	F-7	E-7	Eb-7	D-7	C#-7
-----	-----	------	-----	------	-----	------	-----	-----	------	-----	------



1 7 5 4 3

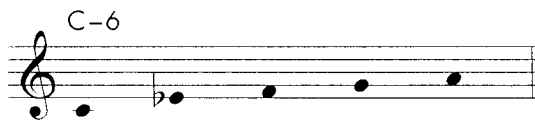
C-7 C#-7 D-7 Eb-7 E-7 F-7 F#-7 G-7 G#-7 A-7 Bb-7 B-7

C-7 B-7 Bb-7 A-7 Ab-7 G-7 F#-7 F-7 E-7 Eb-7 D-7 C#-7

# Chapter 6: The Minor 6 Pentatonic Scale

The next pentatonic scale for us to consider is the minor 6 pentatonic. This scale is used quite often and is as important as the first.

EXAMPLE 6.1



Notice that the 6 replaces the 7 of the minor 7 pentatonic scale. The minor 6 scale fits on different chords than the minor 7 scale. C minor 6 will fit over:

C minor 6	C-6
F dominant 7	F7
A minor 7 <sup>b5</sup>	Aø
B7 altered	B7alt
A7altered	A7alt

And it will also fit over:

E <sup>b</sup> major 7 <sup>#11</sup>	E <sup>b</sup> Δ <sup>#11</sup>
E <sup>b</sup> dominant 7 <sup>#11</sup>	E <sup>b</sup> 7 <sup>#11</sup>
D dominant 7 <sup>b9</sup> <sub>sus</sub>	D7 <sup>b9</sup> <sub>sus</sub>
D <sup>b</sup> major 7 <sup>#5</sup>	D <sup>b</sup> Δ <sup>#5</sup>

Notice that only one note changes from the original line on pages 15 - 26. For that reason it's a good idea to get the original lines really under your fingers, then changing one note will not be that difficult. In the following chapters we will continue to alter the original scale by one note.

Rather than writing out the eight formulas in every key, see if you can go through the lines and play them just switching the 7 to 6.

Pages 60 - 62 show the use of the minor 6 pentatonic scale over the original chord progression »Say It Again«, first introduced in Chapter 4.

You can also use the minor 6 pentatonic scale over minor and major blues (pages 64 - 69).

The standard chord progression (pages 70 - 71) was derived from the Jerome Kern song *Yesterdays*. Suggested pentatonic scales are shown above the chord symbols.

The C minor 6 pentatonic put to the original eight formulas looks like this:

## EXAMPLE 6.2



Practice just improvising with the minor 6 randomly using skips and steps. Then try using the rhythmic devices introduced in Chapter 3.

1. Play the exercise on page 58 using all eighth notes. (Again there are no stems on the notes so that you can alter the rhythmic pattern.)
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 6.3A



3. Play through the exercise using the following rhythmic pattern:

EXAMPLE 6.3B



4. Play through the exercise using the following rhythmic pattern:

EXAMPLE 6.3C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 6.3D



This page contains 12 staves of musical notation, all in treble clef and one flat key signature (B-flat). The notation consists of a continuous sequence of notes across the staves. The notes are primarily quarter and eighth notes, with some sixteenth notes. Several notes are marked with a flat symbol (b) and underlines, indicating specific accidentals. The music is written in a single system, with the staves connected by a vertical line on the right side.

## ▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (CONCERT INSTRUMENTS)

C-6                      E-6                      Ab-6                      B-6

Eb-6                      G-6                      Bb-6                      D-6

F#-6                      A-6                      C#-6                      F-6

## ▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (Bb INSTRUMENTS)

D-6                      F#-6                      Bb-6                      C#-6

F-6                      A-6                      C-6                      E-6

G#-6                      B-6                      D#-6                      G-6

## ▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (Eb INSTRUMENTS)

A-6                      C#-6                      F-6                      G#-6

C-6                      E-6                      G-6                      B-6

D#-6                      F#-6                      A#-6                      D-6

### ▶ TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (CONCERT INSTRUMENTS)

C7                                  E7                                  A $\flat$ 7                                  B7

Dominant 7 chords can use a minor 6 pentatonic starting from the fifth.  
Example: C7 use G-6

E $\flat$ 7                                  G7                                  B $\flat$ 7                                  D7 $\flat$

F $\sharp$ 7                                  A7                                  C $\sharp$ 7                                  F7

### ▶ TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (B $\flat$ INSTRUMENTS)

D7                                  G $\flat$ 7                                  B $\flat$ 7                                  D $\flat$ 7

Dominant 7 chords can use a minor 6 pentatonic starting from the fifth.  
Example: D7 use A-6

F7                                  A7                                  C7                                  E7

A $\flat$ 7                                  B7                                  E $\flat$ 7                                  G7

### ▶ TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (E $\flat$ INSTRUMENTS)

A7                                  D $\flat$ 7                                  F7                                  A $\flat$ 7

Dominant 7 chords can use a minor 6 pentatonic starting from the fifth.  
Example: A7 use E-6

C7                                  E7                                  G7                                  B7

E $\flat$ 7                                  G $\flat$ 7                                  B $\flat$ 7                                  D7

### ▶ TRACK 7: PROGRESSION 6 - ALTERED CYCLE (CONCERT INSTRUMENTS)

C7alt                      E7alt                      A $\flat$ 7alt                      B7alt

Altered chords can use a minor 6 pentatonic starting from  $\flat 9$  or  $\sharp 9$ .  
 Example: C7alt use C $\sharp$ -6 or E $\flat$ -6

E $\flat$ 7alt                      G7alt                      B $\flat$ 7alt                      D7alt

F $\sharp$ 7alt                      A7alt                      C $\sharp$ 7alt                      F7alt

### ▶ TRACK 7: PROGRESSION 6 - ALTERED CYCLE (B $\flat$ INSTRUMENTS)

D7alt                      G $\flat$ 7alt                      B $\flat$ 7alt                      D $\flat$ 7alt

Altered chords can use a minor 6 pentatonic starting from  $\flat 9$  or  $\sharp 9$ .  
 Example: D7alt use E $\flat$ -6 or F-6

F7alt                      A7alt                      C7alt                      E7alt

A $\flat$ 7alt                      B7alt                      E $\flat$ 7alt                      G7alt

### ▶ TRACK 7: PROGRESSION 6 - ALTERED CYCLE (E $\flat$ INSTRUMENTS)

A7alt                      D $\flat$ 7alt                      F7alt                      A $\flat$ 7alt

Altered chords can use a minor 6 pentatonic starting from  $\flat 9$  or  $\sharp 9$ .  
 Example: A7alt use B $\flat$ -6 or C-6

C7alt                      E7alt                      G7alt                      B7alt

E $\flat$ 7alt                      G $\flat$ 7alt                      B $\flat$ 7alt                      D7alt



# ▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (CONCERT INSTRUMENTS)

C-6 F-7

Applying pentatonics to the original chord progression.

F-6 A $\flat$ -6 C-6

E $\flat$ -7 A-6 (for altered sound) B $\flat$ -7

F-6 A $\flat$ -6 C-6 C-6

E-6 A-7

A-6 C-6 E-6

G-7 C $\sharp$ -6 (for altered sound) D-7

A-6 C-6 E-6 E-6

A $\flat$ -6 D $\flat$ -7

D $\flat$ -6 E-6 A $\flat$ -6

B-7 F-6 (for altered sound) F $\sharp$ -7

B $\flat$ -6 E-6 A $\flat$ -6 A $\flat$ -6

▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (B♭ INSTRUMENTS)

D-6 G-7

D-6 G-7

Applying pentatonics to the original chord progression.

G-6 B♭-6 D-6

E∅ A7alt D-

F-7 B-6 (for altered sound) C-7

F-7 B♭7 E♭Δ

G-6 B♭-6 D-6 D-6

E∅ A7alt D-6 C#7alt

F#-6 B-7

F#- B-7

B-6 D-6 F#-6

G#∅ C#7alt F#-

A-7 E♭-6 (for altered sound) E-7

A-7 D7 GΔ

B-6 D-6 F#-6 F#-6

G#∅ C#7alt F#- F7alt

B♭-6 E♭-7

B♭- E♭-7

E♭-6 F#-6 B♭-6

C∅ F7alt B♭-

G-6 (for altered sound) G#-7

C#-7 C#-6 G#-7

C#-7 F#7 BΔ

E-6 B♭-6 B♭-6

C∅ F7alt B♭- A7alt

## ▶ TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (E♭ INSTRUMENTS)

A-6 D-7

A- D-7

Applying pentatonics to the original chord progression.

D-6 F-6 A-6

Bø E7alt A-

C-7 F#-6 (for altered sound) G-7

C-7 C-6 F7 BbΔ

D-6 F-6 A-6 A-6

Bø E7alt A-6 Ab7alt

C#-6 F#-7

C#- F#-7

F#-6 A-6 C#-6

Ebø Ab7alt C#-

E-7 Bb-6 (for altered sound) B-7

E-7 E-6 A7 DΔ

F#-6 A-6 C#-6 C#-6

Ebø Ab7alt C#- C7alt

F-6 Bb-7

F- Bb-7

Bb-6 C#-6 F-6

Gø C7alt F-

G#-7 D-6 (for altered sound) Eb-7

G#-7 G#-6 C#7 F#Δ

Bb-6 C#-6 F-6 F-6

Gø C7alt F- E7alt

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b</sup>5 CYCLE (CONCERT INSTRUMENTS)

C $\emptyset$  E $\emptyset$  A $\flat\emptyset$  B $\emptyset$

On minor 7<sup>b</sup>5 chords start the minor 6 pentatonic from the third.

Example: C $\emptyset$  use E $\flat$ -6

E $\flat\emptyset$  G $\emptyset$  B $\flat\emptyset$  D $\emptyset$

F $\sharp\emptyset$  A $\emptyset$  C $\sharp\emptyset$  F $\emptyset$

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b</sup>5 CYCLE (B $\flat$ INSTRUMENTS)

D $\emptyset$  G $\flat\emptyset$  B $\flat\emptyset$  D $\flat\emptyset$

On minor 7<sup>b</sup>5 chords start the minor 6 pentatonic from the third.

Example: D $\emptyset$  use F-6

F $\emptyset$  A $\emptyset$  C $\emptyset$  E $\emptyset$

A $\flat\emptyset$  B $\emptyset$  E $\flat\emptyset$  G $\emptyset$

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b</sup>5 CYCLE (E $\flat$ INSTRUMENTS)

A $\emptyset$  D $\flat\emptyset$  F $\emptyset$  A $\flat\emptyset$

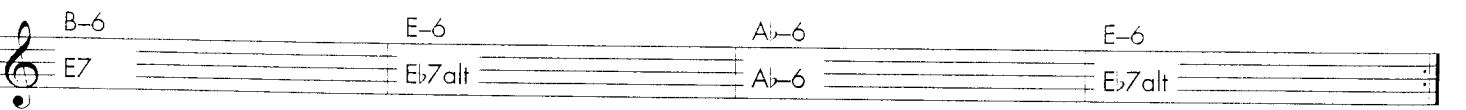
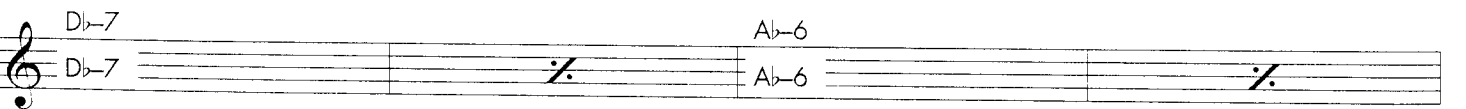
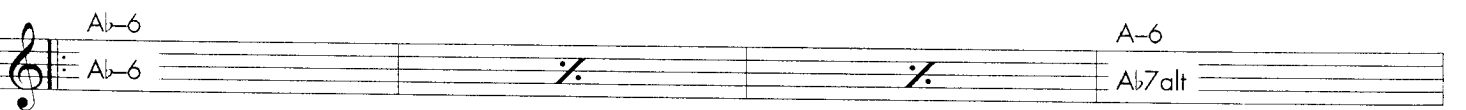
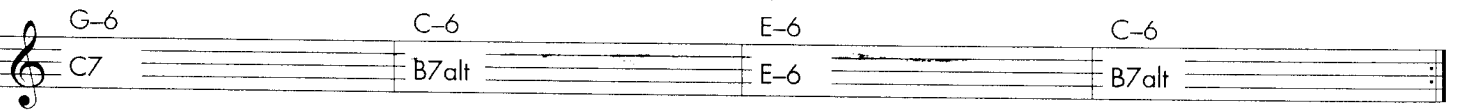
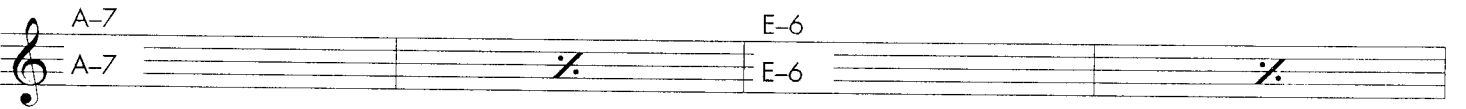
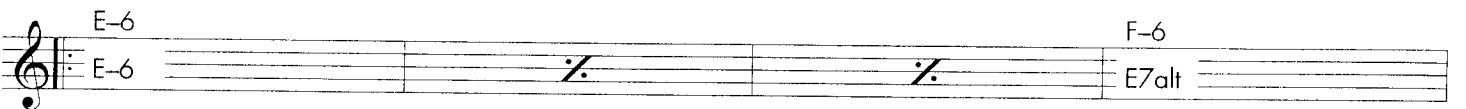
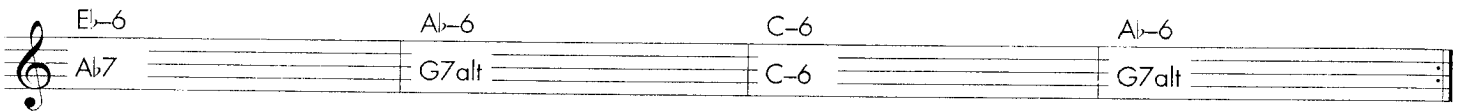
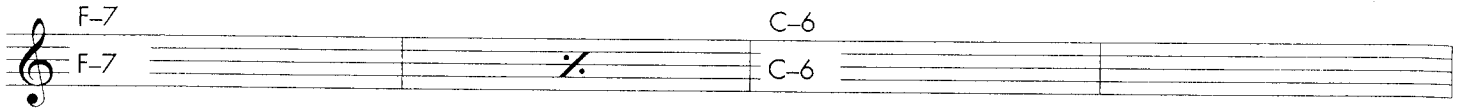
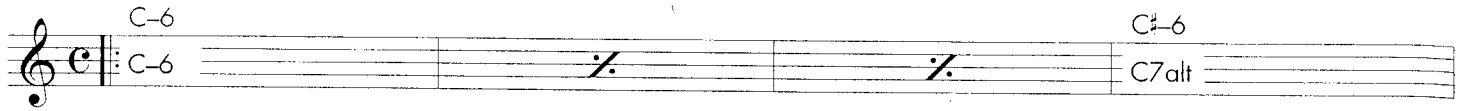
On minor 7<sup>b</sup>5 chords start the minor 6 pentatonic from the third.

Example: A $\emptyset$  use C-6

C $\emptyset$  E $\emptyset$  G $\emptyset$  B $\emptyset$

E $\flat\emptyset$  G $\flat\emptyset$  B $\flat\emptyset$  D $\emptyset$

## ▶ TRACK 9: PROGRESSION 8 - MINOR BLUES (CONCERT INSTRUMENTS)



▶ TRACK 9: PROGRESSION 8 - MINOR BLUES (B $\flat$  INSTRUMENTS)

D-6 E $\flat$ -6

D-6 D7alt

G-7 D-6

G-7 D-6

F-6 B $\flat$ -6

B $\flat$ 7 A7alt

B $\flat$ -6 D-6

D-6 A7alt

F $\sharp$ -6 G-6

F $\sharp$ -6 F $\sharp$ 7alt

B-7 F $\sharp$ -6

B-7 F $\sharp$ -6

B-7 F $\sharp$ -6

A-6 D-6

D7 C $\sharp$ 7alt

A-6 F $\sharp$ -6

D7 C $\sharp$ 7alt

F $\sharp$ -6 F $\sharp$ -6

F $\sharp$ -6 C $\sharp$ 7alt

B $\flat$ -6 B-6

B $\flat$ -6 B $\flat$ 7alt

E $\flat$ -7 B $\flat$ -6

E $\flat$ -7 B $\flat$ -6

E $\flat$ -7 B $\flat$ -6

C $\sharp$ -6 B $\flat$ -6

F $\sharp$ 7 B $\flat$ -6

C $\sharp$ -6 F $\sharp$ -6

F $\sharp$ 7 B $\flat$ -6

F $\sharp$ -6 F $\sharp$ -6

F $\sharp$ -6 F $\sharp$ 7alt

B $\flat$ -6 F $\sharp$ -6

B $\flat$ -6 F $\sharp$ 7alt

## ▶ TRACK 9: PROGRESSION 8 - MINOR BLUES (E♭ INSTRUMENTS)

A-6 A-6 B♭-6 A7alt

D-7 D-7 A-6 A-6

C-6 F-6 A-6 F-6  
F7 E7alt A-6 E7alt

C♯-6 D-6  
C♯-6 C♯7alt

F♯-7 C♯-6  
F♯-7 C♯-6

E-6 A-6 C♯-6 A-6  
A7 G♯7alt C♯-6 G♯7alt

F-6 F♯-6  
F-6 F7alt

B♭-7 F-6  
B♭-7 F-6

C♯-6 C-6 F-6 C-6  
F♯7 C7alt F-6 C7alt

## ▶ TRACK 10: PROGRESSION 9 - MAJOR BLUES (CONCERT INSTRUMENTS)

G-6 C-6 G-6 C-6

C7 F7 C7 C7alt

C-6 C-6 G-6 B-6

F7 F7 C7 A7alt

D-7 D-6 G-6 D-6

D-7 G7 C7 G7

B-6 E-6 B-6 F-6

E7 A7 E7 E7alt

E-6 B-6 D-6

A7 E7 C#7alt

F#-7 F#-6 B-6 F#-6

F#7 B7 E7 B7

Eb-6 Ab-6 Eb-6 A-6

Ab7 Db7 Ab7 Ab7alt

Ab-6 Eb-6 F#-6

Db7 Ab7 F7alt

B-7 B-6 Eb-6 B-6

Bb7 Eb7 Ab7 Eb7



▶ TRACK 10: PROGRESSION 9 - MAJOR BLUES (B $\flat$  INSTRUMENTS)

A-6 D-6 A-6 E $\flat$ -6  
 D7 G7 D7 D7alt

D-6 D-6 A-6 C-6  
 G7 G7 D7 B7alt

E-7 E-6 A-6 E-6  
 E-7 A7 D7 A7

C $\sharp$ -6 F $\sharp$ -6 C $\sharp$ -6 G-6  
 F $\sharp$ 7 B7 F $\sharp$ 7 F $\sharp$ 7alt

F $\sharp$ -6 C $\sharp$ -6 E-6  
 B7 F $\sharp$ 7 F $\sharp$ 7 E $\flat$ 7alt

G $\sharp$ -7 G $\sharp$ -6 C $\sharp$ -6 G $\sharp$ -6  
 G $\sharp$ -7 C $\sharp$ 7 F $\sharp$ 7 C $\sharp$ 7

F-6 B $\flat$ -6 F-6 B-6  
 B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7alt

B $\flat$ -6 F-6 G $\sharp$ -6  
 E $\flat$ 7 B $\flat$ 7 B $\flat$ 7 G7alt

C-7 C-6 F-6 C-6  
 C-7 F7 B $\flat$ 7 F7

▶ TRACK 10: PROGRESSION 9 - MAJOR BLUES (E♭ INSTRUMENTS)

E-6 A-6 E-6 B♭-6  
 A7 D7 A7 A7alt

A-6 A-6 E-6 G-6  
 D7 D7 A7 F#7alt

B-7 B-6 E-6 B-6  
 B-7 E7 A7 E7

G#-6 C#-6 G#-6 D-6  
 C#7 F#7 C#7 C#7alt

C#-6 G#-6 B-6  
 F#7 / C#7 B♭7alt

E♭-7 E♭-6 G#-6 E♭-6  
 E♭-7 G#7 C#7 G#7

C-6 F-6 C-6 F#-6  
 F7 B♭7 F7 F7alt

F-6 C-6 E♭-6  
 B♭7 / F7 D7alt

G-7 G-6 C-6 G-6  
 G-7 C7 F7 C7

### ▶ TRACK 11: PROGRESSION 10 »BEFORE IT HAPPENS« (CONCERT INSTRUMENTS)

D-6 D-7 Bb-6 D-6 D-7 Bb-6  
 D- Eb7 F7 Eb7

D-7 C-6 B-6  
 D-7 / F7 E7

Bb-6 A-6 D-6 G-6  
 A7alt D7 G7 C7

C-6 G-7 G-6 Bb-6  
 F7 BbΔ Eø A7alt

### ▶ TRACK 11: PROGRESSION 10 »BEFORE IT HAPPENS« (Bb INSTRUMENTS)

E-6 E-7 C-6 E-6 E-7 C-6  
 E- F7 E- F7

E-7 D-6 C#-6  
 E-7 / G7 F#7

C-6 B-6 E-6 A-6  
 B7alt E7 A7 D7

D-6 A-7 A-6 C-6  
 G7 CΔ F#ø B7alt

▶ TRACK 11: PROGRESSION 10 »BEFORE IT HAPPENS« (E♭ INSTRUMENTS)

B-6 B-7                      G-6                      B-6 B-7                      G-6

B-                      C7                      B-                      C7

B-7    A-6    G#-6

B-7                      D7                      C#7

G-6    F#-6    B-6    E-6

F#7alt                      B7                      E7                      A7

A-6    E-7    E-6    G-6

D7                      GΔ                      C#ø                      F#7alt

Try playing the descending minor 6 pentatonic patterns beginning with these starting notes:  
(although ascending lines will work as well)

C-6 C#-6 D-6 Eb-6 E-6 F-6 F#-6 G-6 G#-6 A-6 Bb-6 B-6

Musical notation for descending minor 6 pentatonic patterns starting with notes C-6 through B-6. The notation is presented in five staves, each corresponding to a starting note. The notes are: C-6, C#-6, D-6, Eb-6, E-6, F-6, F#-6, G-6, G#-6, A-6, Bb-6, B-6. Each staff shows a descending pentatonic scale starting from the given note.

Try playing the ascending minor 6 pentatonic patterns beginning with these starting notes: (Again, the descending lines will work as well)

C-6 B-6 Bb-6 A-6 Ab-6 G-6 F#-6 F-6 E-6 Eb-6 D-6 C#-6

Musical notation for ascending minor 6 pentatonic patterns starting with notes C-6 through C#-6. The notation is presented in five staves, each corresponding to a starting note. The notes are: C-6, B-6, Bb-6, A-6, Ab-6, G-6, F#-6, F-6, E-6, Eb-6, D-6, C#-6. Each staff shows an ascending pentatonic scale starting from the given note.

# Chapter 7: More Patterns For Minor 6 Pentatonics

Now consider another pentatonic formula using skips and double skips applied to the minor 6 pentatonic.

↑ DOUBLE SKIP    ↓ SKIP    ↓ SKIP    ↑ DOUBLE SKIP

Because of the size of the intervals and the vast range that this formula covers any octave adjustments are recommended.

EXAMPLE 7.1

The image displays four musical staves, each representing a different pentatonic formula. Each staff begins with a treble clef and a key signature of one flat (Bb). The notes are as follows:

- Formula 1:** C4, Bb3, A3, G3, F3, E3, D3, C3. (Interval sequence: 2, 1, 2, 1, 2, 1, 2)
- Formula 2:** C4, Bb3, A3, G3, F3, E3, D3, C3. (Interval sequence: 2, 1, 2, 1, 2, 1, 2)
- Formula 3:** C4, Bb3, A3, G3, F3, E3, D3, C3. (Interval sequence: 2, 1, 2, 1, 2, 1, 2)
- Formula 4:** C4, Bb3, A3, G3, F3, E3, D3, C3. (Interval sequence: 2, 1, 2, 1, 2, 1, 2)

The patterns are visually identical to the ones shown in the previous chapter, but they are presented here as examples of how they can be applied with various skips and double skips.

Try taking any one of these lines and playing it in all keys.

Next, consider the lines that result if the arrows of this formula are reversed.

↓ DOUBLE SKIP    ↑ SKIP    ↑ SKIP    ↓ DOUBLE SKIP

EXAMPLE 7.2

Formula 5

Formula 6

Formula 7

Formula 8

This next formula describes a line with wide intervals:

↓ SKIP    ↓ SKIP    ↓ SKIP    ↑ DOUBLE SKIP

EXAMPLE 7.3

Formula 1

Formula 2

Formula 3

Formula 4

Reverse the arrows:

↑ SKIP    ↑ SKIP    ↑ SKIP    ↓ DOUBLE SKIP

EXAMPLE 7.4

Formula 1

Formula 2

Formula 3

Formula 4



▶ TRACK 12: PROGRESSION 11 » INITIATION « (CONCERT INSTRUMENTS)

(Note the possible use of more than one minor 6 pentatonic on the minor/major 7 chords, the dominant 7 #11's, and the altered chords.)

C-6  
C-6<sup>9</sup>

D-6  
C-6  
F7#11

(Major b2 Pentatonic, see page 95)

Bb(b2)<sub>13</sub>  
Bb7b9#11

Eb-6  
Eb-6<sup>9</sup>

F-6  
Eb-6  
Ab7#11

D(b2)<sub>13</sub>  
Db7b9#11

C#-7  
C#-7

A-6  
G-6  
F#7alt

C#-6  
B-6  
B-Δ

B-7  
B-7

G-6  
F-6  
E7alt

B-6  
A-6  
A-Δ

A-7  
A-7

F-6  
Eb-6  
D7alt

A-6  
G-6  
G-Δ

G-6  
Eø

C-6  
Bb-6  
Eb7#11

F-6  
Eb-6  
D7alt

Bb-6  
Ab-6  
G7alt

C-6  
C-6<sup>9</sup>

D-6  
C-6  
F7#11

Bb(b2)<sub>13</sub>  
Bb7b9#11

Eb-6  
Eb-6<sup>9</sup>

G#-6  
F#-6  
B7#11

G#-6  
Fø

C#-6  
B-6  
Bb7alt

F-6  
Eb-6  
Eb-Δ

▶ TRACK 12: PROGRESSION 11 »INITIATION« (B♭ INSTRUMENTS)

(Note the possible use of more than one minor 6 pentatonic on the minor/major 7 chords, the dominant 7 #11's, and the altered chords.)

D-6  
 D-6<sup>9</sup>

E-6  
 D-6  
 G7#11  
 (Major ♭2 Pentatonic, see page 95)  
 C(♭2)  
 C7<sup>♯13</sup>9#11

F-6  
 F-6<sup>9</sup>

G-6  
 F-6  
 B♭7#11  
 E♭(♭2)  
 E♭7<sup>♯13</sup>9#11

E♭-7  
 E♭-7  
 B-6  
 A-6  
 A♭7alt  
 E♭-6  
 C#-6  
 C#Δ

C#-7  
 C#-7  
 A-6  
 G-6  
 F#7alt  
 C#-6  
 B-6  
 BΔ

B-7  
 B-7  
 G-6  
 F-6  
 E7alt  
 B-6  
 A-6  
 AΔ

A-6  
 F#ø  
 D-6  
 C-6  
 F7#11  
 G-6  
 F-6  
 E7alt  
 C-6  
 B♭-6  
 A7alt

D-6  
 D-6<sup>9</sup>

E-6  
 D-6  
 G#7#11  
 C(♭2)  
 C7<sup>♯13</sup>9#11

F-6  
 F-6<sup>9</sup>

B♭-6  
 Gø  
 E♭-6  
 C#-6  
 C7alt  
 B♭-6  
 A♭-6  
 D♭7#11  
 G-6  
 F-6  
 FΔ

▶ TRACK 12: PROGRESSION 11 » INITIATION « (E♭ INSTRUMENTS)

(Note the possible use of more than one minor 6 pentatonic on the minor/major 7 chords, the dominant 7 #11's, and the altered chords.)

Musical notation for Track 12: Progression 11 » Initiation « (E♭ Instruments). The notation is organized into 12 systems, each containing a staff with chord symbols and a slash indicating a measure.

**System 1:** A-6, A-6<sup>9</sup>, /, /, /

**System 2:** B-6, A-6, D7#11, G(b2), G7b9#11, /, (Major b2 Pentatonic, see page 95)

**System 3:** C-6, C-6<sup>9</sup>, /, /, /

**System 4:** D-6, C-6, F7#11, B(b2), Bb7b9#11, /

**System 5:** Bb-7, Bb-7, F#-6, E-6, Eb7alt, Bb-6, G#-6, /

**System 6:** G#-7, G#-7, E-6, D-6, C#7alt, G#-6, F#-6, F#-Δ, /

**System 7:** F#-7, F#-7, D-6, C-6, B7alt, F#-6, E-6, E-Δ, /

**System 8:** E-6, C#ø, A-6, G-6, C7#11, D-6, C-6, B7alt, G-6, F-6, E7alt, /

**System 9:** A-6, A-6<sup>9</sup>, /, /, /

**System 10:** B-6, A-6, D7#11, G(b2), G7b9#11, /

**System 11:** C-6, C-6<sup>9</sup>, /, F-6, Eb-6, G#7#11, /

**System 12:** F-6, Dø, Bb-6, A-6, G7alt, D-6, C-6, C-Δ, /

# Chapter 8: The Major $\flat 6$ Pentatonic Scale

Returning to the original pentatonic scale we started with, that is the C minor pentatonic, consider what happens when we change the  $\flat C$  to a  $\flat B$ .

EXAMPLE 8.1

The image shows two musical staves on a treble clef. The first staff is labeled 'C-7' and contains the notes C, E $\flat$ , G, B $\flat$ , and C. The second staff is labeled 'E $\flat$  $\Delta$ ( $\flat 6$ )' and contains the notes E $\flat$ , G, B $\flat$ , D, and E $\flat$ .

Since there is no C natural in this scale I'll call it E $\flat$  major  $\flat 6$ . This pentatonic scale fits the following chords:

A $\flat$ minor/major 7	A $\flat$ $\Delta$
G7 altered	G7alt
D $\flat$ dominant 7 $\sharp 11$	D $\flat$ 7 $\sharp 11$
F minor 7 $\flat 5$ natural 9	F $\flat$ 9
B major 7 $\sharp 5$	B $\Delta$ $\sharp 5$

Here is the major  $\flat 6$  pentatonic scale applied to the eight original skip and step formulas:  
(Note the B natural replaces the C in the formula)

EXAMPLE 8.2

The image displays eight musical staves, each representing a different skip and step formula for the major  $\flat 6$  pentatonic scale. Each staff is labeled on the left as 'Formula 1' through 'Formula 8'. The notes are written in treble clef on a five-line staff. The scale consists of five notes: G, A, B, D, and E. The formulas are as follows:

- Formula 1: G A B D E (step-step-step-step)
- Formula 2: G A B D E (step-step-step-step)
- Formula 3: G A B D E (step-step-step-step)
- Formula 4: G A B D E (step-step-step-step)
- Formula 5: G A B D E (step-step-step-step)
- Formula 6: G A B D E (step-step-step-step)
- Formula 7: G A B D E (step-step-step-step)
- Formula 8: G A B D E (step-step-step-step)

Apply this new pentatonic scale to the following progression.

▶ **TRACK 13: PROGRESSION 12 »INITIATION« BRIDGE A & B (CONCERT INSTRUMENTS)**

**A**

E $\flat$ -7                      E( $\flat$ 6)                      A $\flat$ ( $\flat$ 6)

E $\flat$ -7                      A $\flat$ 7alt                      C $\sharp$ - $\Delta$                       %

C $\sharp$ -7                      D( $\flat$ 6)                      F $\sharp$ ( $\flat$ 6)

C $\sharp$ -7                      F $\sharp$ 7alt                      B- $\Delta$                       %

B-7                      C( $\flat$ 6)                      E( $\flat$ 6)

B-7                      E7alt                      A- $\Delta$                       %

A-7                      B $\flat$ ( $\flat$ 6)                      D( $\flat$ 6)

A-7                      D7alt                      G- $\Delta$                       %

G-7                      A $\flat$ ( $\flat$ 6)                      C( $\flat$ 6)

G-7                      C7alt                      F- $\Delta$                       %

F-7                      G $\flat$ ( $\flat$ 6)                      B $\flat$ ( $\flat$ 6)

F-7                      B $\flat$ 7alt                      E $\flat$ - $\Delta$                       %

**B**

D-7                      E $\flat$ ( $\flat$ 6)                      G( $\flat$ 6)

D-7                      G7alt                      C- $\Delta$                       %

C-7                      D $\flat$ ( $\flat$ 6)                      F( $\flat$ 6)

C-7                      F7alt                      B $\flat$ - $\Delta$                       %

B $\flat$ -7                      B( $\flat$ 6)                      E $\flat$ ( $\flat$ 6)

B $\flat$ -7                      E $\flat$ 7alt                      A $\flat$ - $\Delta$                       %

A $\flat$ -7                      A( $\flat$ 6)                      C $\sharp$ ( $\flat$ 6)

A $\flat$ -7                      D $\flat$ 7alt                      F $\sharp$ - $\Delta$                       %

F $\sharp$ -7                      G( $\flat$ 6)                      B( $\flat$ 6)

F $\sharp$ -7                      B7alt                      E- $\Delta$                       %

E-7                      F( $\flat$ 6)                      A( $\flat$ 6)

E-7                      A7alt                      D- $\Delta$                       %

▶ TRACK 13: PROGRESSION 12 »INITIATION« BRIDGE A & B (B♭ INSTRUMENTS)

**A**

F-7	F#(♭6)	B♭(♭6)
F-7	B♭7alt	E♭-Δ

E♭-7	E(♭6)	A♭(♭6)
E♭-7	A♭7alt	C#-Δ

C#-7	D(♭6)	F#(♭6)
C#-7	F#7alt	B-Δ

B-7	C(♭6)	E(♭6)
B-7	E7alt	A-Δ

A-7	B(♭6)	D(♭6)
A-7	D7alt	G-Δ

G-7	A♭(♭6)	C(♭6)
G-7	C7alt	F-Δ

**B**

E-7	F(♭6)	A(♭6)
E-7	A7alt	D-Δ

D-7	E♭(♭6)	G(♭6)
D-7	G7alt	C-Δ

C-7	C(♭6)	F(♭6)
C-7	F7alt	B♭-Δ

B♭-7	B(♭6)	E♭(♭6)
B♭-7	E♭7alt	G#-Δ

G#-7	A(♭6)	C(♭6)
G#-7	C#7alt	F#-Δ

F#-7	G(♭6)	B(♭6)
F#-7	B7alt	E-Δ

## ▶ TRACK 13: PROGRESSION 12 » INITIATION « BRIDGE A &amp; B (E♭ INSTRUMENTS)

**A**

C-7	C♯(♭6)	F(♭6)
C-7	F7alt	B♭-Δ

B♭-7	B(♭6)	E♭(♭6)
B♭-7	E♭7alt	G♯-Δ

G♯-7	A(♭6)	C♯(♭6)
G♯-7	C♯7alt	F♯-Δ

F♯-7	G(♭6)	B(♭6)
F♯-7	B7alt	E-Δ

E-7	F(♭6)	A(♭6)
E-7	A7alt	D-Δ

D-7	E♭(♭6)	G(♭6)
D-7	G7alt	C-Δ

**B**

B-7	C(♭6)	E(♭6)
B-7	E7alt	A-Δ

A-7	B♭(♭6)	D(♭6)
A-7	D7alt	G-Δ

G-7	G♯(♭6)	C(♭6)
G-7	C7alt	F-Δ

F-7	F♯(♭6)	B♭(♭6)
F-7	B♭7alt	E♭-Δ

E♭-7	E(♭6)	A♭(♭6)
E♭-7	A♭7alt	C♯-Δ

C-7	D(♭6)	F-7(♭6)
C-7	F-7alt	B-Δ



Again, try playing the rhythmic devices introduced in Chapter 3.

1. Play the exercise on the following page using all eighth notes.
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 8.3A



3. Play through the exercise using the following rhythmic pattern:

EXAMPLE 8.3B



4. Play through the exercise using the following rhythmic pattern:

EXAMPLE 8.3C



5. Try playing the exercise using rests and syncopations.

EXAMPLE 8.3D



Apply the major  $\flat 6$  pentatonic scale to Progression 11 (track 12) from the last chapter.

Notice on which note of the chord the major  $\flat 6$  pentatonic begins. On the altered chord it begins on the  $\flat 13$ , on the minor/major 7 chords it begins on the fifth, on the Lydian  $\flat 7$  chords it begins on the ninth and on the minor7  $\flat 5$  chords it begins on the seventh.

Try going back to some of the other progressions and tunes we've used and applying the major  $\flat 6$  pentatonic where it is possible.

The image displays a musical score for the Major ♭6 Pentatonic Scale in 12 different keys. Each key is represented by a pair of staves (treble and bass clef). The scales are arranged in a circle, starting with C major (top left) and moving clockwise through the keys: C major, C minor, D major, D minor, E major, E minor, F major, F minor, G major, G minor, A major, and A minor (bottom left). The notes are written in a sequence that typically starts with the root note, followed by the major second, major third, minor sixth, and major seventh. Some notes are marked with a double underline, possibly indicating a specific fingering or emphasis. The notation includes various accidentals (sharps, flats, naturals) and rests to define the scale's structure in each key.

The image displays a page of blank musical manuscript paper. It features 15 horizontal staves, each composed of five parallel lines. The staves are arranged in a vertical column, with a small black rectangular marker at the beginning of each staff on the left side. The paper is otherwise empty, with no notes, clefs, or other musical symbols present.

# Chapter 9: The Minor 7 $\flat 5$ Pentatonic Scale

Again consider the original pentatonic scale we started with and make the  $\flat G$  a  $\flat G\flat$ .

EXAMPLE 9.1



This scale is called a minor 7  $\flat 5$  pentatonic. The C minor 7  $\flat 5$  pentatonic fits over the following chords:

C minor 7 $\flat 5$	C $\emptyset$
E $\flat$ minor 6	E $\flat$ -6
A $\flat$ dominant 7	A $\flat$ 7
D7 altered	D7alt
G $\flat$ major 7 $\flat 5$	G $\flat$ $\Delta$ $\flat 5$

Take this scale and plug it into the original formulas:

EXAMPLE 9.2

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



Practice the minor 7  $\flat 5$  pentatonic scale on the following progressions. The minor 7  $\flat 5$  pentatonic scale starts on the  $\flat 5$  of a  $\Delta^{\flat 5}$  chord. Example:  $C\Delta^{\flat 5}$  use  $F\sharp$  minor 7  $\flat 5$ .

▶ TRACK 14: PROGRESSION 13 - MAJOR  $\flat 5$  CYCLE (CONCERT INSTRUMENTS)

$C\Delta^{\flat 5}$   $E\Delta^{\flat 5}$   $A\flat\Delta^{\flat 5}$   $B\Delta^{\flat 5}$

Play 3 x: 1st x - each chord 4 bars (as notated); 2nd x - each chord 2 bars; 3rd x - each chord 1 bar

$E\flat\Delta^{\flat 5}$   $G\Delta^{\flat 5}$   $B\flat\Delta^{\flat 5}$   $D\Delta^{\flat 5}$

$F\sharp\Delta^{\flat 5}$   $A\Delta^{\flat 5}$   $C\sharp\Delta^{\flat 5}$   $F\Delta^{\flat 5}$

▶ TRACK 14: PROGRESSION 13 - MAJOR  $\flat 5$  CYCLE ( $B\flat$  INSTRUMENTS)

$D\Delta^{\flat 5}$   $F\sharp\Delta^{\flat 5}$   $B\flat\Delta^{\flat 5}$   $D\flat\Delta^{\flat 5}$

Play 3 x: 1st x - each chord 4 bars (as notated); 2nd x - each chord 2 bars; 3rd x - each chord 1 bar

$F\Delta^{\flat 5}$   $A\Delta^{\flat 5}$   $C\Delta^{\flat 5}$   $E\Delta^{\flat 5}$

$A\flat\Delta^{\flat 5}$   $B\Delta^{\flat 5}$   $E\flat\Delta^{\flat 5}$   $G\Delta^{\flat 5}$

▶ TRACK 14: PROGRESSION 13 - MAJOR  $\flat 5$  CYCLE ( $E\flat$  INSTRUMENTS)

$A\Delta^{\flat 5}$   $C\sharp\Delta^{\flat 5}$   $F\Delta^{\flat 5}$   $A\flat\Delta^{\flat 5}$

Play 3 x: 1st x - each chord 4 bars (as notated); 2nd x - each chord 2 bars; 3rd x - each chord 1 bar

$C\Delta^{\flat 5}$   $E\Delta^{\flat 5}$   $G\Delta^{\flat 5}$   $B\Delta^{\flat 5}$

$E\flat\Delta^{\flat 5}$   $F\sharp\Delta^{\flat 5}$   $B\flat\Delta^{\flat 5}$   $D\Delta^{\flat 5}$

▶ TRACK 15: PROGRESSION 14 »SPLURGE« (CONCERT INSTRUMENTS)

Fø  
BΔ<sup>b5</sup>

E<sup>b</sup>ø  
AΔ<sup>b5</sup>

Gø  
D<sup>b</sup>Δ<sup>b5</sup>

B<sup>b</sup>ø  
EΔ<sup>b5</sup>

F<sup>#</sup>ø  
CΔ<sup>b5</sup>

C-6  
B7<sup>b9</sup><sup>b13</sup>

E-6 F<sup>#</sup>-6 B(<sup>b</sup>6)      E-6 F<sup>#</sup>-6 B(<sup>b</sup>6)      A<sup>b</sup>-6 B<sup>b</sup>-6 E<sup>b</sup>(<sup>b</sup>6)      A<sup>b</sup>-6 B<sup>b</sup>-6 E<sup>b</sup>(<sup>b</sup>6)

E-Δ      E<sup>b</sup>7alt      A<sup>b</sup>-Δ      G7alt

C-7 G-7 D-7      B<sup>b</sup>-7 F-7 C-7

C-7      B<sup>b</sup>-7

▶ TRACK 15: PROGRESSION 14 » SPLURGE « (B♭ INSTRUMENTS)

Gø  
C#Δ♭5

Fø  
BΔ♭5

Aø  
E♭Δ♭5

B♭ø  
EΔ♭5

G#ø  
DΔ♭5

D-6  
C#7b9b13

F#-6 G#-6 C#(b6) F#-6 G#-6 C#(b6) B♭-6 C-6 F(b6) B♭-6 C-6 F(b6)

F#Δ F7alt B♭Δ A7alt

D-7 A-7 E-7 C-7 G-7 D-7

D-7 C-7



▶ TRACK 15: PROGRESSION 14 » SPLURGE « (E♭ INSTRUMENTS)

Dø  
A♭Δ♭5

Cø  
F♯Δ♭5

Eø  
B♭Δ♭5

Gø  
D♭Δ♭5

E♭ø  
AΔ♭5

A-6  
A♭7♭9♭13

C♯-6 E-6 A♭(♭6)    C♯-6 E♯-6 A♭(♭6)    F-6 G-6 C(♭6)    F-6 G-6 C(♭6)

C♯Δ    C7alt    FΔ    E7alt

A-7 E-7 B-7    G-7 D-7 A-7

A-7    G-7

Again, try playing the rhythmic devices introduced in Chapter 3.

1. Play the exercise on the next page using all eighth notes.
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 9.3A



3. Play through the exercise using the following rhythmic pattern:

EXAMPLE 9.3B



4. Play through the exercise using the following rhythmic pattern:

EXAMPLE 9.3C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 9.3D

This page contains 14 staves of musical notation, all in a single system. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a single melodic line on each staff. The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, often beamed together. There are also rests and various accidentals (sharps, flats, and naturals) used throughout the piece. The overall style is that of a technical exercise or a short composition for a single melodic instrument.

# Chapter 10: The Major $\flat 2$ Pentatonic Scale

Replace the  $\flat F$  in the original pentatonic scale with E natural. This scale is called  $E\flat$  major  $\flat 2$ .

EXAMPLE 10.1

The  $E\flat$  major  $\flat 2$  pentatonic scale fits the following chords:

C dominant 7	C7
$E\flat$ dominant 7	$E\flat 7$
$F\sharp$ dominant 7	$F\sharp 7$
A dominant 7	A7

From another perspective, consider what  $\flat 2$  pentatonics fit over a C7 chord; a C major  $\flat 2$ , an  $E\flat$  major  $\flat 2$ , and  $F\sharp$  major  $\flat 2$ , or an A major  $\flat 2$  can all be played over a C7 chord.

EXAMPLE 10.2

[Note:  $\flat 2$  is the same as  $b9$ ]

Here is the C major  $b2$  pentatonic plugged into the original formula:

## EXAMPLE 10.3

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a sequence of notes in treble clef, representing a specific formula. The notes are connected by stems and beams, indicating a melodic line. The formulas are variations of the C major  $b2$  pentatonic scale, which consists of the notes C, D, E, F, G, A, Bb. The formulas are arranged in a descending order from top to bottom, with Formula 1 at the top and Formula 8 at the bottom. The notation includes various rhythmic values and accidentals (flats) to indicate the specific notes and their timing in each formula.

Apply the major ♭2 pentatonic to the following progressions. First you may check out the sound of each of the four pentatonic ♭2 options against the chord progression. After you got familiar with the individual sound of each option you can mix them up randomly:

▶ **TRACK 16: PROGRESSION 15 - DOMINANT ♭9 ♯13 CYCLE (CONCERT INSTRUMENTS)**

C E♭ F♯ A (all ♭2)      F A♭ B D (all ♭2)

C7♭9♯13      F7♭9♯13

B♭ D♭ E G (all ♭2)      E♭ F♯ A C (all ♭2)

B♭7♭9♯13      E♭7♭9♯13

A♭ B D F (all ♭2)      D♭ E G B♭ (all ♭2)

A♭7♭9♯13      D♭7♭9♯13

G♭ A C E♭ (all ♭2)      B D F A♭ (all ♭2)

G♭7♭9♯13      B7♭9♯13

E G B♭ D♭ (all ♭2)      A C E♭ F♯ (all ♭2)

E7♭9♯13      A7♭9♯13

D F A♭ B (all ♭2)      G B♭ D♭ E (all ♭2)

D7♭9♯13      G7♭9♯13

### ▶ TRACK 16: PROGRESSION 15 - DOMINANT $\flat 9$ $\sharp 13$ CYCLE (B $\flat$ INSTRUMENTS)

D F A $\flat$  B (all  $\flat 2$ )                      G B $\flat$  C $\sharp$  E (all  $\flat 2$ )

D7 $\flat 9$  $\sharp 13$                       /                      G7 $\flat 9$  $\sharp 13$                       /

C E $\flat$  F $\sharp$  A (all  $\flat 2$ )                      F A $\flat$  B D (all  $\flat 2$ )

C7 $\flat 9$  $\sharp 13$                       /                      F7 $\flat 9$  $\sharp 13$                       /

B $\flat$  C $\sharp$  E G (all  $\flat 2$ )                      E $\flat$  F $\sharp$  A C (all  $\flat 2$ )

B $\flat$ 7 $\flat 9$  $\sharp 13$                       /                      E $\flat$ 7 $\flat 9$  $\sharp 13$                       /

A $\flat$  B D F (all  $\flat 2$ )                      C $\sharp$  E G B $\flat$  (all  $\flat 2$ )

A $\flat$ 7 $\flat 9$  $\sharp 13$                       /                      C $\sharp$ 7 $\flat 9$  $\sharp 13$                       /

F $\sharp$  A C E $\flat$  (all  $\flat 2$ )                      B D F A $\flat$  (all  $\flat 2$ )

F $\sharp$ 7 $\flat 9$  $\sharp 13$                       /                      B7 $\flat 9$  $\sharp 13$                       /

E G B $\flat$  C $\sharp$  (all  $\flat 2$ )                      A C E $\flat$  F $\sharp$  (all  $\flat 2$ )

E7 $\flat 9$  $\sharp 13$                       /                      A7 $\flat 9$  $\sharp 13$                       /

## ▶ TRACK 16: PROGRESSION 15 - DOMINANT ♭9 ♯13 CYCLE (E♭ INSTRUMENTS)

A C E♭ F♯ (all ♭2)                      D F A♭ B (all ♭2)

A7♭9♯13                      /                      D7♭9♯13                      /

G B♭ C♯ E (all ♭2)                      C E♭ F♯ A (all ♭2)

G7♭9♯13                      /                      C7♭9♯13                      /

F A♭ B D (all ♭2)                      B♭ C♯ E G (all ♭2)

F7♭9♯13                      /                      B♭7♭9♯13                      /

E♭ F♯ A C (all ♭2)                      A♭ B D F (all ♭2)

E♭7♭9♯13                      /                      A♭7♭9♯13                      /

C♯ E G B♭ (all ♭2)                      F♯ A C E♭ (all ♭2)

C♯7♭9♯13                      /                      F♯7♭9♯13                      /

B D F A♭ (all ♭2)                      E G B♭ C♯ (all ♭2)

B7♭9♯13                      /                      E7♭9♯13                      /



▶ TRACK 17: PROGRESSION 16 »FEEL FOR YOU« (CONCERT INSTRUMENTS)

G-7 D-7                      E♭ F♯ A C (all ♭2)                      A♭ B D F (all ♭2)                      G B♭ D♭ E (all ♭2)

B♭Δ                      E♭7                      A♭7                      G7

C E♭ F♯ A (all ♭2)                      G-7 C-7                      F A♭ B D (all ♭2)

C7                      /:                      C-7                      F7

G-7 D-7                      E♭ F♯ A C (all ♭2)                      A♭ B D F (all ♭2)                      G B♭ D♭ E (all ♭2)

B♭Δ                      E♭7                      A♭7                      G7

C E♭ F♯ A (all ♭2)                      F A♭ B D (all ♭2)                      G-7 D-7

C7                      F7                      B♭Δ                      /:

E♭-6                      G-6                      B♭(♭6)                      G-6

D7♭9♭13                      G-6<sup>9</sup>                      D7♭9♭13                      G-6<sup>9</sup>

F-6                      D(♭6)                      C E♭ F♯ A (all ♭2)                      F A♭ B D (all ♭2)

D7♭9♭13                      G-6<sup>9</sup>                      C7                      F7

G-7 D-7                      E♭ F♯ A C (all ♭2)                      A♭ B D F (all ♭2)                      G B♭ D♭ E (all ♭2)

B♭Δ                      E♭7                      A♭7                      G7

C E♭ F♯ A (all ♭2)                      F A♭ B D (all ♭2)                      G-7                      A♭-6                      C-7                      C-6

C7                      F7                      B♭Δ                      G7                      C-7                      F7

## ▶ TRACK 17: PROGRESSION 16 »FEEL FOR YOU« (B♭ INSTRUMENTS)

A-7 E-7      F A♭ B D (all ♭2)      B♭ C♯ E G (all ♭2)      A C E♭ F♯ (all ♭2)

CΔ      F7      B♭7      A7

D F A♭ B (all ♭2)      A-7 D-7      G B♭ C♯ E (all ♭2)

D7      /      D-7      G7

A-7 E-7      F A♭ B D (all ♭2)      B♭ C♯ E G (all ♭2)      A C E♭ F♯ (all ♭2)

CΔ      F7      B♭7      A7

D F A♭ B (all ♭2)      F A♭ B D (all ♭2)      A-7 E-7

D7      F7      CΔ      /

F-6      A-6      C(♭6)      A-6

E7♭9♭13      A-6<sup>9</sup>      E7♭9♭13      A-6<sup>9</sup>

G-6      E(♭6)      D F A♭ B (all ♭2)      G B♭ C♯ E (all ♭2)

E7♭9♭13      A-6<sup>9</sup>      D7      G7

A-7 E-7      F A♭ B D (all ♭2)      B♭ C♯ E G (all ♭2)      A C E♭ F♯ (all ♭2)

CΔ      F7      B♭7      A7

D F A♭ B (all ♭2)      G B♭ C♯ E (all ♭2)      A-7      B♭-6      D-7      D-6

D7      G7      CΔ      A7      D-7      G7

▶ TRACK 17: PROGRESSION 16 »FEEL FOR YOU« (E♭ INSTRUMENTS)

E-7 B-7                      C E♭ F♯ A (all ♭2)                      F C♯ B D (all ♭2)                      E G B♭ C♯ (all ♭2)

GΔ                      C7                      F7                      E7

A C♯ E♭ F♯ (all ♭2)                      E-7 A-7                      D F C♯ B (all ♭2)

A7                      /:                      A-7                      D7

E-7 B-7                      C E♭ F♯ A (all ♭2)                      F C♯ B D (all ♭2)                      E G B♭ C♯ (all ♭2)

GΔ                      C7                      F7                      E7

A C♯ E♭ F♯ (all ♭2)                      D F C♯ B (all ♭2)                      E-7 B-7

A7                      D7                      GΔ                      /:

C-6                      E-6                      G(♭6)                      E-6

B7♭9♭13                      E-6<sup>9</sup>                      B7♭9♭13                      E-6<sup>9</sup>

D-6                      B(♭6)                      A C♯ E♭ F♯ (all ♭2)                      D F C♯ B (all ♭2)

B7♭9♭13                      E-6<sup>9</sup>                      A7                      D7

E-7 B-7                      C E♭ F♯ A (all ♭2)                      F C♯ B D (all ♭2)                      E G B♭ C♯ (all ♭2)

GΔ                      C7                      F7                      E7

A C♯ E♭ F♯ (all ♭2)                      D F C♯ B (all ♭2)                      E-7                      G-6                      A-7                      A-6

A7                      D7                      GΔ                      E7                      A-7                      D7

Again, try playing the rhythmic devices introduced in Chapter 3.

1. Play the exercise on page 104 using all eighth notes.
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 10.4A



3. Play through the exercise using the following rhythmic pattern:

EXAMPLE 10.4B



4. Play through the exercise using the following rhythmic pattern:

EXAMPLE 10.4C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 10.4D



The image displays a page of musical notation for Chapter 10, consisting of 12 staves of music. The notation is written in a single system, featuring treble clefs, a key signature of one flat (B-flat), and a time signature of 4/4. The music is composed of a series of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) and some notes marked with a double underline. The system is organized into four groups of three staves each, with a double bar line separating the groups. The overall style is that of a technical exercise or a short composition for a single melodic line.

# Chapter 11: The Whole Tone Pentatonic Scale

Consider the minor 6 pentatonic scale again and drop the root a 1/2 step.

EXAMPLE 11.1

C-6

B whole tone pentatonic

This scale is called a B whole tone pentatonic and it fits the following chords:

C minor/major 7	C-Δ
F Lydian b7	F7#11
B7 altered	B7alt
G dominant 7#9b13	G7#9b13

Here is a B whole tone pentatonic scale plugged into the original formula:

## EXAMPLE 11.2

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



Again, try playing the rhythmic devices introduced in Chapter 3.

1. Play the exercise on page 108 using all eighth notes.
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 11.3A



3. Play through the exercise using the following rhythmic pattern:

EXAMPLE 11.3B



4. Play through the exercise using the following rhythmic pattern:

EXAMPLE 11.3C



5. Try playing the exercise using rests and syncopations.

EXAMPLE 11.3D





This page contains 12 staves of musical notation. The notation is written in a single system across the page. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, primarily quarter and eighth notes, with various accidentals (sharps, flats, and naturals) and some notes with stems pointing downwards. There are several instances of notes with a flat and a double underline, such as B-flat on the second line of the second staff and B-flat on the second line of the eighth staff. The overall structure is a continuous melodic line across the staves.

After you've practiced improvising with any whole tone pentatonic try adding the missing note in the whole tone scale.

Example: Over the C minor/major 7 scale, add  $\flat D$ .

EXAMPLE 11.4



Practice the whole tone pentatonics over the following progression.

▶ TRACK 18: PROGRESSION 17 »HARDLY EVER« (CONCERT INSTRUMENTS)

B whole tone pentatonic

C-6<sup>9</sup> G7<sup>9b13</sup> C-6<sup>9</sup> G7<sup>9b13</sup>

C-6<sup>9</sup> G7<sup>9b13</sup> C-6<sup>9</sup> G7<sup>9b13</sup>

C-6<sup>9</sup> G7<sup>9b13</sup> C-6<sup>9</sup> G7<sup>9b13</sup>

C-6<sup>9</sup> G7<sup>9b13</sup> C-6<sup>9</sup> F-6 Bb7

C-7 G-7 C#-6 Eb-6 Ab(b6)

EbΔ C7alt C#-6 Eb-6 Ab(b6)

F-7 Eb-6 F-6 Bb(b6) Dø Bb whole tone pentatonic

F-7 D7alt G7<sup>b9sus</sup> F#7<sup>9b13</sup>

Bb whole tone pentatonic

B-6<sup>9</sup> F#7<sup>9b13</sup> B-6<sup>9</sup> F#7<sup>9b13</sup>

B whole tone pentatonic

B-6<sup>9</sup> F#7<sup>9b13</sup> B-6<sup>9</sup> G7<sup>9b13</sup>

▶ TRACK 18: PROGRESSION 17 »HARDLY EVER« (B♭ INSTRUMENTS)

C♯ whole tone pentatonic

D-6 9    A7 9 b 13    D-6 9    A7 9 b 13

D-6 9    A7 9 b 13    D-6 9    A7 9 b 13

D-6 9    A7 9 b 13    D-6 9    A7 9 b 13

D-6 9    A7 9 b 13    D-6 9    C7

G-6

D-7    A-7    E♭-6    F-6    B♭(♭6)

FΔ    /    D7 alt    /

G-7    F-6    G-6    C(♭6)    E♭    C whole tone pentatonic

G-7    E7 alt    A7 b 9 sus    A♭7 9 b 13

C whole tone pentatonic

C♯-6 9    A♭7 9 b 13    C♯-6 9    A♭7 9 b 13

C♯ whole tone pentatonic

C♯-6 9    A♭7 9 b 13    C♯-6 9    A7 9 b 13

▶ TRACK 18: PROGRESSION 17 »HARDLY EVER« (E♭ INSTRUMENTS)

A♭ whole tone pentatonic

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 D-6 G7

A-7 E-7 CΔ B♭-6 C-6 F(♭6) A7alt

D-7 D-7 C-6 D-6 G(♭6) B♭ E79sus G whole tone pentatonic E♭79♭13

G whole tone pentatonic

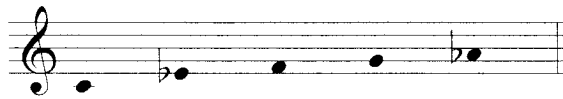
A♭-69 E♭79♭13 A♭-69 E♭79♭13

A♭-69 E♭79♭13 A♭-69 A♭ whole tone pentatonic E79♭13

# Chapter 12: Other Pentatonic Scales

Remember that any five notes can make a pentatonic scale. Here are some others to consider:

EXAMPLE 12.1



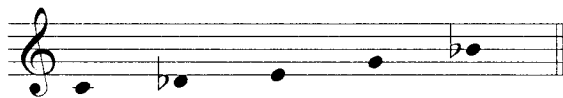
Fits: A $\flat$  $\Delta$ , F-7, B $\flat$ -7, D $\flat$  $\Delta$



Fits: F7, A $\flat$ -7, B7, D7



Fits: C7, E $\flat$ 7, F#7, A7



Fits: C7, E $\flat$ 7, F#7, A7



Fits: C7, E $\flat$ 7, F#7, A7



Fits: E $\flat$ -  
E-



Fits: B $\Delta$ , A $\flat$ -7, F $\emptyset$ , D $\flat$ 7sus

The page contains 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with a small gap between each staff. The lines are evenly spaced and extend across the width of the page.

# Chapter 13: Poly-Pentatonics

Today many of the modern players are playing in and out of the harmonic structure. Poly-pentatonics is one of many harmonic devices used to get outside the harmony.

Take C minor 7 for example as the chord you are playing over (we'll call this the parent pentatonic) and hear what happens when you play another pentatonic over that tonality. Notice that the degree of 'outness' is related to the number of common notes between the parent pentatonic and the other pentatonic scale played.

For example, given the chord C-7, if you then play a B-7, C#-7 or F#-7 pentatonic scale, you are as far away from C-7 as you can get. There is not one note in the C-7 pentatonic scale in common with any of these three pentatonics.

First degree out:

B-7, C#-7 and F#-7 are the furthest out from C-7 pentatonic.

EXAMPLE 13.1



Second degree out:

Ab-7 and E-7 both have one note each in common with C-7 pentatonic.

EXAMPLE 13.2



Third degree out:

Eb-7 and A-7 have two notes in common with the C-7 pentatonic.

EXAMPLE 13.3





Fourth degree out:

B $\flat$ -7 and D-7 each have three notes in common with the C-7 pentatonic.

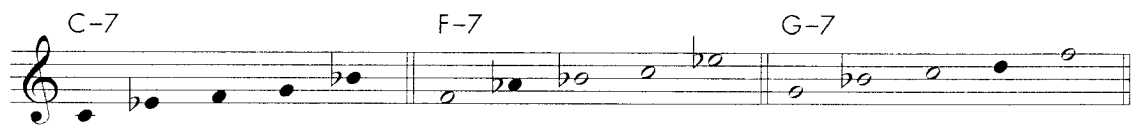
EXAMPLE 13.4



Fifth degree out:

F-7 and G-7 each have four notes in common with the C-7 pentatonic.

EXAMPLE 13.5



For the sake of sounding intentionally out try playing the first, second, or third degree out against the parent pentatonic.

The following example demonstrates how shifting back and forth between the parent pentatonic and an out pentatonic creates an interesting sound.

EXAMPLE 13.6



Example 13.6 uses a four note grouping from the parent pentatonic and then a four note grouping from the out pentatonic and continues alternating the two pentatonic scales. Each four note grouping starts on the note which is the closest descending note to the first note of the last pentatonic. That is in Example 13.6, the  $\flat$ F $\sharp$  of the second grouping is the closest descending note to the  $\flat$ G of the first grouping.

From the four note grouping of the C-7 pentatonic move to the closest note in the F $\sharp$ -7 pentatonic and play a four note grouping. Then go to the closest note in the C-7 pentatonic and play a four note grouping. Continue with this pattern until finally returning to the starting note.

You can try this same exercise using a different out pentatonic. If you use the tritone away from the parent pentatonic it makes the melodies non parallel. Using the second or third degree out can run into the use of repeated notes which is fine. Of course this is an exercise and you can certainly try juxtaposing any number of notes from the parent pentatonic with any number of notes from the out pentatonic.

In the following exercise the first note of the out pentatonic is the closest descending note from the last note in the parent pentatonic. (as opposed to the closest to the first note, Ex. 13.6)

EXAMPLE 13.7:

EXAMPLE 13.8: (Ascending pentatonics closest to the first note)

EXAMPLE 13.9: (Ascending pentatonics closest to the last note)

These first four poly-pentatonic exercises have the second four note groupings containing the same shape and skip step formula as the first four note grouping. Here are some examples with the second four notes being different than the first.

EXAMPLE 13.10:

EXAMPLE 13.11:

Example 13.11 consists of two staves of music. The first staff contains six measures with chord labels C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chord labels C-7, F#-7, C-7, and F#-7. The music features eighth-note patterns and rests, with some notes marked with flats or sharps.

EXAMPLE 13.12:

Example 13.12 consists of two staves of music. The first staff contains six measures with chord labels C-7, C#-7, C-7, C#-7, C-7, and C#-7. The second staff contains four measures with chord labels C-7, C#-7, C-7, and C#-7. The music features eighth-note patterns and rests, with some notes marked with flats or sharps.

ADDITIONAL EXAMPLES

EXAMPLE 13.13A:

Example 13.13A consists of two staves of music. The first staff contains six measures with chord labels C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chord labels C-7, F#-7, C-7, and F#-7. The music features eighth-note patterns and rests, with some notes marked with flats or sharps.

EXAMPLE 13.13B:

Example 13.13B consists of two staves of music. The first staff contains six measures with chord labels C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chord labels C-7, F#-7, C-7, and F#-7. The music features eighth-note patterns and rests, with some notes marked with flats or sharps.

EXAMPLE 13.14:

Example 13.14 consists of two staves of music. The first staff contains six measures with the following chord labels: C-7, B-7, C-7, B-7, C-7, and B-7. The second staff contains four measures with the following chord labels: C-7, B-7, C-7, and B-7. The music is written in a treble clef with a key signature of one flat (Bb).

EXAMPLE 13.15:

Example 13.15 consists of two staves of music. The first staff contains six measures with the following chord labels: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with the following chord labels: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one sharp (F#).

EXAMPLE 13.16:

Example 13.16 consists of two staves of music. The first staff contains six measures with the following chord labels: C-7, C#-7, C-7, C#-7, C-7, and C#-7. The second staff contains four measures with the following chord labels: C-7, C#-7, C-7, and C#-7. The music is written in a treble clef with a key signature of one sharp (F#).

EXAMPLE 13.17A:

Example 13.17A consists of two staves of music. The first staff contains six measures with the following chord labels: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with the following chord labels: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one sharp (F#).

EXAMPLE 13.17B:

Example 13.17B consists of two staves of music. The first staff contains six measures of music, each with a chord label above it: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures of music, each with a chord label above it: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

The following are some examples of improvising or mixing up the inside and outside pentatonics against the parent pentatonic C-7:

EXAMPLE 13.18:

Example 13.18 consists of two staves of music. The first staff contains six measures of music with chord labels: C-7, F#-7, C-7, Ab-7, C-7, and B-7. The second staff contains five measures of music with chord labels: C-7, C#-7, C-7, Bb-7, and C-7. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

EXAMPLE 13.19A:

Example 13.19A consists of a single staff of music with four measures. The chord labels above the measures are C-7, D-7, G-7, and D-7. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

EXAMPLE 13.19B:

Example 13.19B consists of a single staff of music with seven measures. The chord labels above the measures are C-7, C#-7, C-7, D-7, C#-7, C-7, and E-7. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

EXAMPLE 13.19C:

Example 13.19C consists of a single staff of music with seven measures. The chord labels above the measures are C-7, D-7, Ab-7, C-7, Bb-7, Ab-7, and C-7. The music is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C).

EXAMPLE 13.19D:

G-7 D-7 C#-7 C-7 F#-7 C-7 B-7 C-7

EXAMPLE 13.19E:

C-7 C#-7 G-7 C-7 E-7 C-7 B-7 C-7

The following are some examples of grouping together four pentatonic scales:

EXAMPLE 13.20:

C-7 Bb-7 Ab-7 F#-7 C-7 Bb-7

Ab-7 F#-7 C-7

EXAMPLE 13.21:

C-7 B-7 Bb-7 A-7 C-7 B-7

Bb-7 A-7 C-7

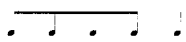
EXAMPLE 13.22:

C-7 D-7 E-7 F#-7

## EXAMPLE 13.23:

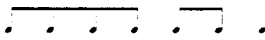
Musical notation for Example 13.23, showing two staves of pentatonic scales. The first staff contains six measures with chord changes: C-7, C#-7, D-7, Eb-7, C-7, and C#-7. The second staff contains three measures with chord changes: D-7, Eb-7, and C-7. The notes are written in a descending sequence on a treble clef staff.

Next try using the rhythmic variations introduced in Chapter 3 with any of the polypentatonic examples.

Here is the previous example with the rhythmic pattern: 

## EXAMPLE 13.24:

Musical notation for Example 13.24, showing two staves of pentatonic scales. The first staff contains five measures with chord changes: C-7, C#-7, D-7, Eb-7, and C-7. The second staff contains four measures with chord changes: C#-7, D-7, Eb-7, and C-7. The notes are written in a descending sequence on a treble clef staff.

Here is that example with the rhythmic pattern: 

## EXAMPLE 13.25:

Musical notation for Example 13.25, showing two staves of pentatonic scales. The first staff contains seven measures with chord changes: C-7, C#-7, D-7, Eb-7, C-7, C#-7, and D-7. The second staff contains two measures with chord changes: Eb-7 and C-7. The notes are written in a descending sequence on a treble clef staff.

Another device which can be applied to playing pentatonics is the use of odd groupings of notes. What follows is an example of mixing up a 3-note grouping of the C minor pentatonic together with a 3-note grouping from the F# minor pentatonic scale:

EXAMPLE 13.26:

Example 13.26 shows two staves of music. The first staff contains eight measures of music, each with a chord label above it: C-7, F#-7, C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains three measures with chord labels C-7, F#-7, and C-7. The notes are primarily eighth and quarter notes, often beamed together in groups of five or three.

Here is an example of mixing up a 5-note grouping from the C minor pentatonic with a 3-note grouping from the F# minor pentatonic scale:

EXAMPLE 13.27:

Example 13.27 shows two staves of music. The first staff has four measures, and the second staff has four measures. The notes are primarily eighth and quarter notes, often beamed together in groups of five or three, illustrating a mix of 5-note and 3-note groupings.

Here is an example of mixing up a 5-note grouping from the C minor pentatonic with a 5-note grouping from the C#-7 pentatonic scale:

EXAMPLE 13.28:

Example 13.28 shows two staves of music. The first staff has four measures, and the second staff has four measures. The notes are primarily eighth and quarter notes, often beamed together in groups of five or three, illustrating a mix of 5-note and 3-note groupings.

Here is an example of mixing up many polypentatonic minor scales and using odd groupings from each of those key centers. This can be played over the C minor tone center:

EXAMPLE 13.29:

Example 13.29 shows two staves of music. The first staff has eight measures with chord labels C-7, E-7, Eb-7, F#-7, C-7, E-7, F#-7, and C-7. The second staff has ten measures with chord labels C#-7, D-7, C#-7, C-7, F-7, C#-7, Bb-7, Ab-7, C-7, and G-7. The notes are primarily eighth and quarter notes, often beamed together in groups of five or three.



Finally, practice using different rhythms including rests and odd groupings of notes both inside and outside the changes on this progression.

▶ TRACK 19: PROGRESSION 18 (CONCERT INSTRUMENTS)

Two staves of music in 4/4 time. The first staff contains three measures with chords D-7, F-7, and Eb-7. The second staff contains three measures with chords Db-7, D-7, and F-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter rest.

▶ TRACK 19: PROGRESSION 18 (B♭ INSTRUMENTS)

Two staves of music in 4/4 time. The first staff contains three measures with chords E-7, G-7, and F-7. The second staff contains three measures with chords Eb-7, E-7, and G-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter rest.

▶ TRACK 19: PROGRESSION 18 (Eb INSTRUMENTS)

Two staves of music in 4/4 time. The first staff contains three measures with chords B-7, D-7, and C-7. The second staff contains three measures with chords Bb-7, B-7, and D-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter rest.

---

# Conclusion

This book was written in the spirit of exploring different sounds and ideas. The creative imagination has no boundaries. I hope this book can give the reader some insight and stimulate their individual exploration of music.

There are many different approaches and ways to study the many musical techniques. In a sense everyone finds his or her own way. I hope this book assists you in finding your own way.

17#9  
6#H

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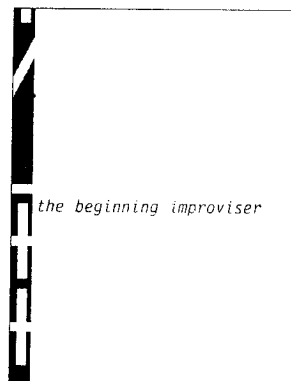
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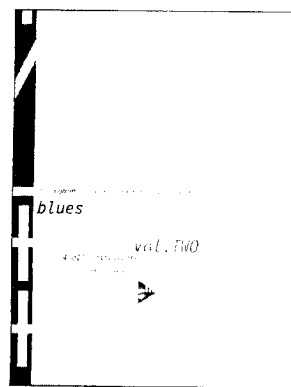
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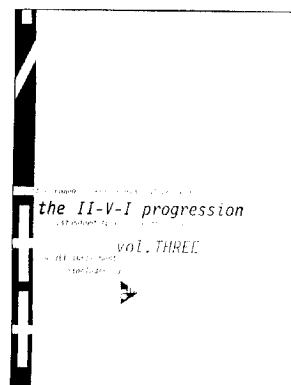
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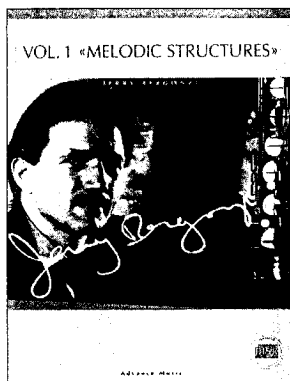
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BERGONZI, JERRY

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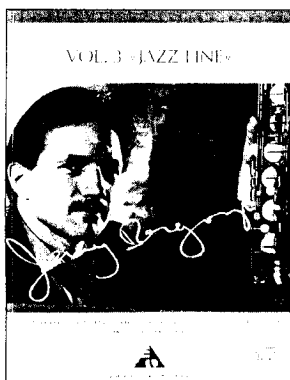
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Jerry Bergonzi is a highly respected jazz educator/musician who lives and teaches in the Boston area. Over many years his „Inside Improvisation” system has proven to be tremendously successful.



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Antonio Adolfo grew up in a musical family in Rio de Janeiro. His teachers include Eumir Deodato in Brazil, and the great Nadia Boulanger in Paris. From 1964-67 he led his own trio, recorded two albums for RCA, and toured with singers Elis Regina and Milton Nascimento. Teaming up with a lyricist, Adolfo wrote tunes that gained great success, and have been recorded 500 times by such artists as Sergio Mendes, Stevie Wonder, Herb Alpert, Earl Klugh, Yutaka, and others. He has won the International Brazilian Song Contest on three occasions. In 1985 Mr. Adolfo created his own school which has more than 800 students.

„Antonio Adolfo is a very talented and experienced musician and teacher. He is the only one who could teach this very sophisticated type of music.” (Sergio Mendes)

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