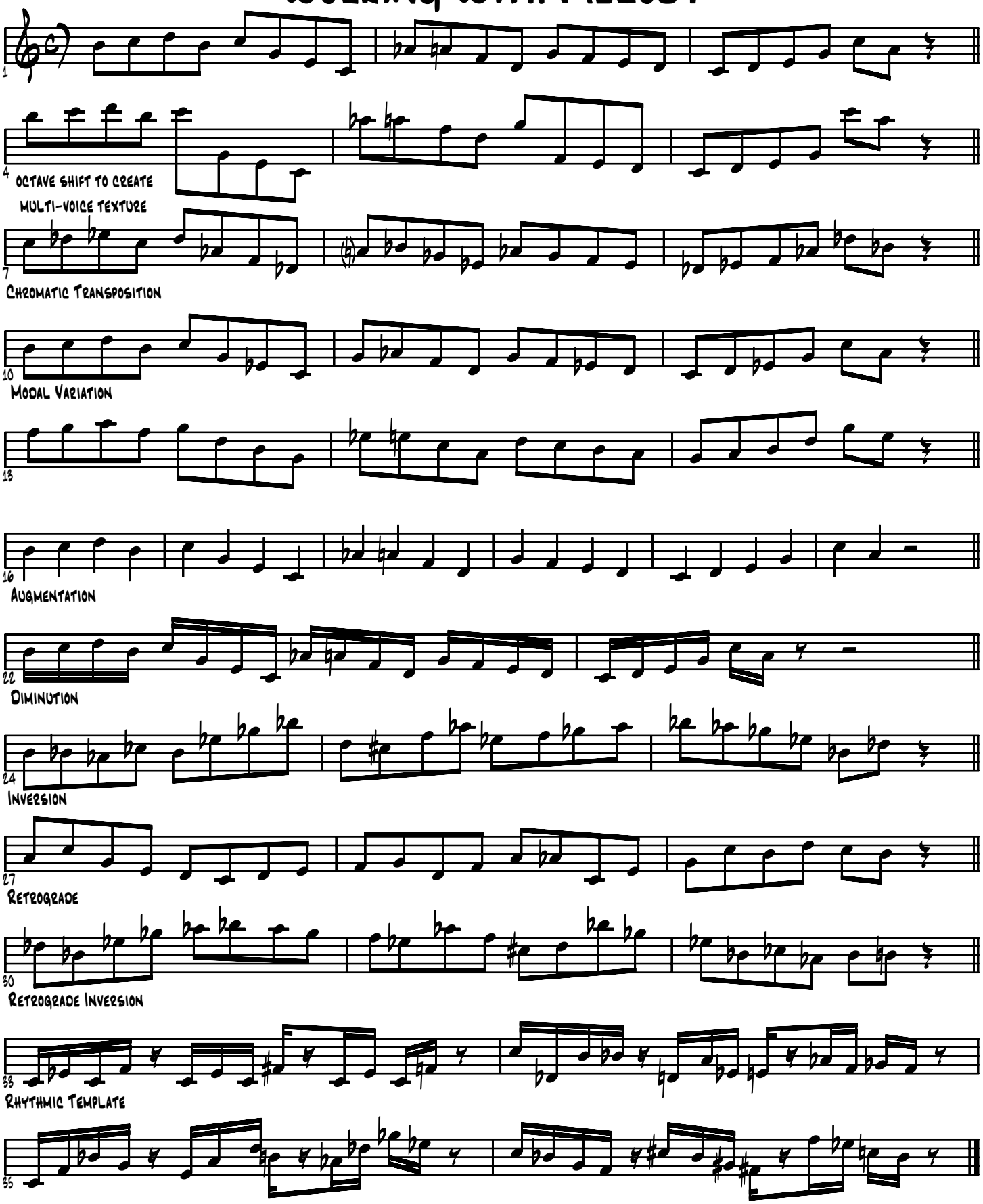
Music 3705-3706
Course Materials

Copyright 1994-2017
Edward Petersen
Roving Bovine Music
ASCAP
edwardpetersenmusic.com

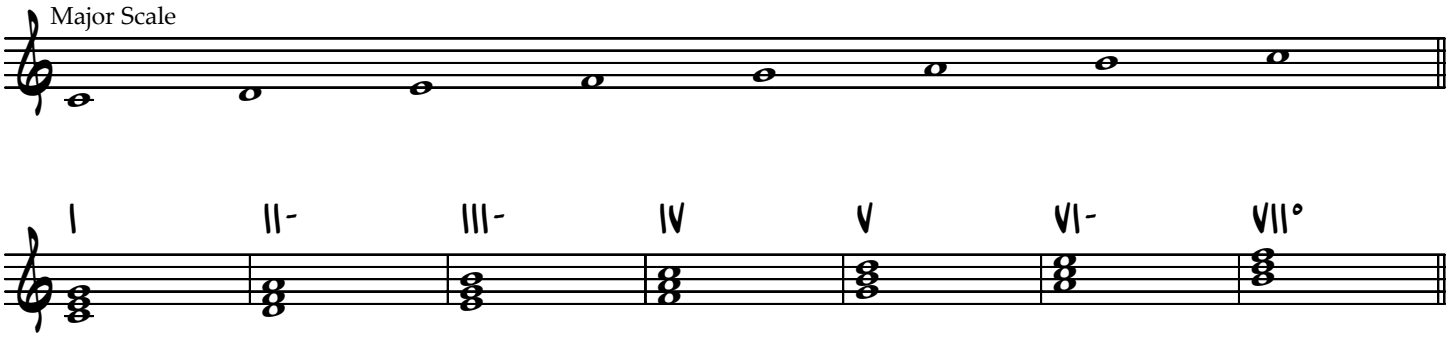
Working With Melody



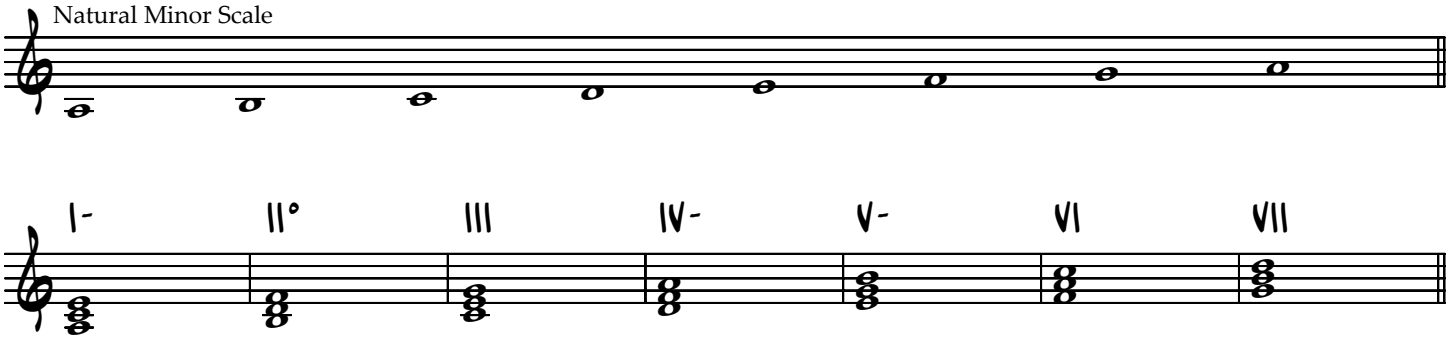
© 2001 by Edward Petersen

Diatonic Triads

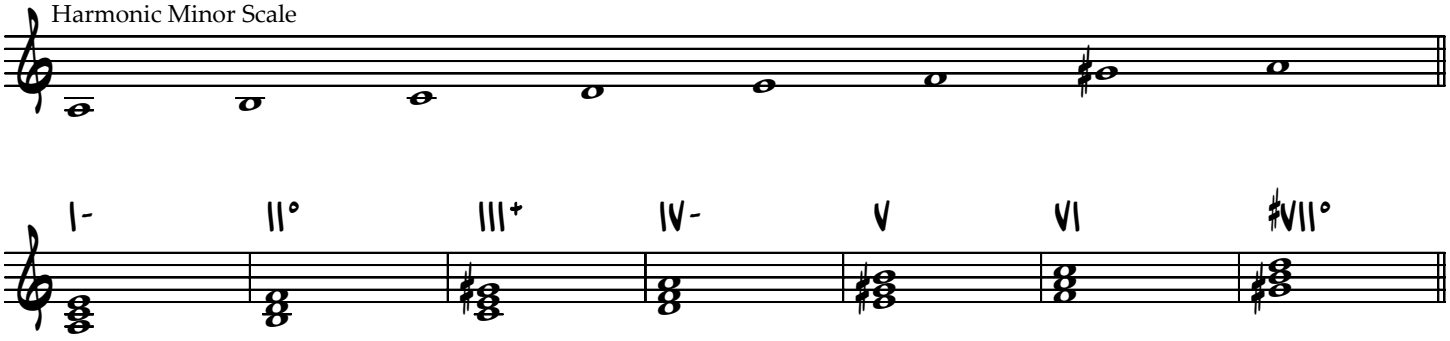
Major Scale



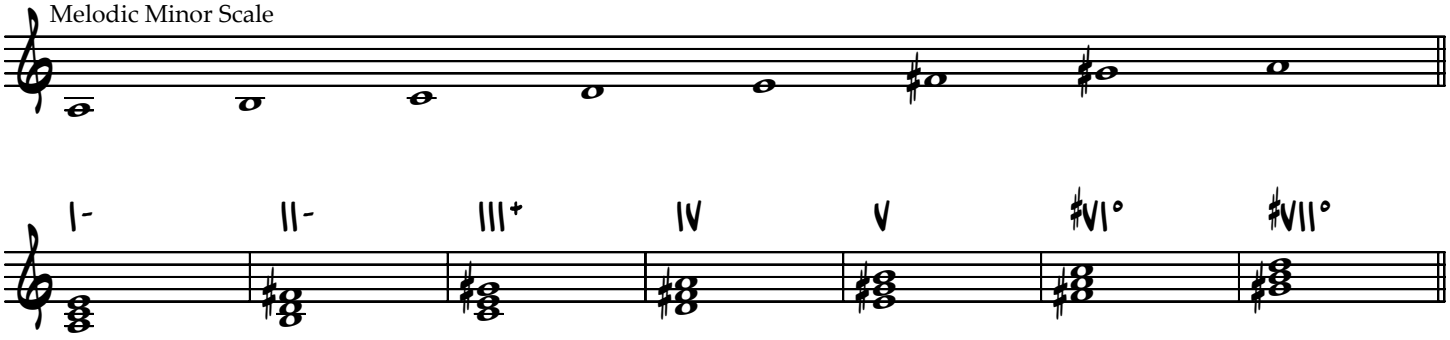
Natural Minor Scale



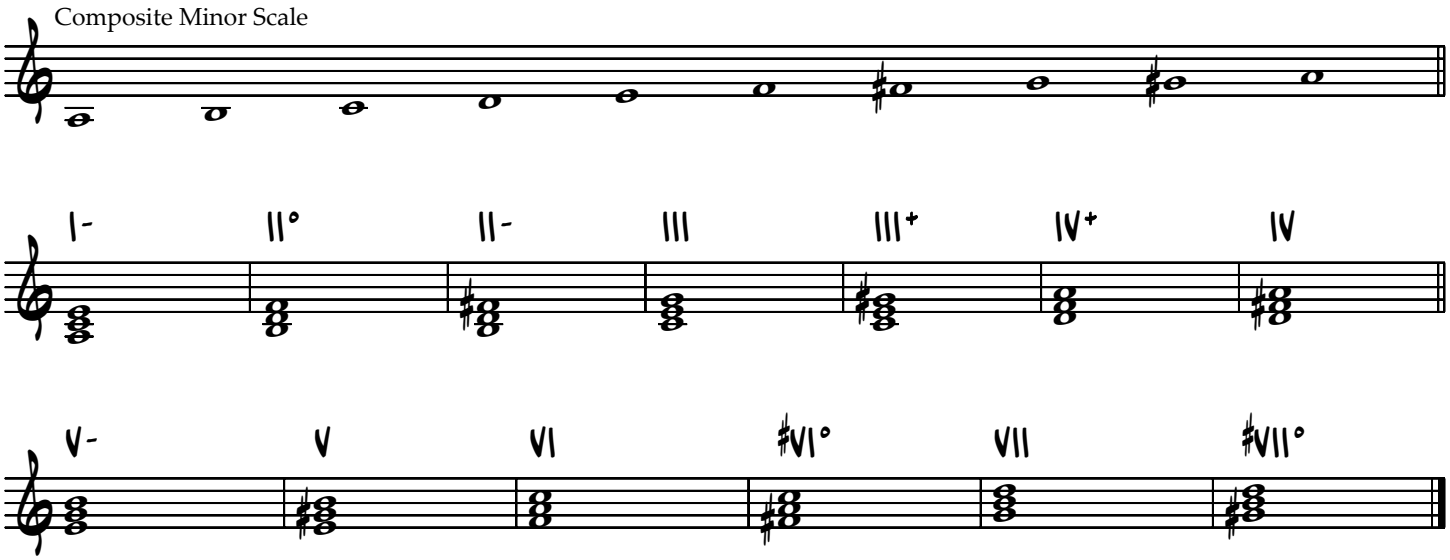
Harmonic Minor Scale



Melodic Minor Scale



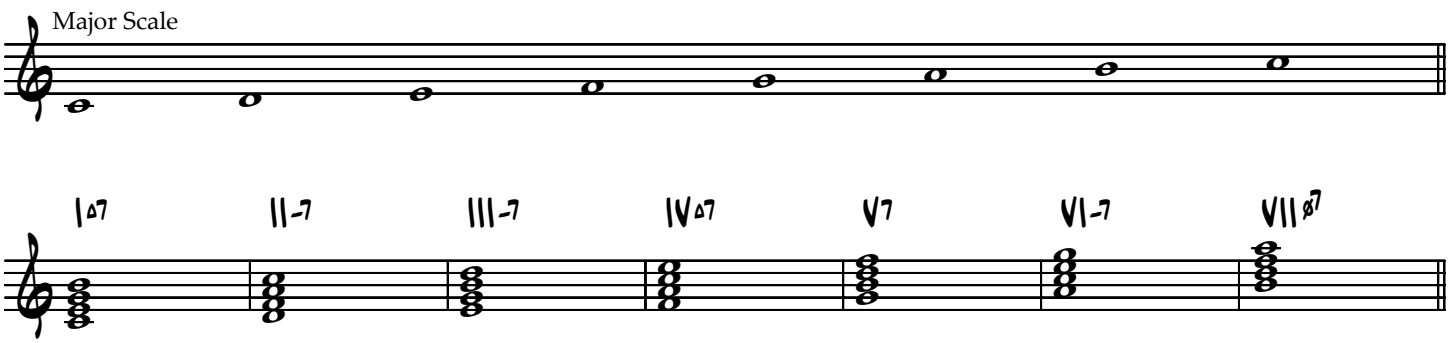
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



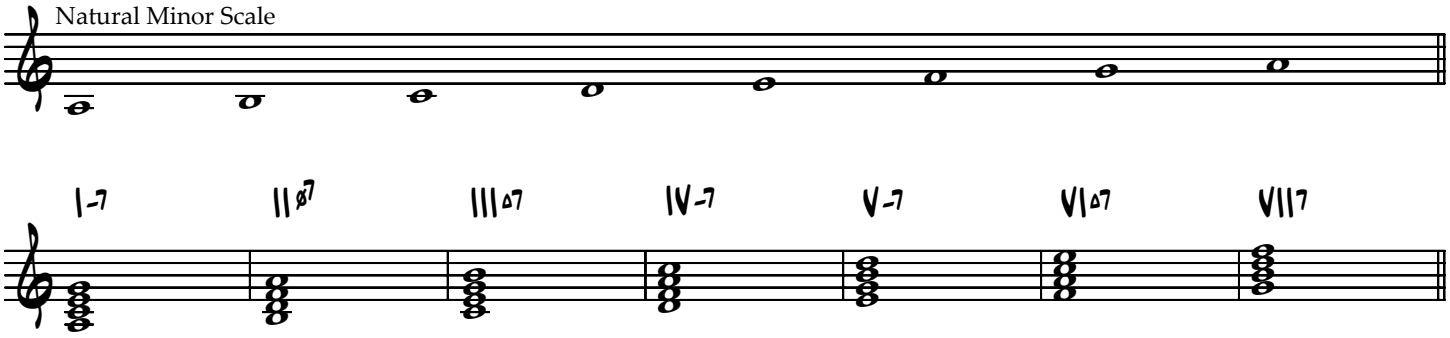
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Diatonic Seventh Chords

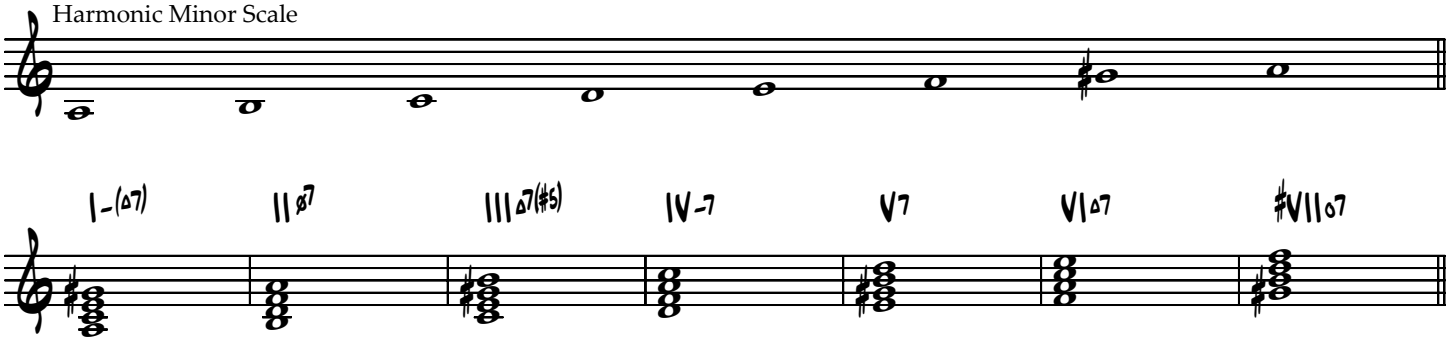
Major Scale



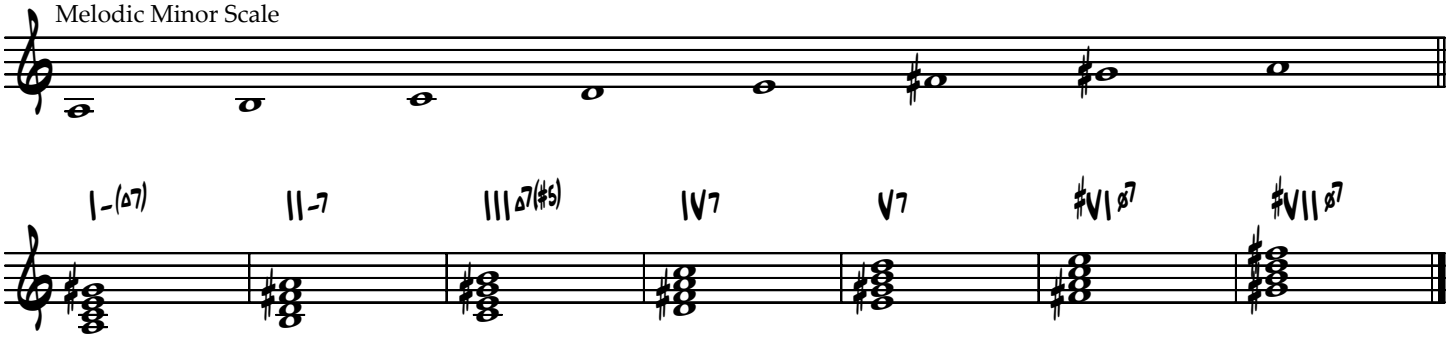
Natural Minor Scale



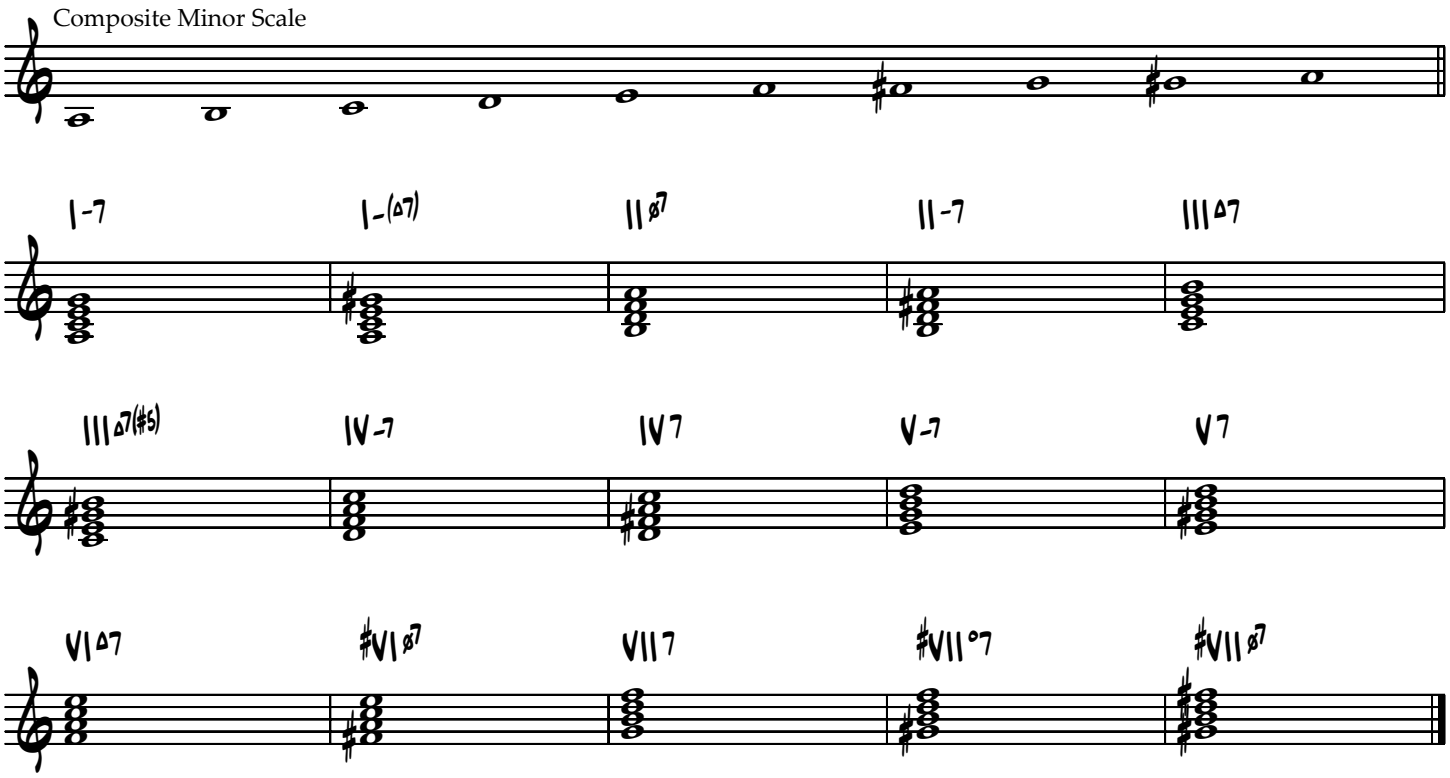
Harmonic Minor Scale



Melodic Minor Scale

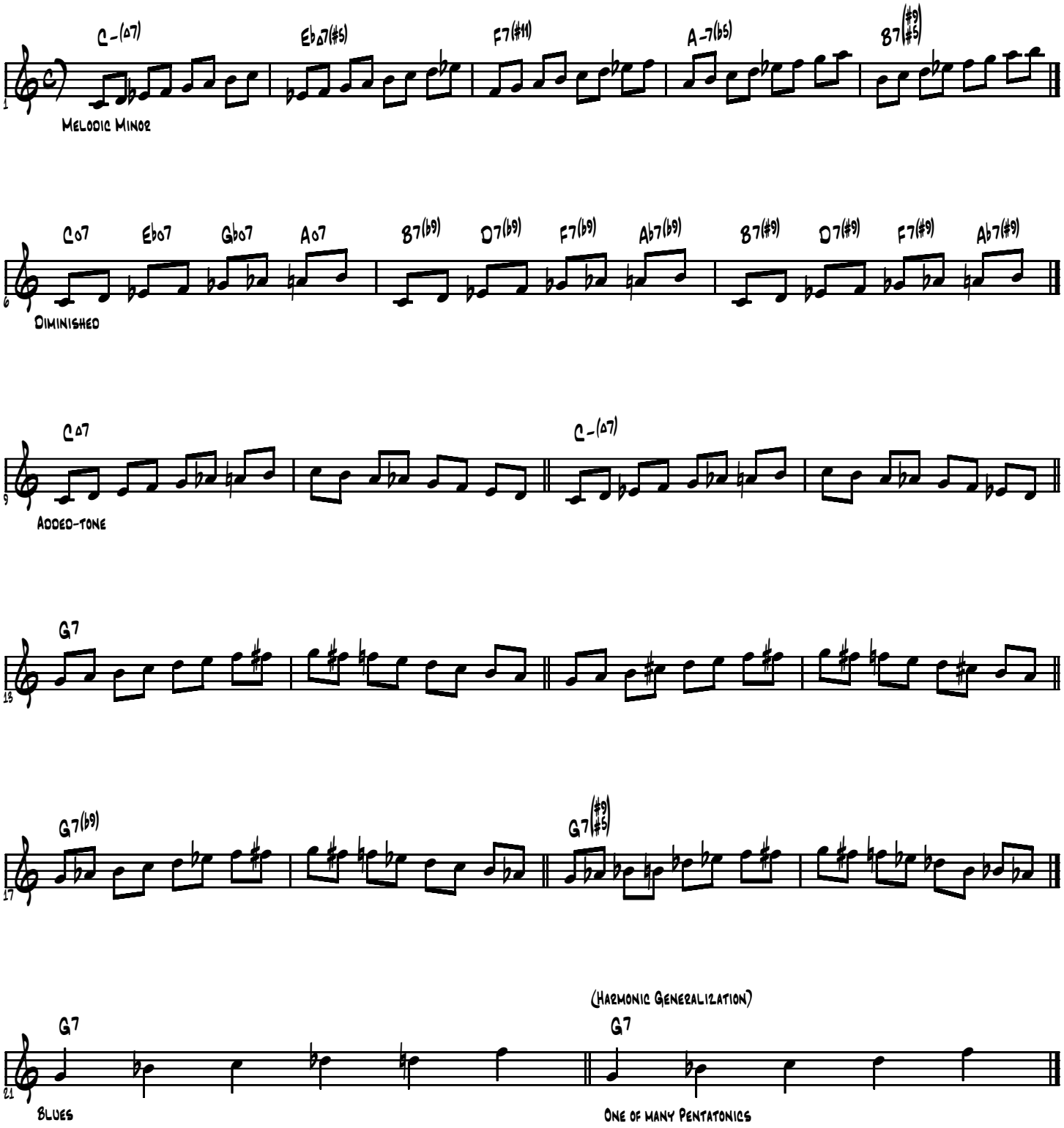


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



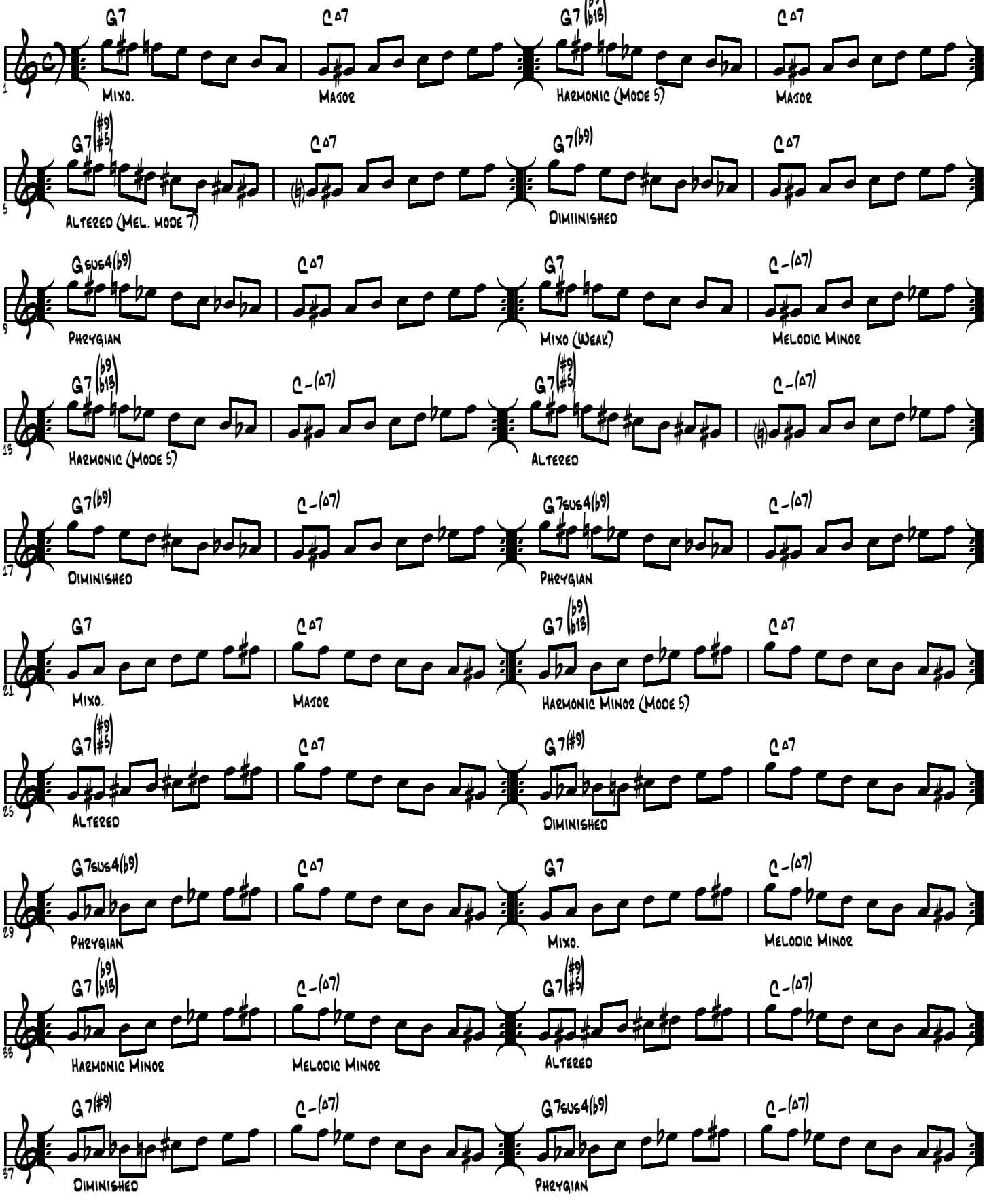
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Melodic Minor, Diminished, "Bebop", Blues, and Pentatonic Scales



© 1998 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Bebop Scale Practice



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Scale Syllabus

C Major...CMaj7, D-7, E-7, FMaj7, G7, A-7, B-7(-5)…many slash chords

C Harmonic Minor...G7(-9-13), Bdim7…AbMaj7(+9) and other unusual/slash chords

C Melodic Minor...C-Maj7, EbMaj7(+5), F7 (implies 9 and +11), A-7(-5), B7 (+5+9)

C Diminished (C, D, Eb, F, F#, G#, A. B)....Cdim7, Ebdim7, F#dim7, Adim7, ……B7,D7, F7, Ab7 (implies -9, +9, +11, 13)

C Whole Tone....C+7, D+7, E+7, F#+7, Ab+7, Bb+7

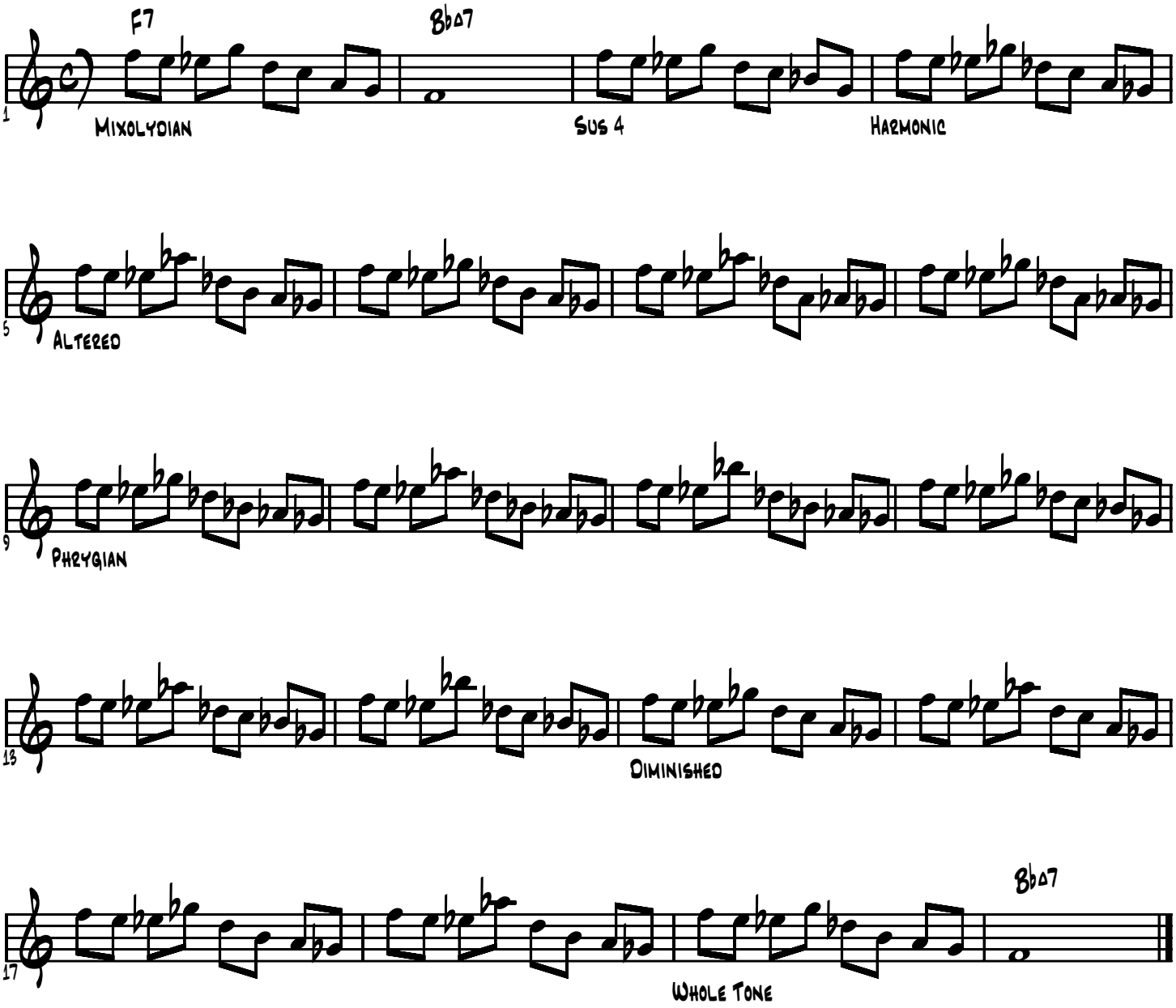
Pentatonic 330 (C, Eb, F, G, Bb)...C-7, Cphryg, DbMaj7, EbMaj7, Eb7, F7sus4, Gphryg, AbMaj7, A7(+5+9), Bb-7, Bb7sus4

Pentatonic 304 (C, Eb, F, Gb, Bb)...C-7(-5), D7(+5+9), Eb-, Fphryg, GbMaj7(-5), Ab7

Pentatonic 325 (C, Eb, F, G, A)...C-, DbMaj7(+5), EbMaj7(-5), Eb7, F7, A7(+5+9), B7(+5+9)

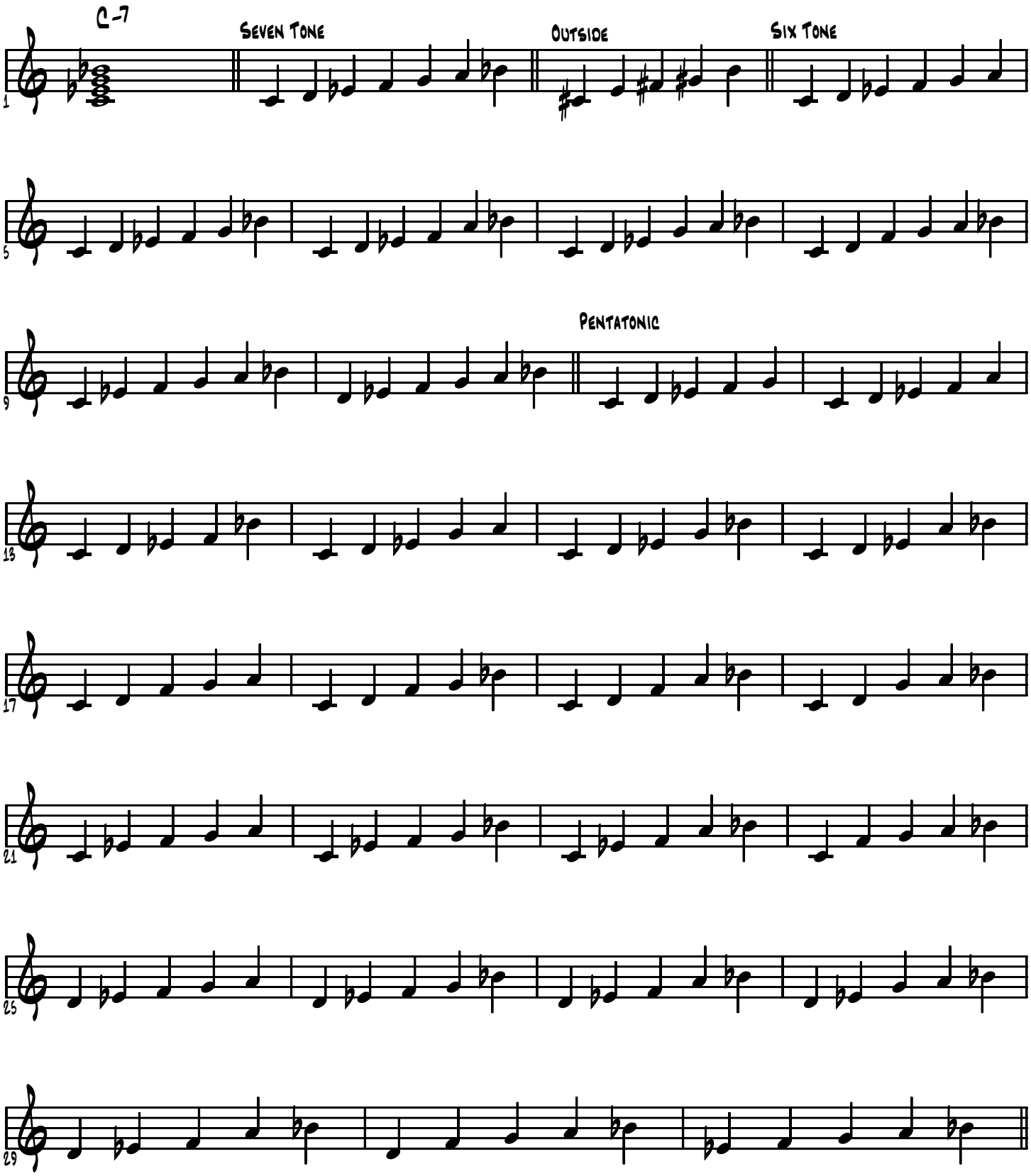
Please remember…There are many other scales (augmented, tetratonic, synthetic, chord shapes, …..)

Different Shades of F7

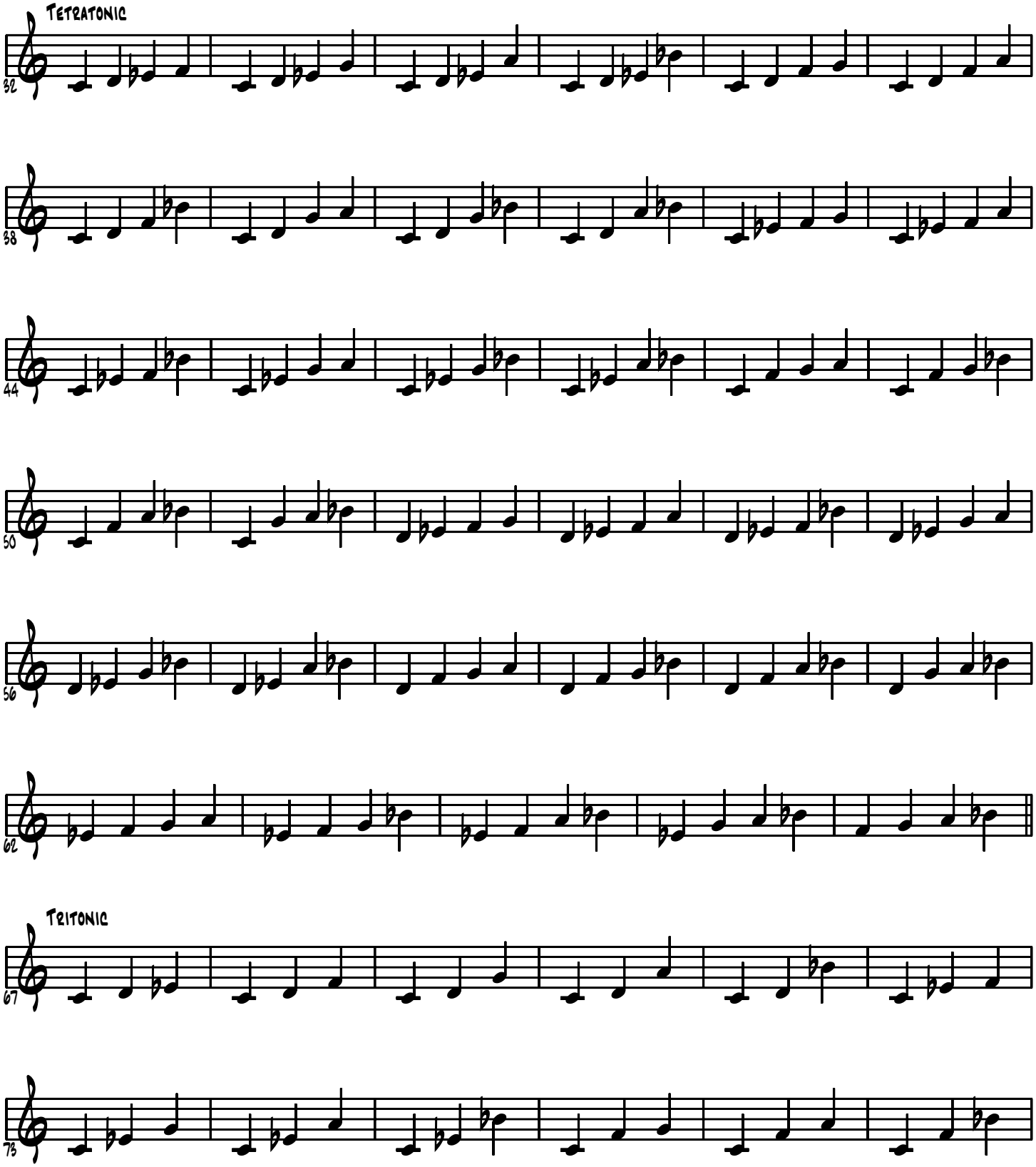


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

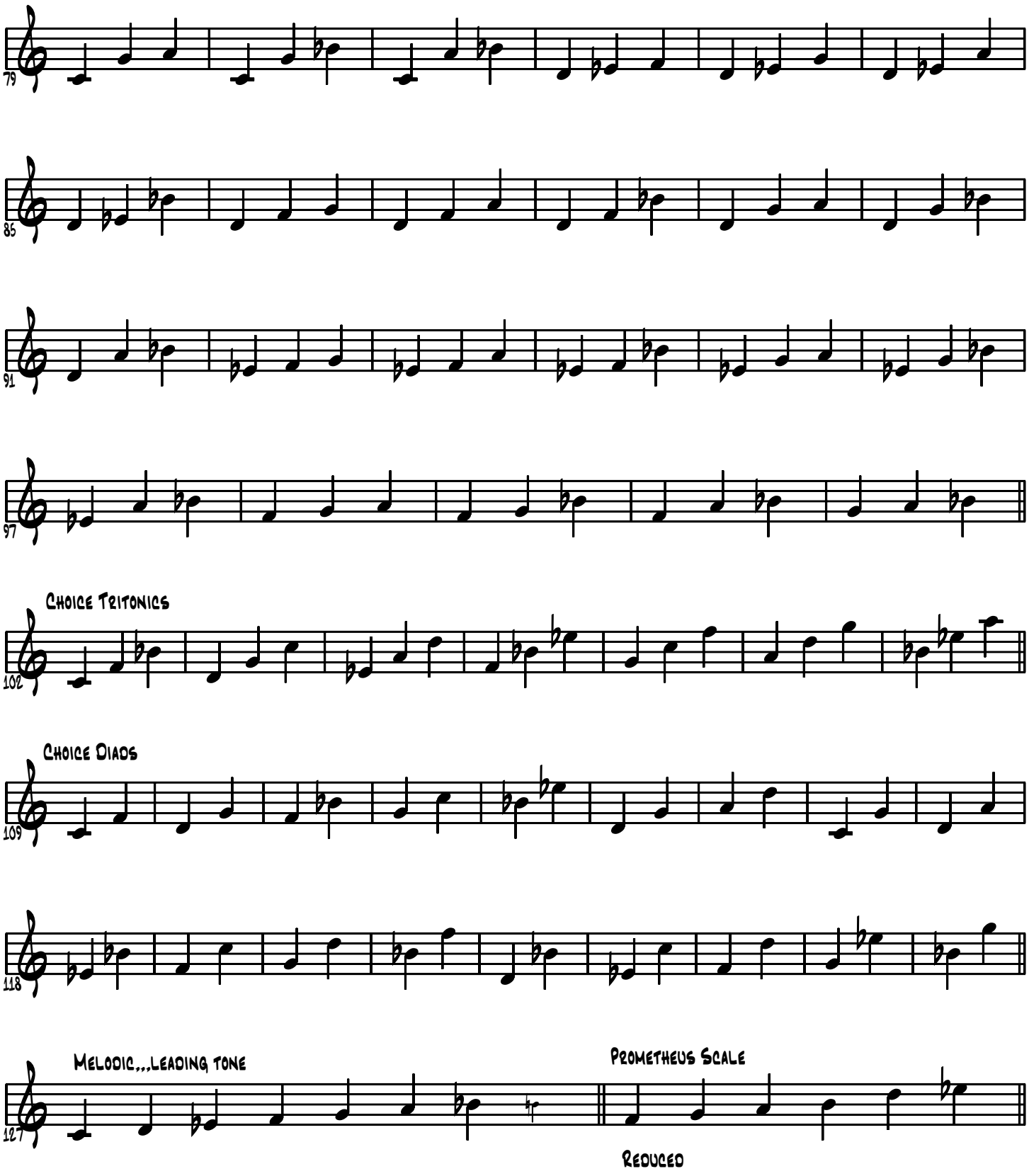
Some C-7 Scale Choices



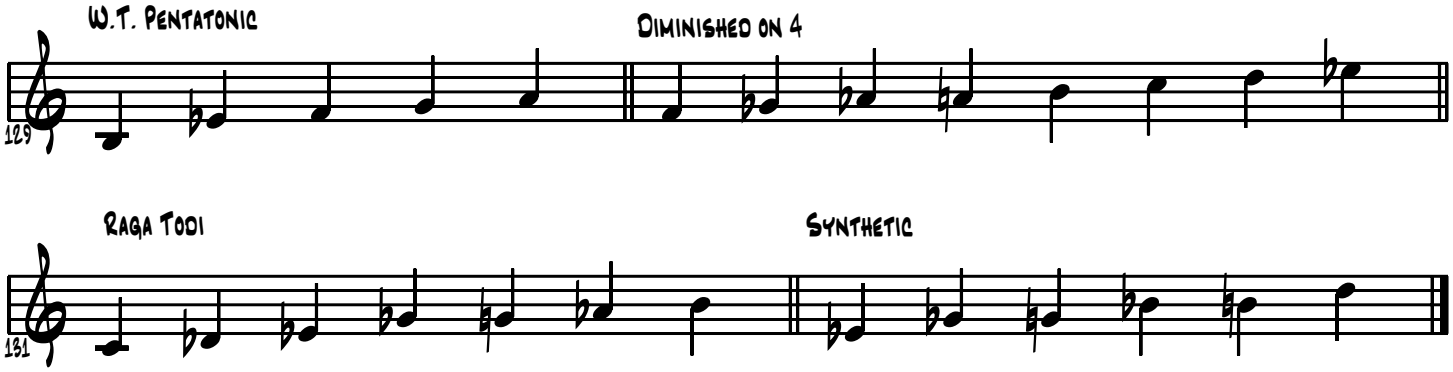
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

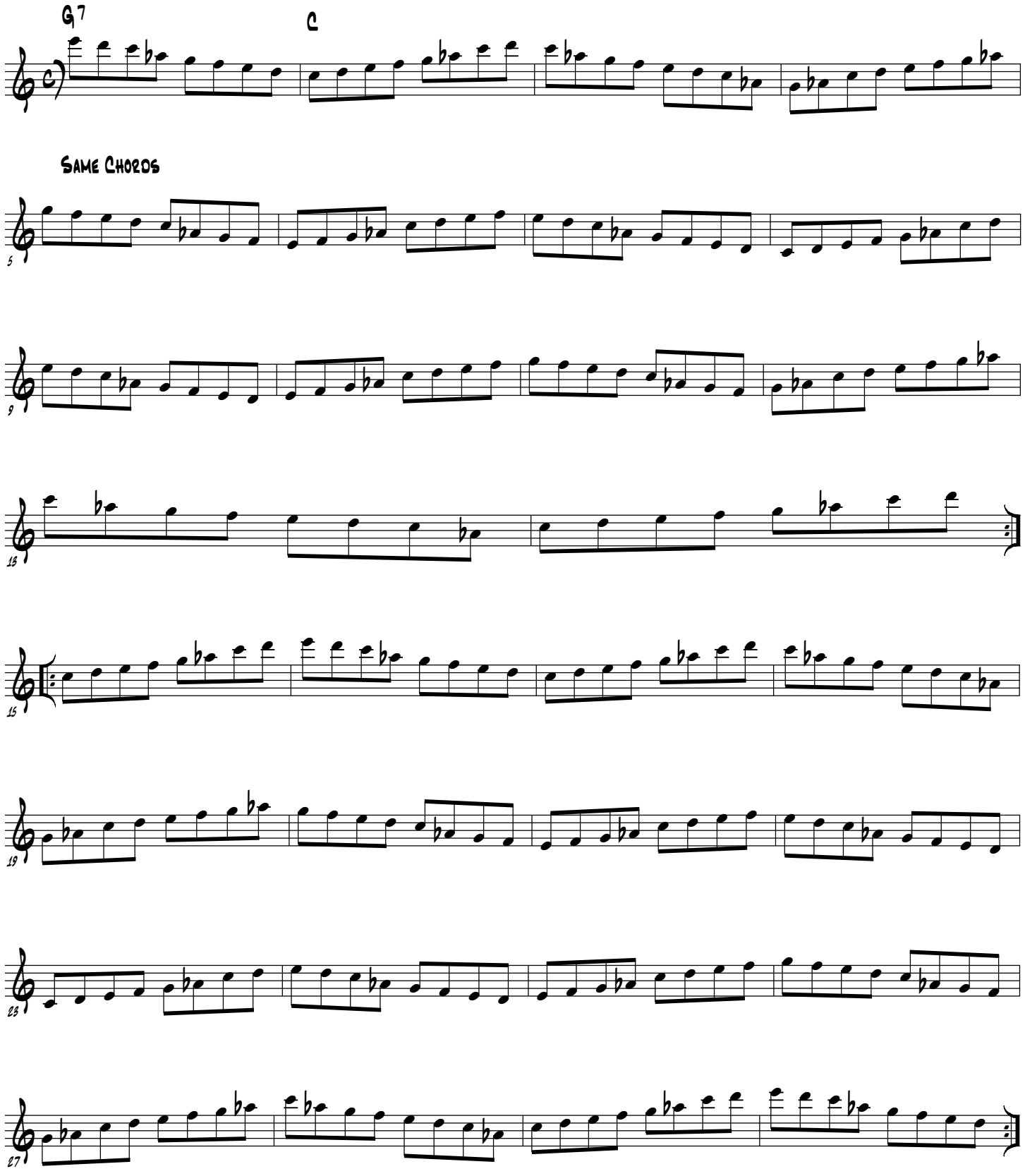


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



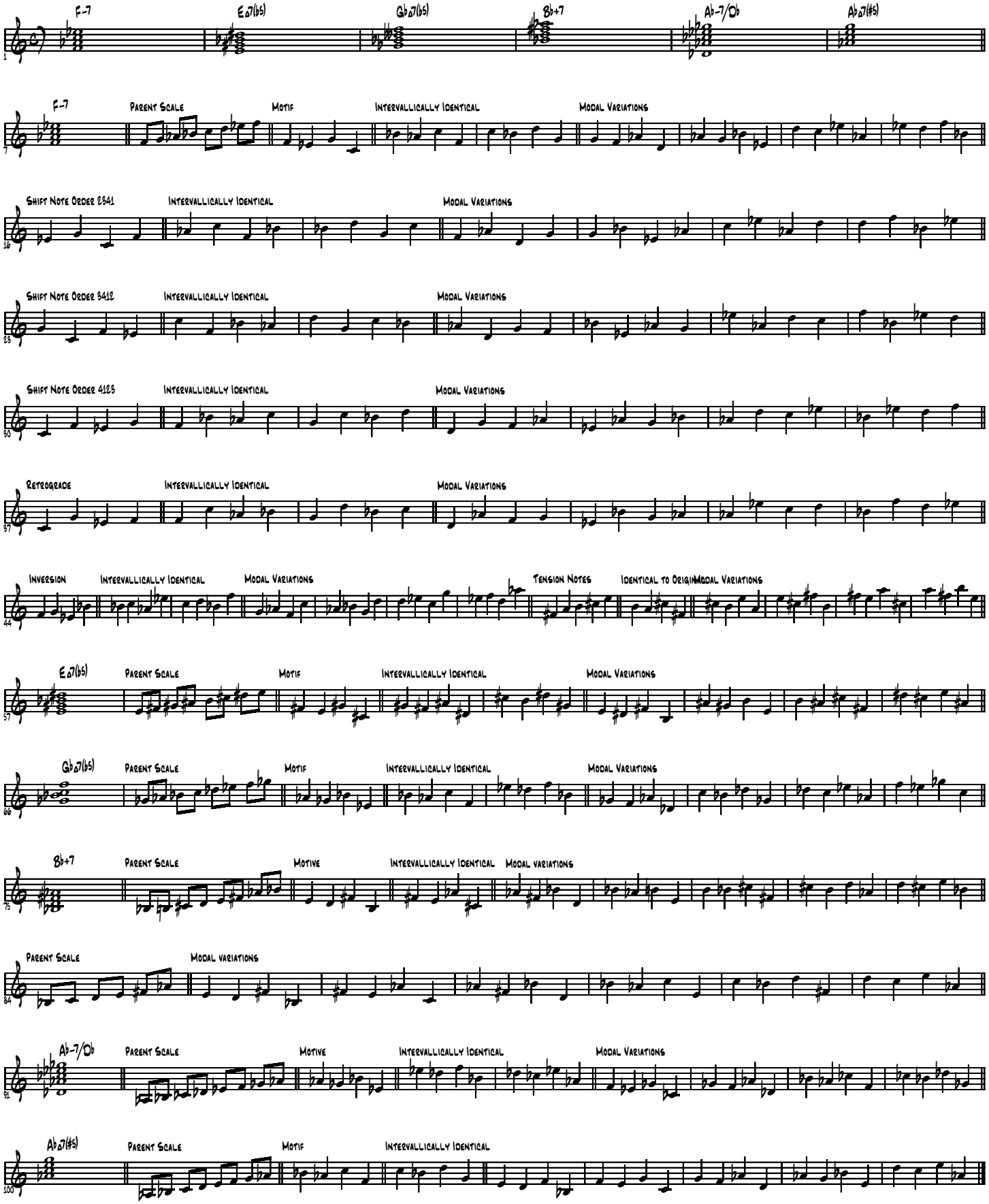
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

IV Minor for V



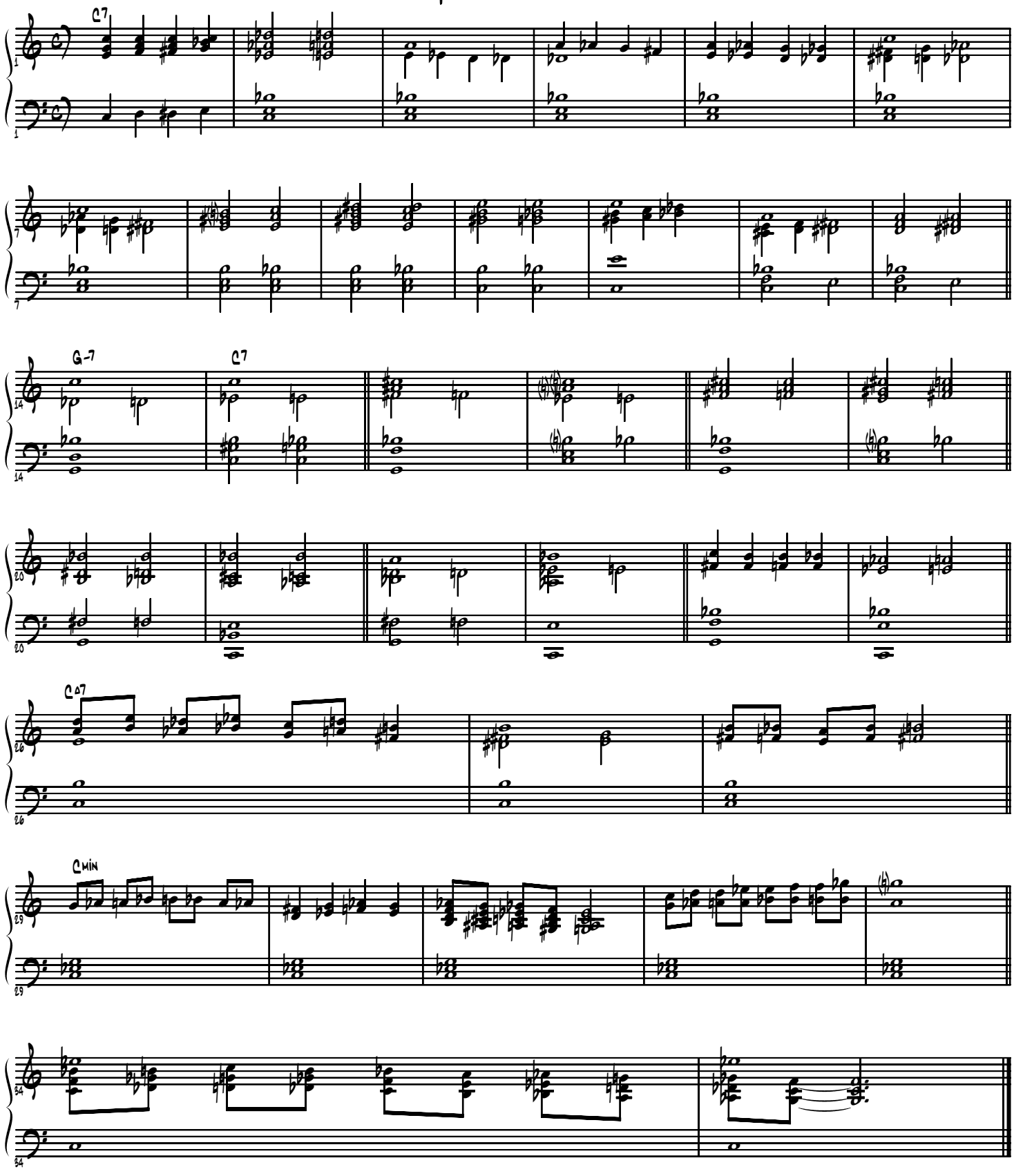
©2009 by Edward Petersen/Roving Bovine Music/ASCAP

Thematic Development Tools



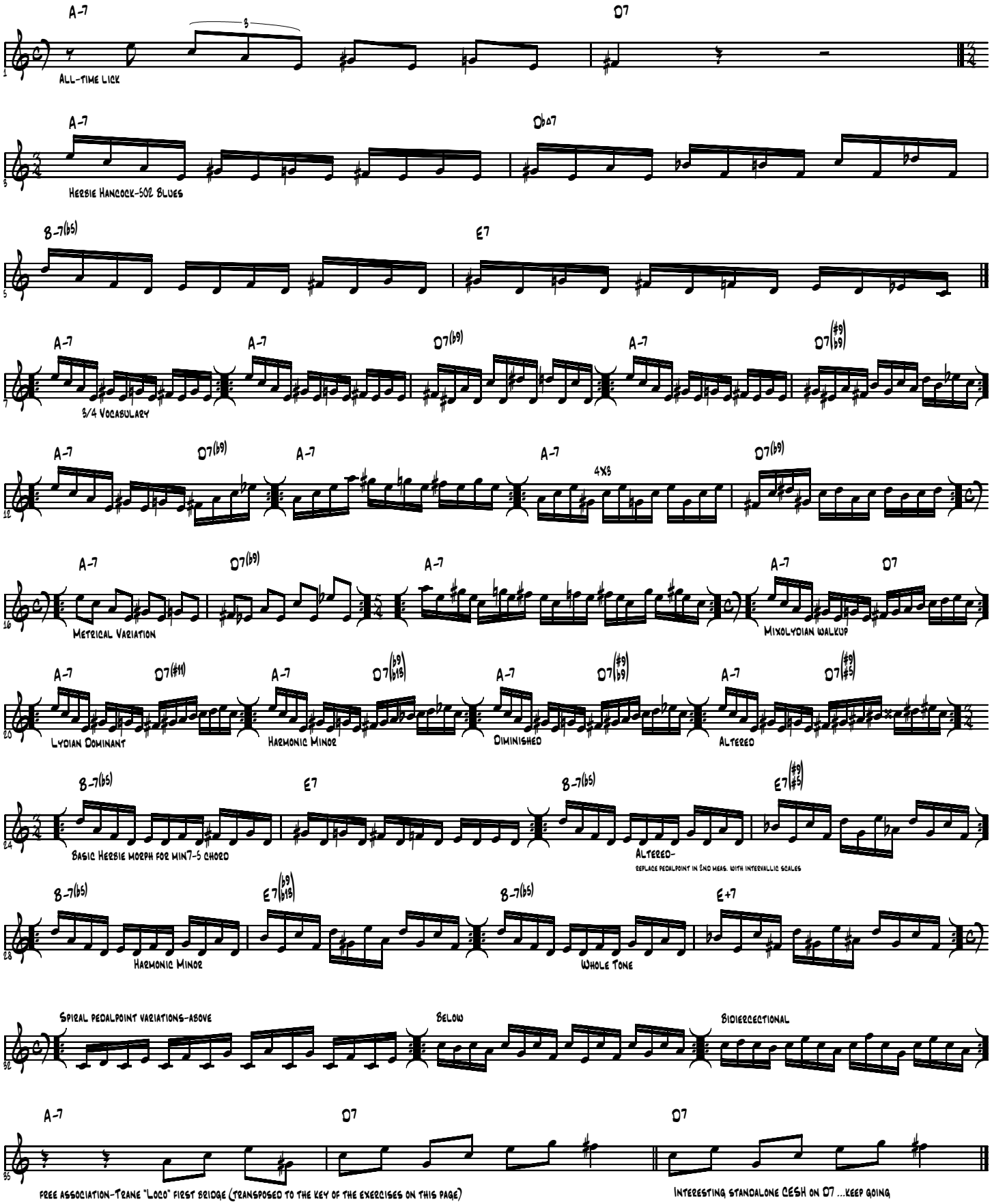
© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Harmonies Generated by Linear Motion



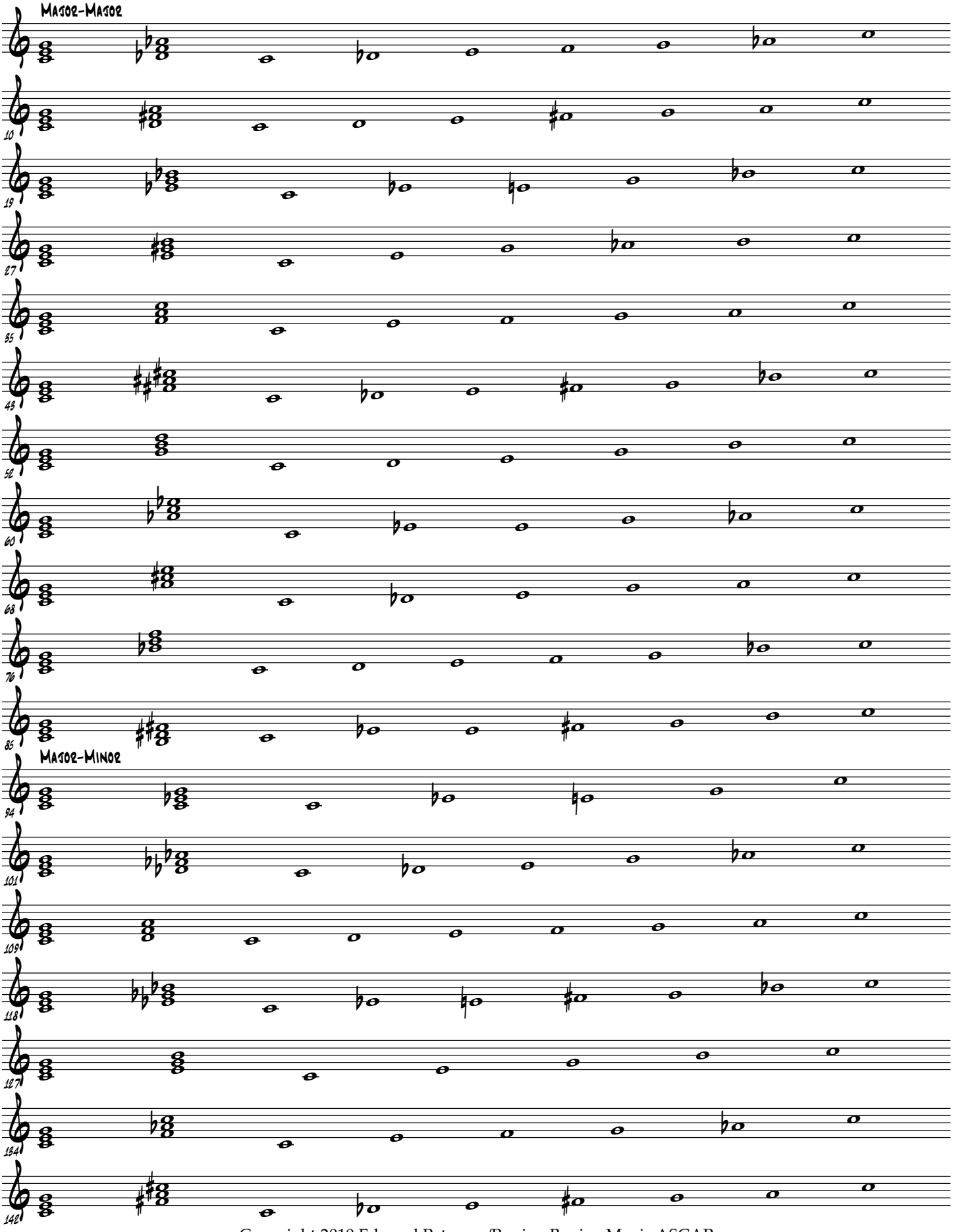
© 2000 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Practice Exercises-"Morphing" and Free Associating

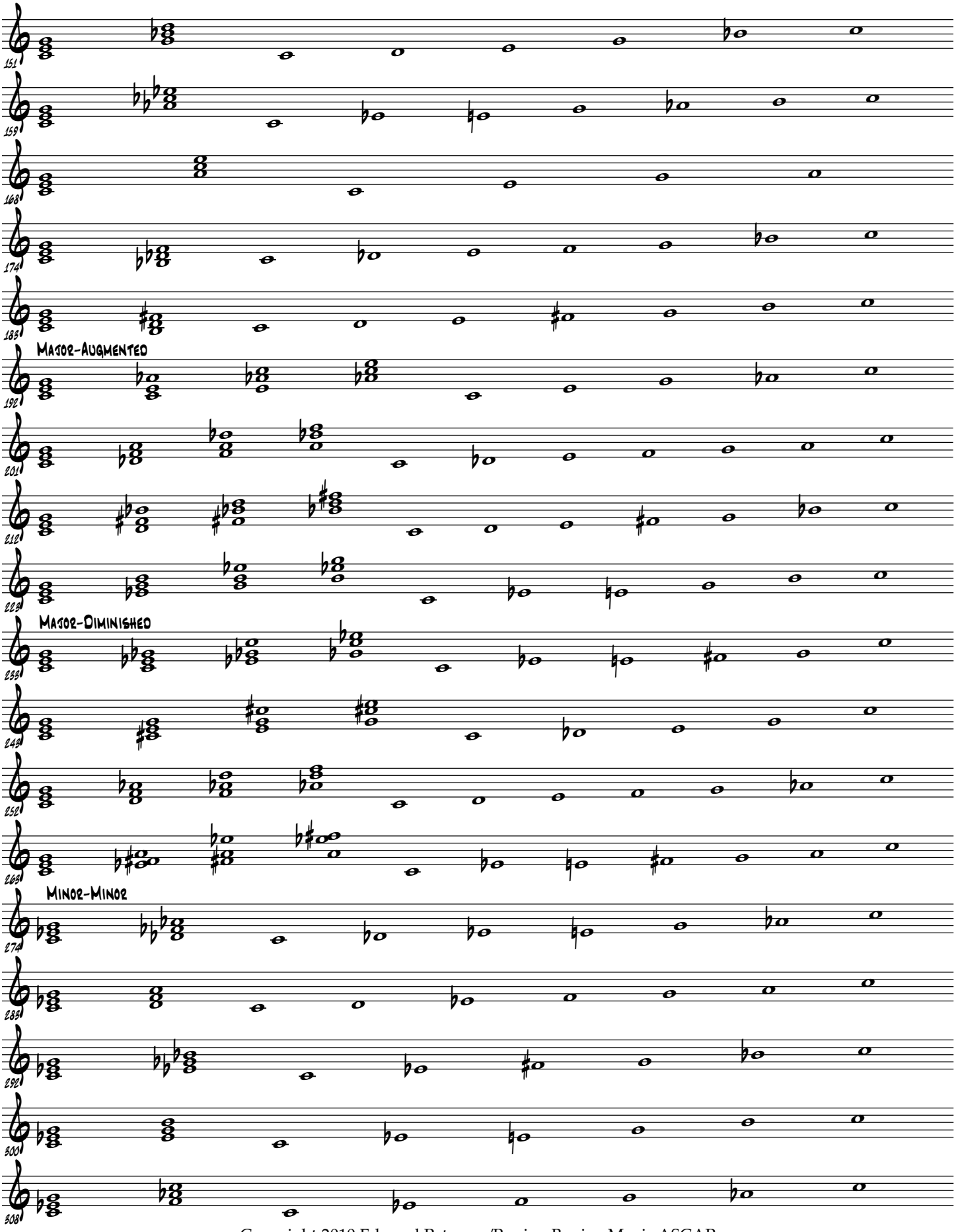


© 2000 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

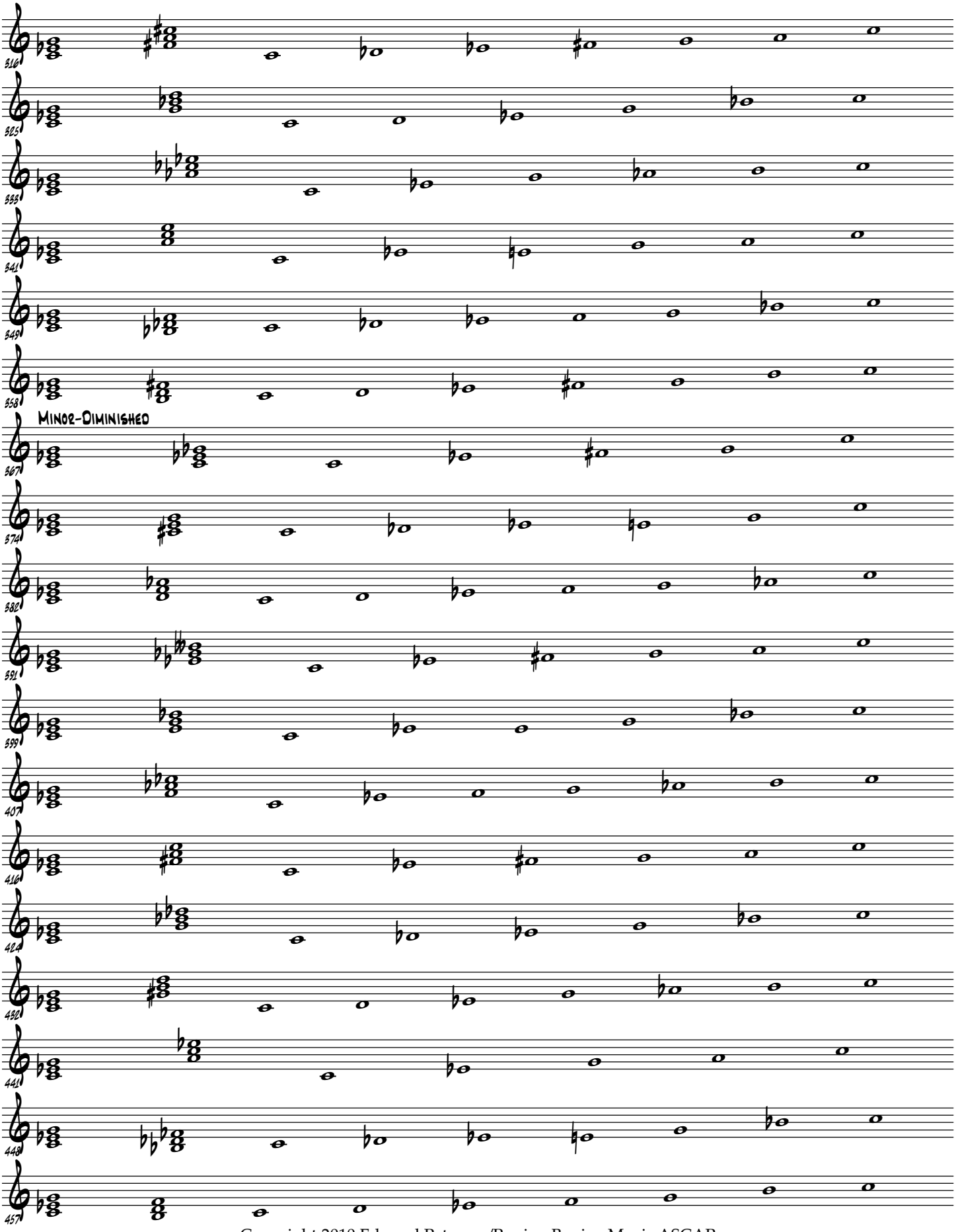
Triad Pairs



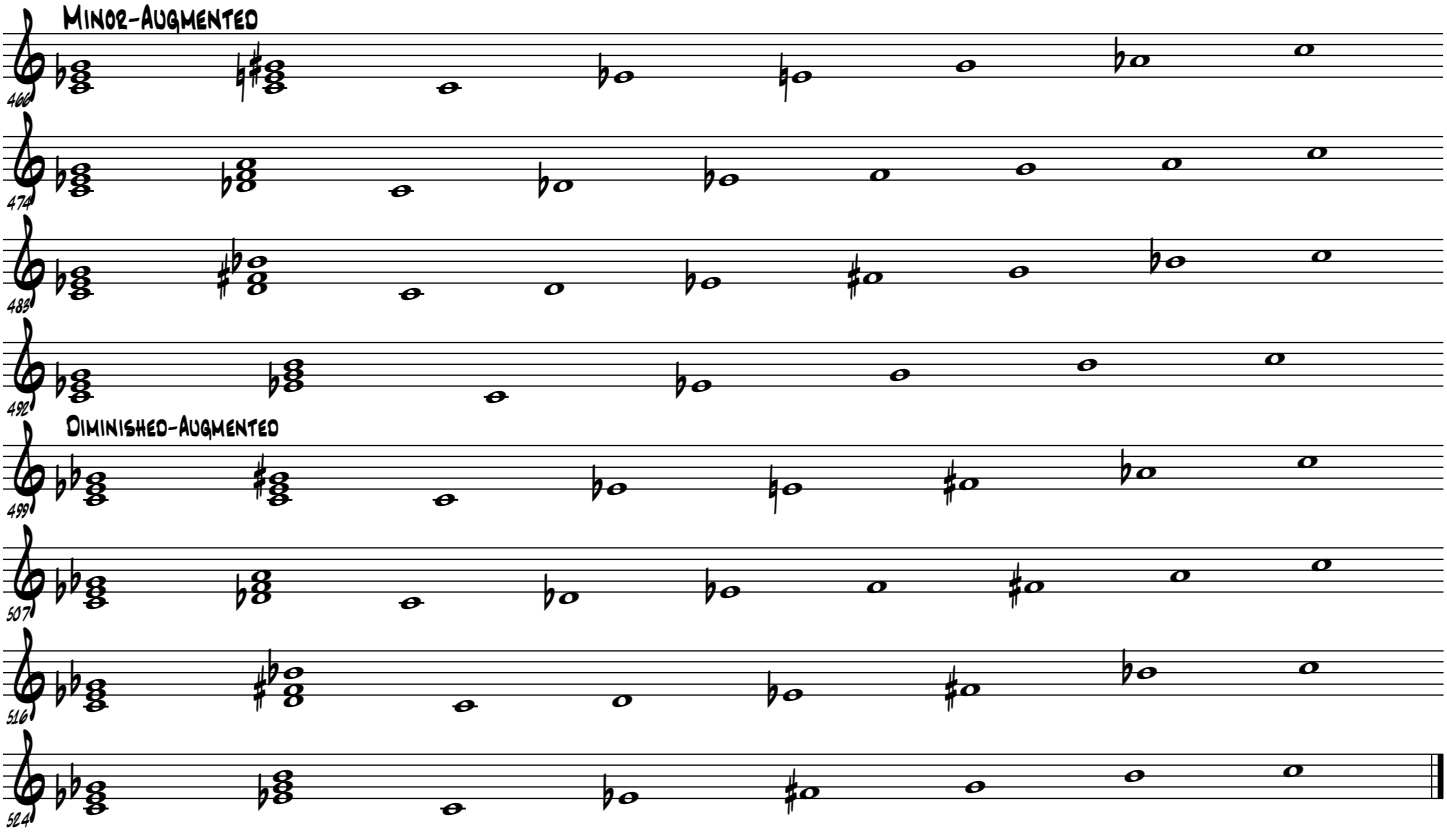
Copyright 2010 Edward Petersen/Roving Bovine Music ASCAP



Copyright 2010 Edward Petersen/Roving Bovine Music ASCAP

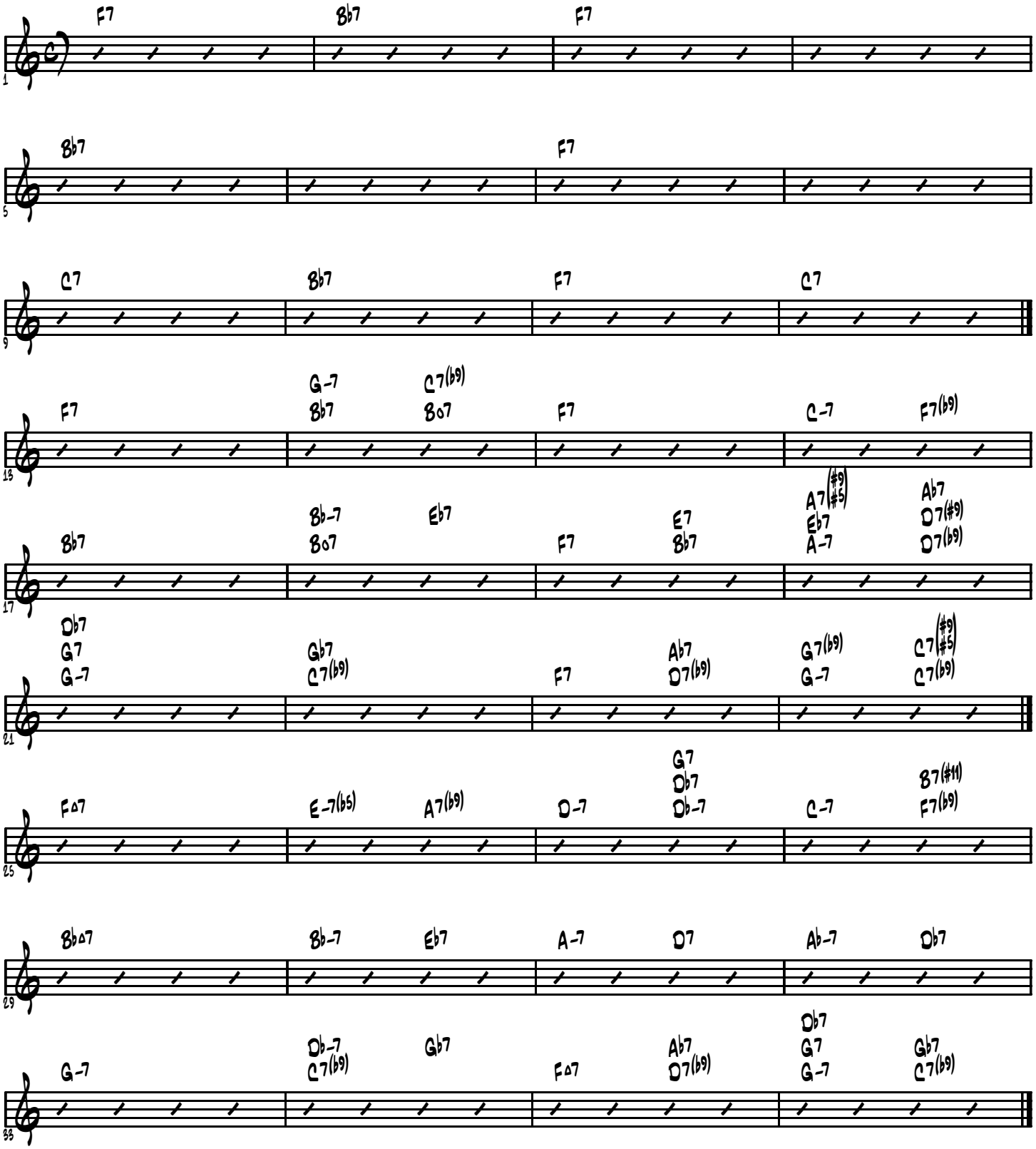


Copyright 2010 Edward Petersen/Roving Bovine Music ASCAP



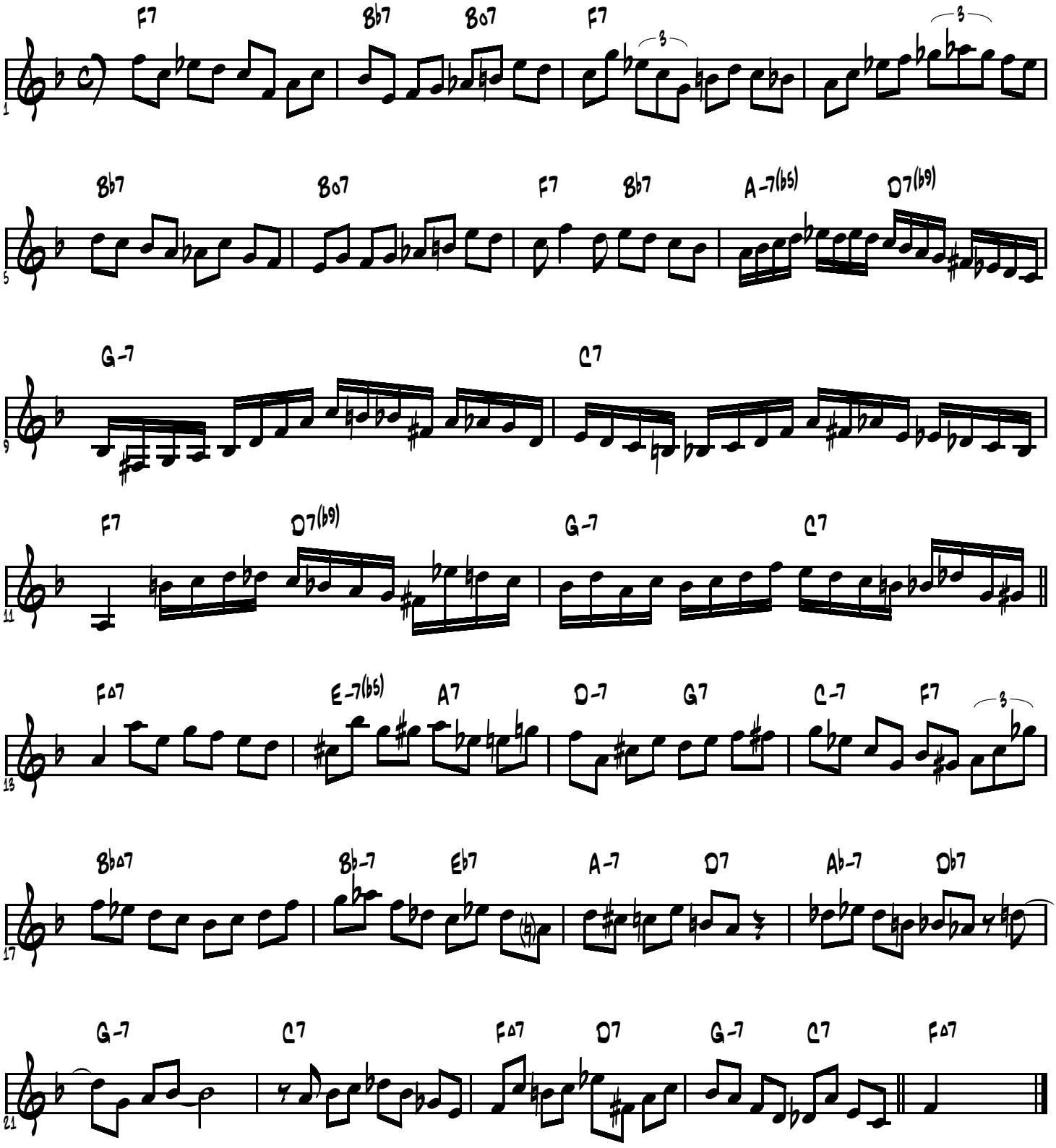
Copyright 2010 Edward Petersen/Roving Bovine Music ASCAP

Common Blues Variations



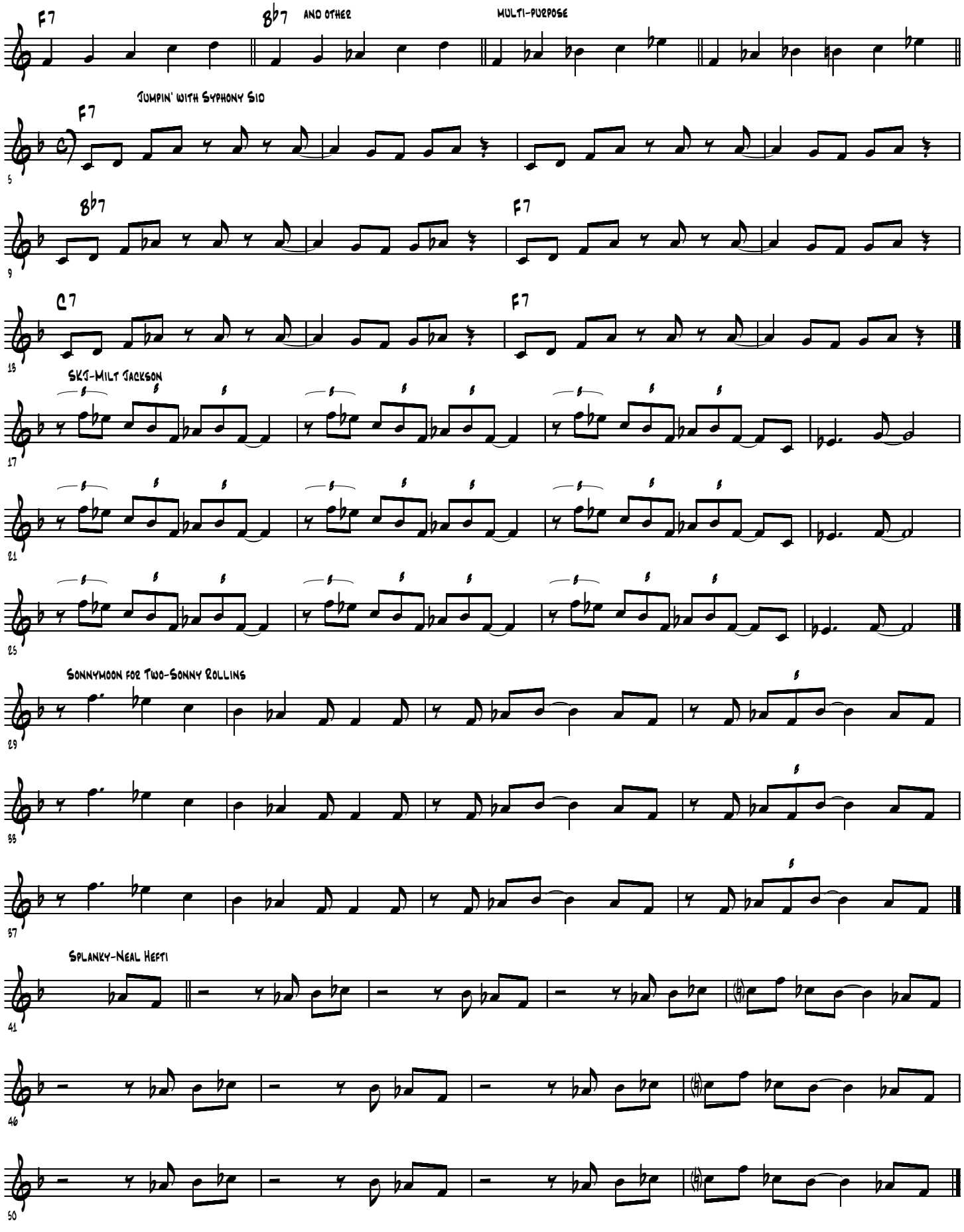
© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Digestible Blues

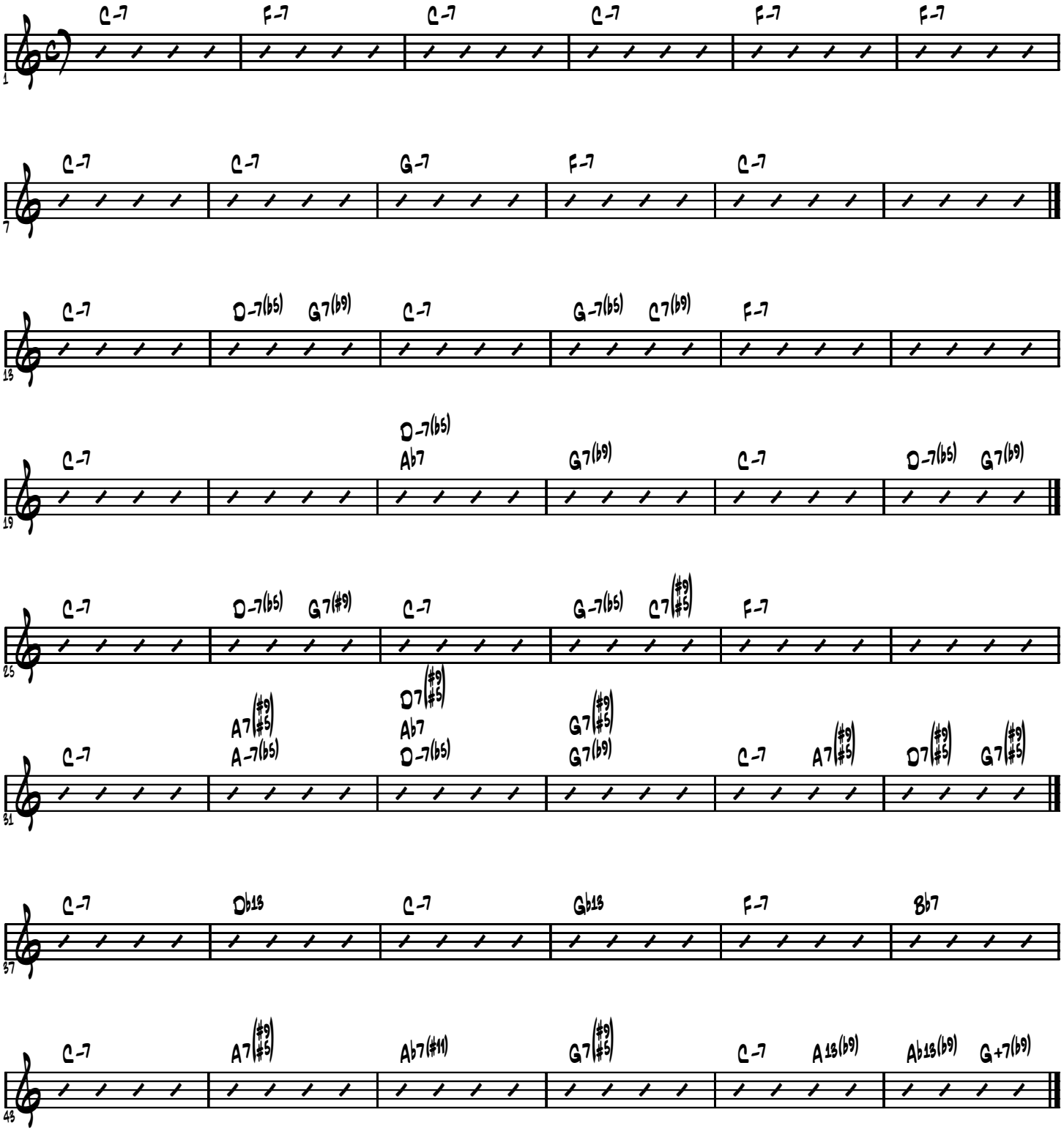


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Pentatonic and Blues Scale Blues



Mix and Match Minor Blues



© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Basic

Rhythm variations in B♭ Petersen

Bb G7(-9) Cm7 F7(-9) Bb G7(-9) Cm7 F7(-9)
B07 C#07 Dm7

Bb Bb7/D Eb E07 Dm7 G7(-9) Cm7 F7(-9)
Fm7 Bb7 Ebm

2 Cm7 F7 Bb D7 G7
Am7 D7 D-7 G7

C7 F7 D.C. al
Gm7 C7 Cm7 F7 Second Ending

A Section Variations

1) F#7 B7 E7 A7 D7 G7 C7 F7 → TO BAR 5

Bb07 A07 Ab07 G07 F#07 F07 E07 Eb07
VARIATION
VARIATION
→ TO BAR 5

2) Bb Ab7 Gb7 F7 2 either continue or go to bar 5

There are countless other variations on A
— Find some!

BRIDGE VARIATIONS

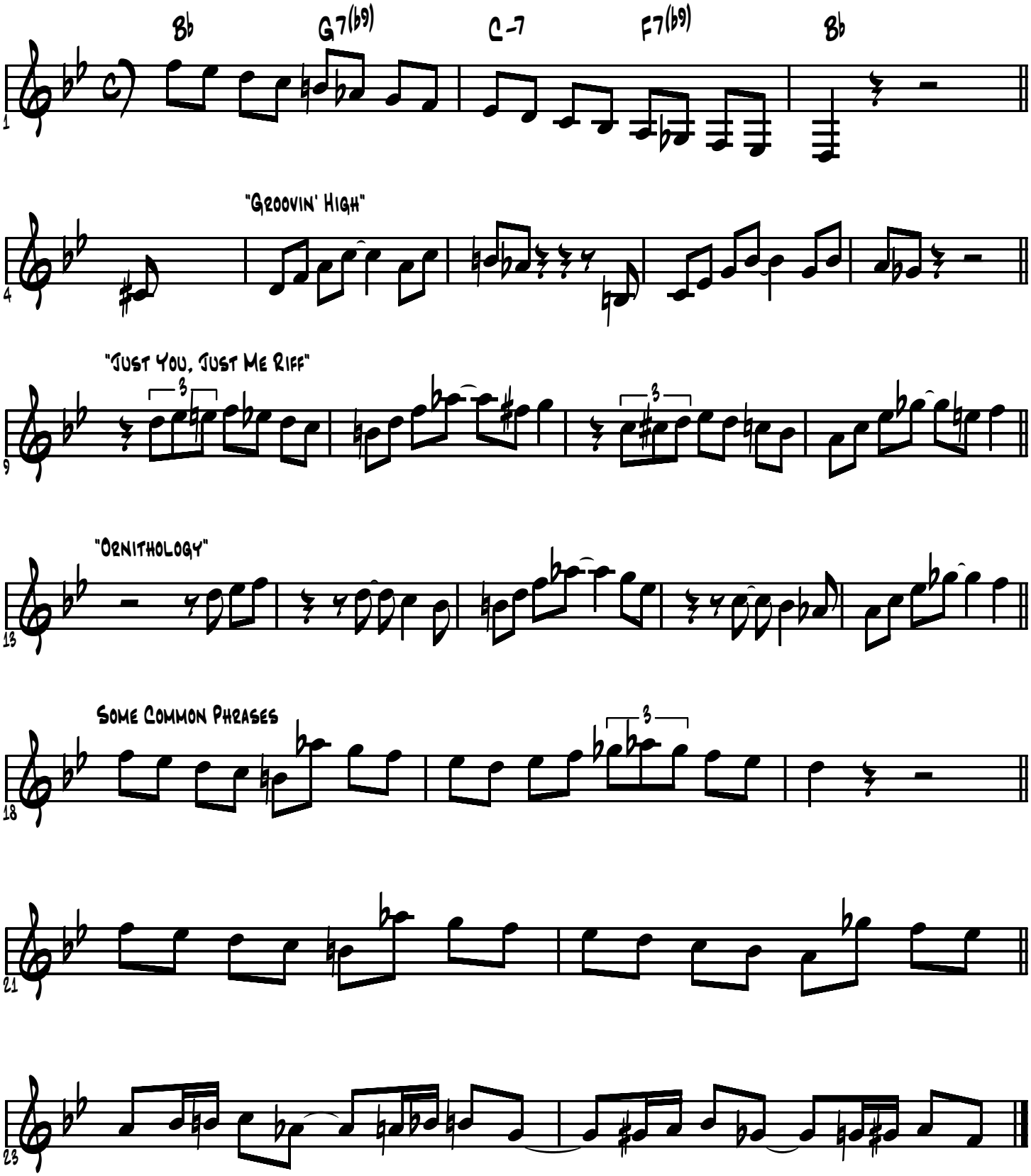
1) ETERNAL Δ
DIZZY ATMOSPHERE
Bm7 E7 Bbm7 Eb7

Am7 D7 Abm7 Db7 Gm7 C7 F#m7 B7

VOICE Leading!
2) D Em7 F07 D7/F# G Am7 Bb07 G7/B C etc.

(3) Ab7 G7 Gb7 F7 — (Locomotion)

Turnaround Scale



A Few of the Songs of the Turnaround (Bb)

A	**Ab**	**G**	**Gb**
BbM7	G7(-9)	C-7	F7(-9)
D-7	Db7	C7	B7
Ab7(-9)	Db-7	Gb7(-9)	BM7
E-11(-5)	Bdim7		

C	**B**	**Bb**	**A**
BbM9	G7(-9)	C-7	F7(-9)
D-9	Db7	C7	B7
Ab7	Db-7	GbM7	
	Bdim7	Gb7	

C	**Db**	**D**	**Eb**
BbM9	G7(-9,+11)	C-9	F7(various extensions)
D-7	Db7	C9	B7(various extensions)
D7	Db-7	Gb7(+5)	
	DbM7	GbM7(+5)	
	Dbdim7		

D	**Eb**	**E**	**F**
BbM7	G7(+5,-9….)	C-7	F7(-9)
D-7	Db9	C7	B7(+11)
E-11(-5)	Db-9	Gb7	
D7	Bdim7	Gb-7	
Ab7(+11)			

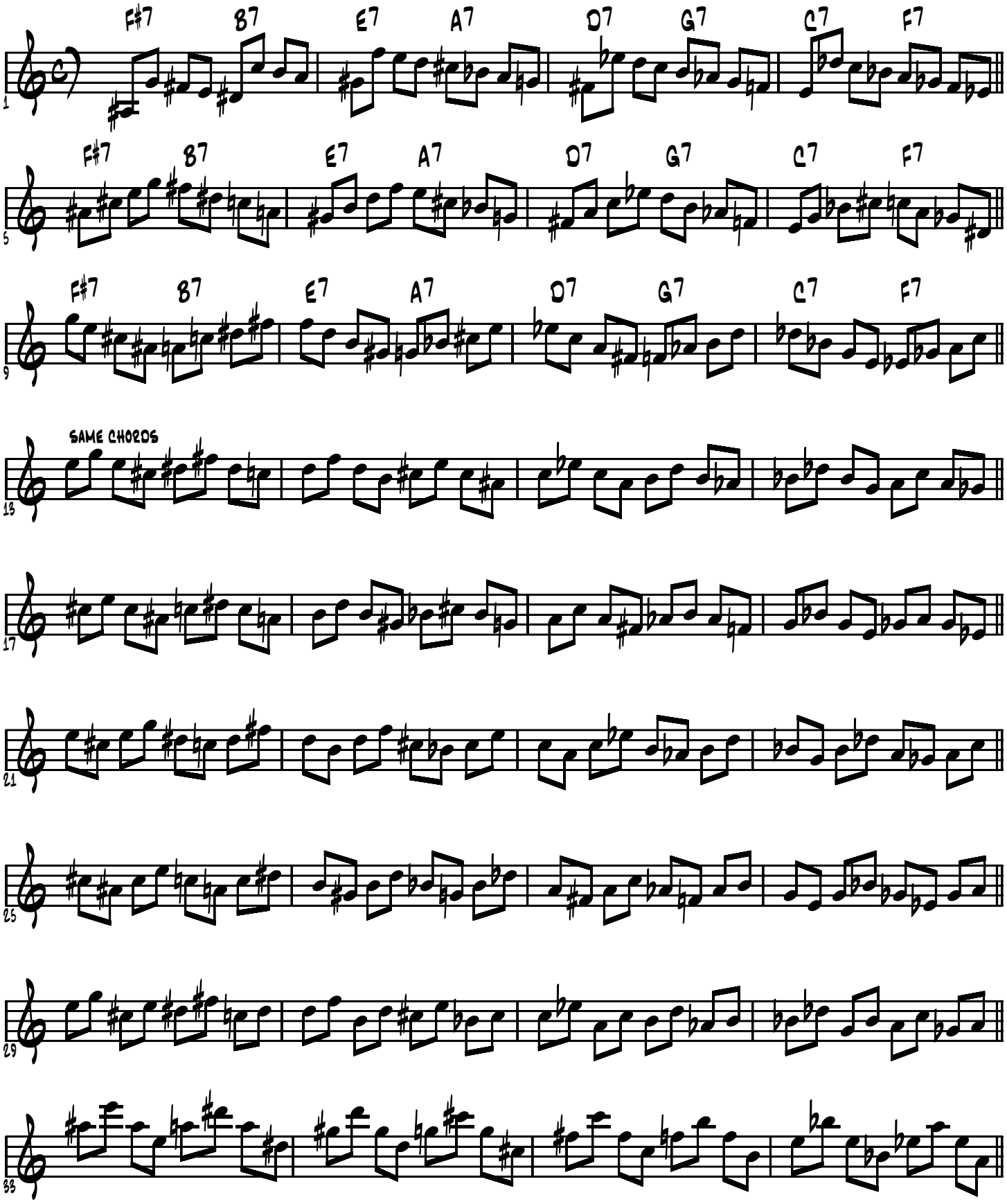
D	**Eb**	**C**	**C#**
BbM7	G7(+5,-9….)	C-7	F7(+5,-9,….)
D-7	Db9	C7	B9(+11)
E-11(-5)	Db-9	Gb7(+11)	C#dim7
D7	Bdim7	Gb-7(-5)	
Ab7(+11)			

F	**E**	**Eb**	**F**
BbM7	G13	C-7	F7(-9)
D-7	Db7(+9)	C7(+9)	B7(+11)
D7(+9)	Db-7	Gb13	BM7(+11)
Ab13	C#dim7		

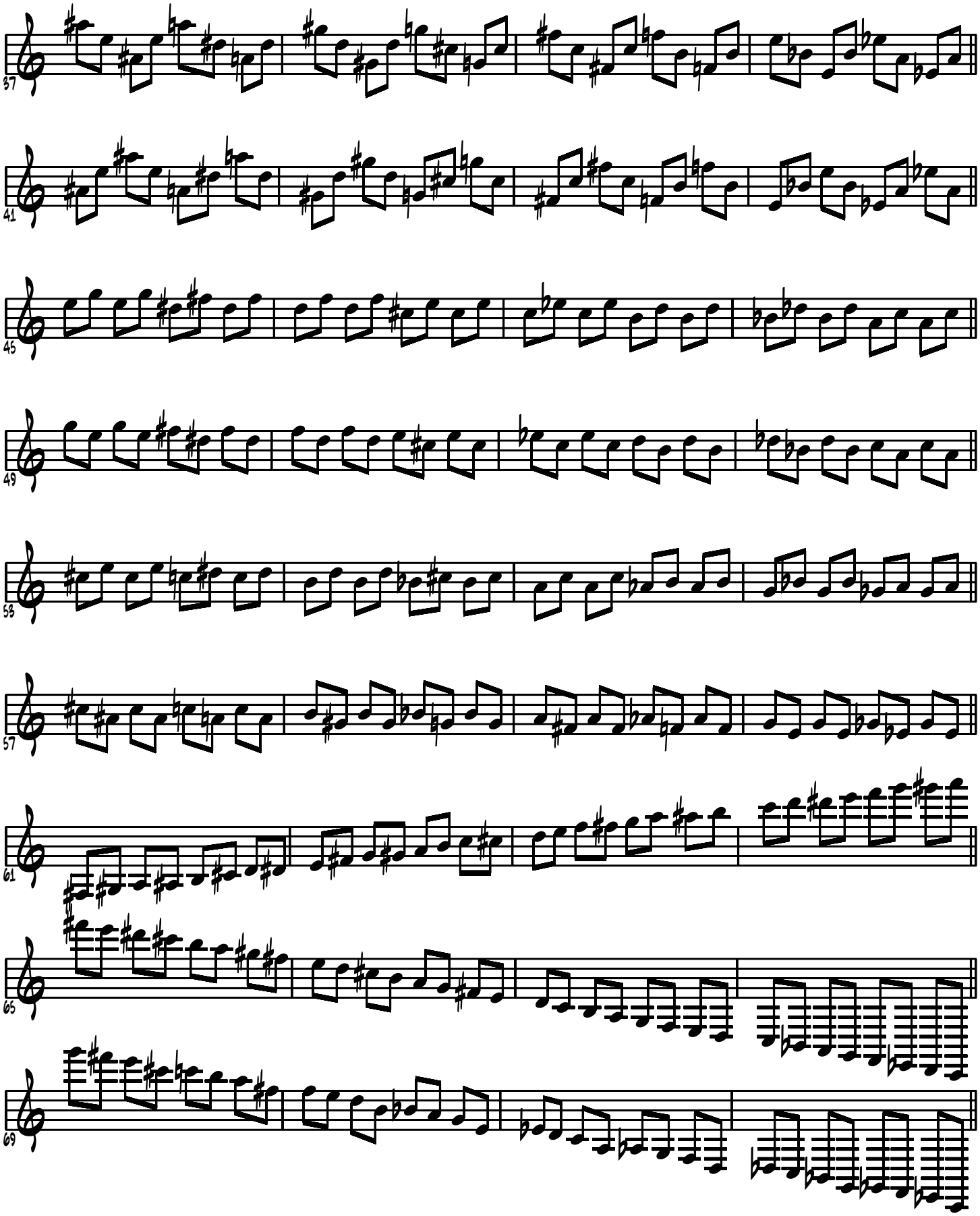
F	**Gb**	**G**	**Ab**
BbM7	Db-11	C-7	F7(+9)
D-7	GM7(+5)	C7(various extensions)	B13
D7(+9)	Db-7	Gb7(-9)	F7(+9)
Ab13	C#dim7		BM13

Copyright 2017 Edward Petersen/Roving Bovine Music ASCAP

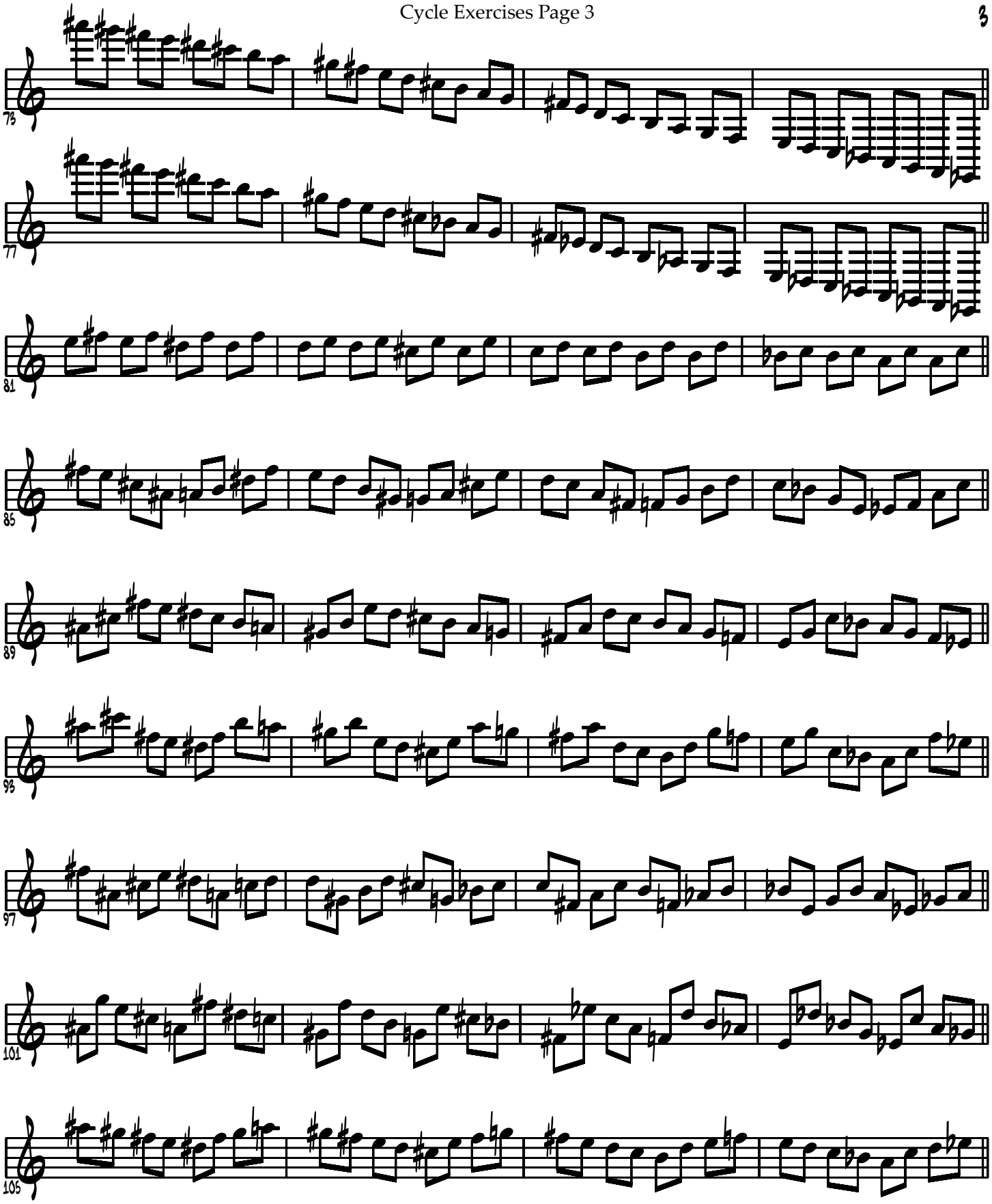
Cycle Exercises



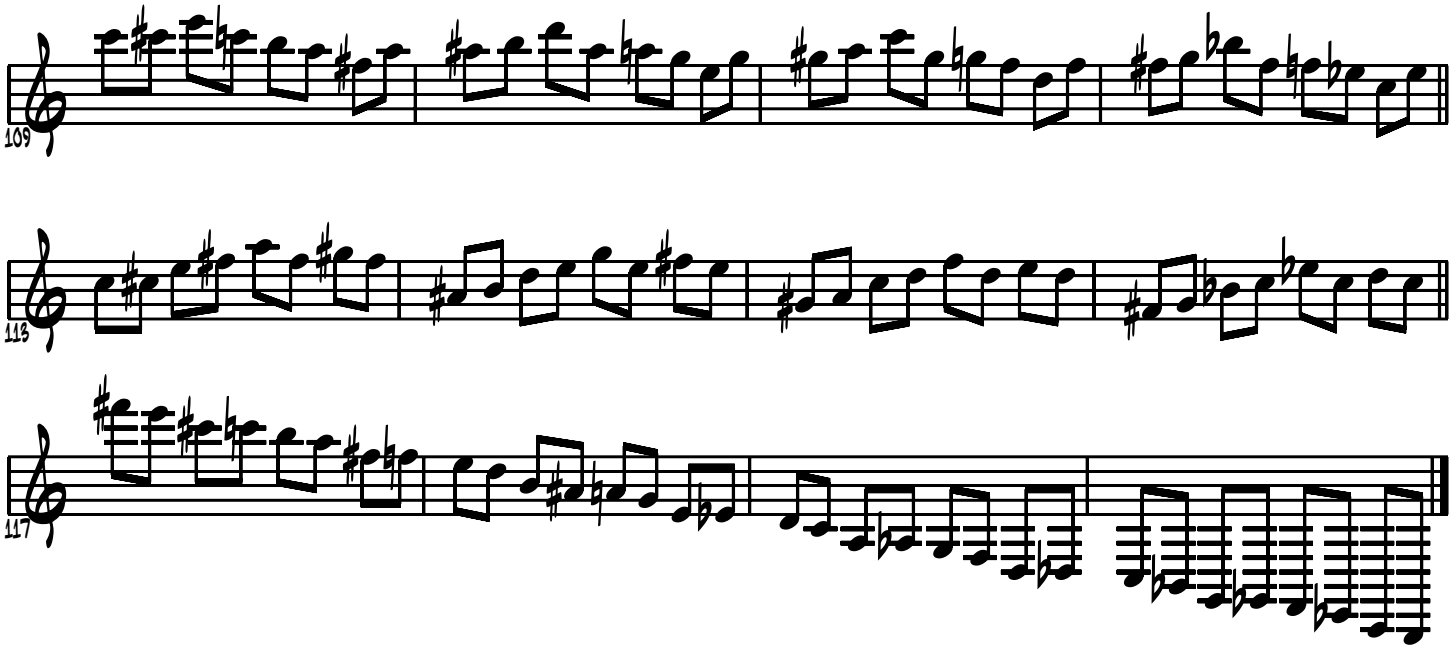
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

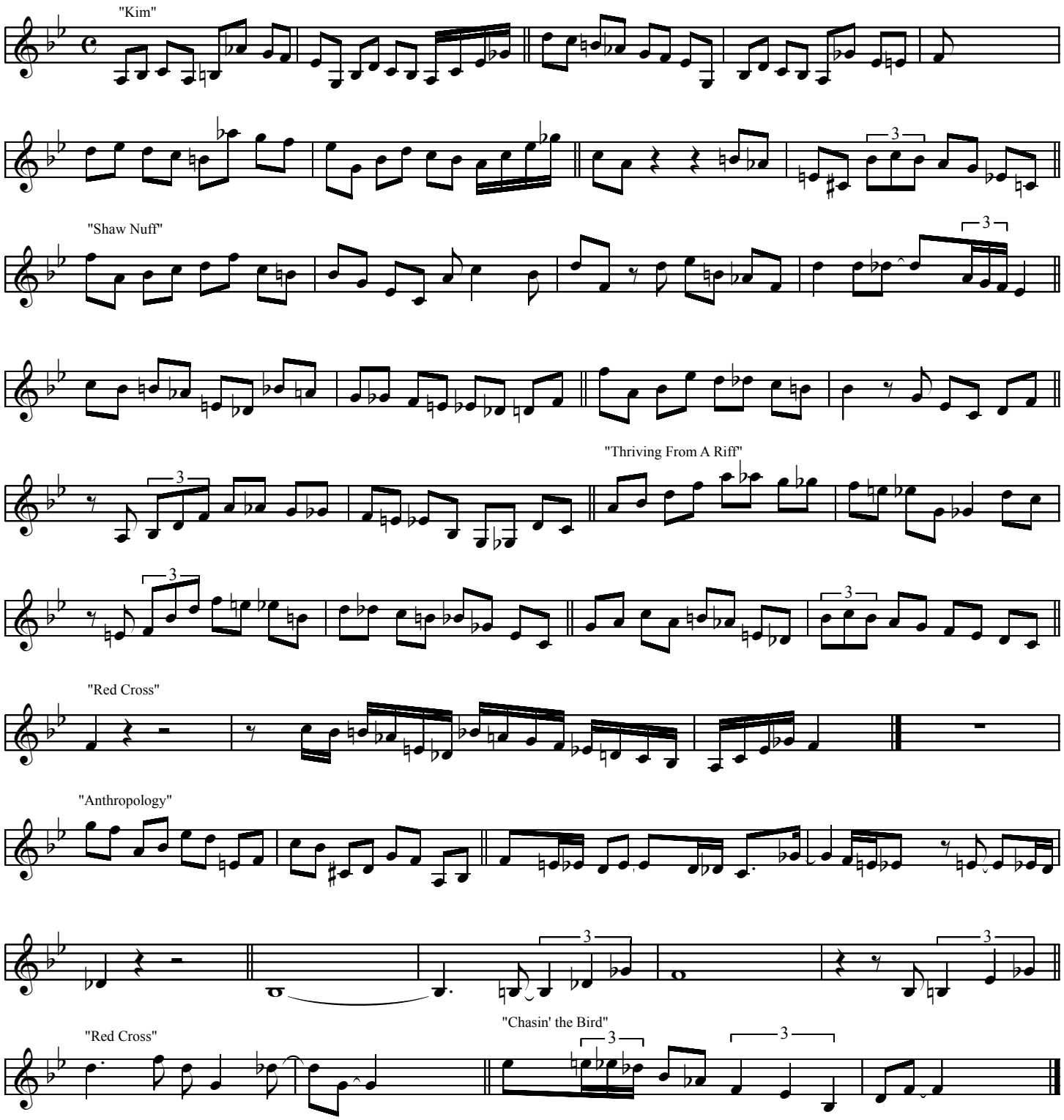


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

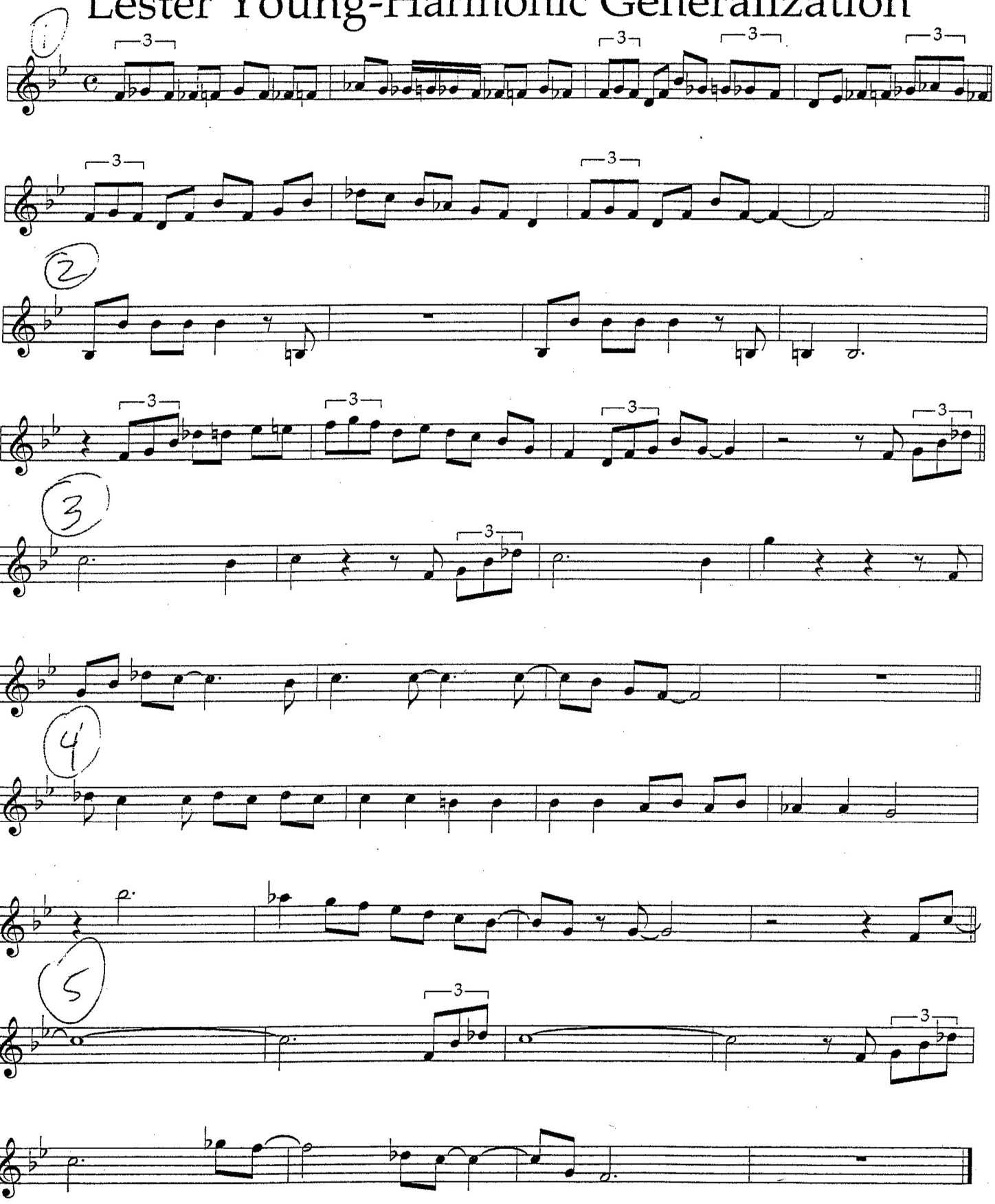


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

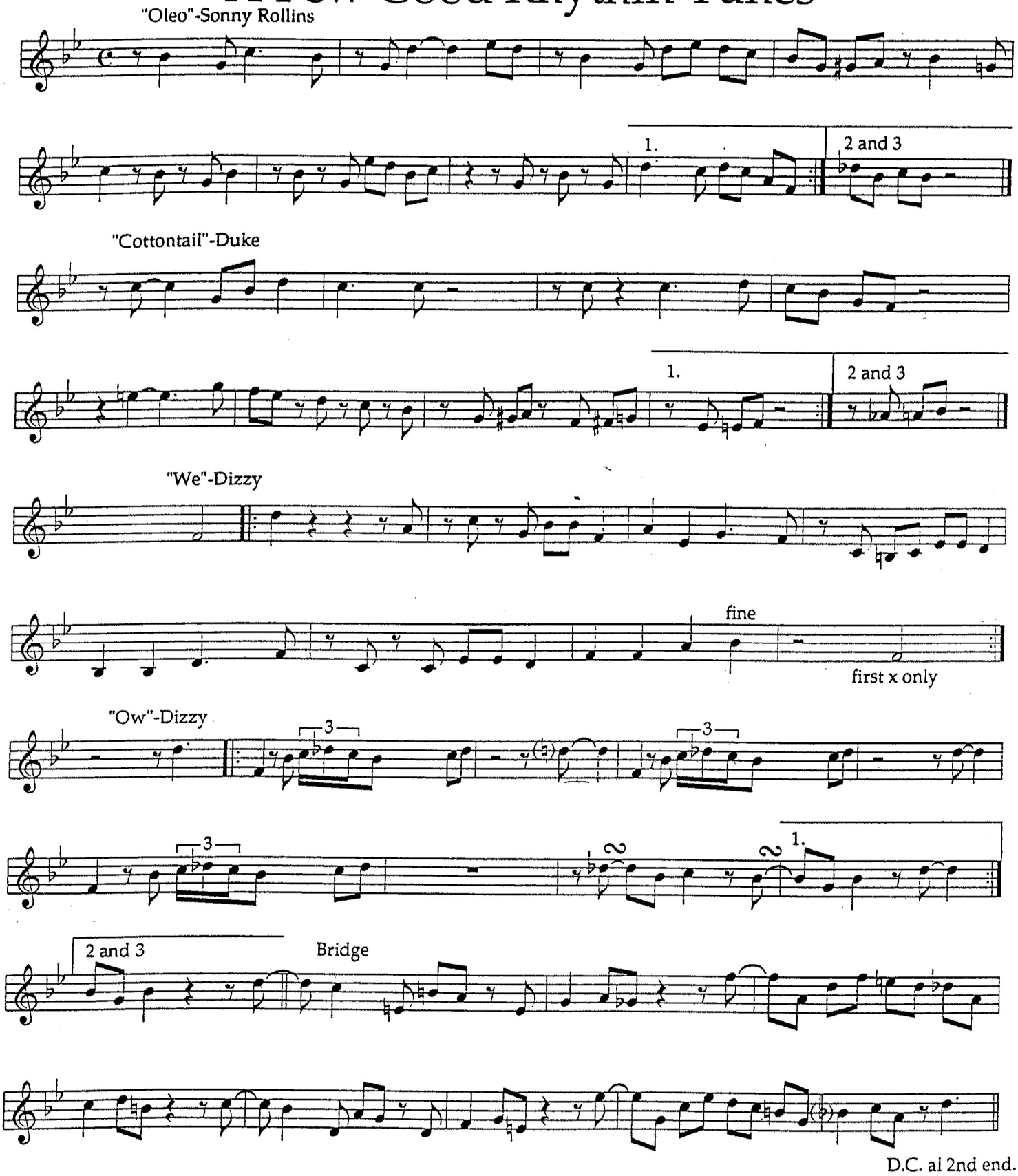
Charlie Parker Turnarounds



Lester Young-Harmonic Generalization



A Few Good Rhythm Tunes


"Oleo"-Sonny Rollins

"Cottontail"-Duke

"We"-Dizzy
fine
first x only
"Ow"-Dizzy

Bridge
D.C. al 2nd end.

~~C 1995 by Edward Petersen~~
~~Roving Bovine Music ASCAP~~
~~All Rights Reserved~~

Getting to II

Copyright 2005 Edward Petersen

C	F or B*x*	Bb or E*x*	A or Eb*x*	D-7
CM7				D-7
CM7			A-7	D-7
CM7			A7(-9) (C#dim7)	D-7
CM7			Eb-7or Eb7	D-7
CM7	F7(+11)	Bb13	A7(-9)	D-7
CM7	FM7(+11)	E7(+5+9)	Eb13	D-7
CM7	Eb/F	E7(+5+9)	A7(+5+9)	D-7
CM7	B7	Bb7	A7	D-7
CM7	F7	E-7	A7(-9)	D-7
CM7	F7(+11)	E-11	Eb-11	D-11
CM7	BM13	BbM7	A7(+5+9)	D-7
CM7	B7(+5)	E7(+5+9)	A7(+5-9)	D-7
CM7 Gb13(-9)	FM9	Bb13(+11) G/A	G-7(-5)/A	D-7
CM7	BM7(-5)	AbM7/Bb	A7(+5-9)	D-7
CM7	B7(+9)	E7(+5)	Eb13	D-7
CM7	A/C#/B Ab/C/B	Ab/C/Bb G/B/Bb	G/B/A Bb-/A	D-9
CM7 F#-7	F-7 Bb7	E-7 A7	Eb-7 Ab7	D-7
CM7	F7	E-7	Ebdim7	D-7
CM7	B13(-9)	Bb9, 13	A7(+5-9)	D-7
CM7	FdimM7	E-7	EbdimM7	D-7
CM7	F-11(-5)	D/E	A7(+5+9)	D-7
CM7	F-M7(+5)	E-7	Eb-M7(+5)	D-7
CM7	BM7(+5)	D/E	AM7(+5)	C/D
CM7	B13(-9)	Bb13	A13(+9)	D-7
CM7	F-9	AbM7/Bb	G-7(-5)/A	D-7
CM7	BM7(+5)	E-7(-5)	Eb7(+11)	D-11
CM7	AM7/B	BbM7(-5)	A7(+5+9)	D-7
CM7	EbM7/F	DM7/E	DbM7/Eb	CM7/D
CM7	C-M7(+5)/B	B-M7(+5)/E	Bb-M7(+5)/A	A-7/D

Getting Back to I

Copyright 2001 by Edward Petersen

G7, G7(-9), G7(+9), G7(+-9), G7(-5), G7(+5), G7(-5-9), G7(-5+9), G7(+5-9), G7(+5+9), G7 (sus4), G7(sus4-9), G7(sus4+5), G7(sus4+5-9), G13, G7(-13), G7 (-9-13),G7(+9-13), F/G, E/G, Db/G, AbM7(-5)/G, F-7/G, F-7(-5)/G, DdimM7/G, FdimM7/G, AbdimM7/G, BdimM7/G, D-M7(+5)/G, F-M7(+5)/G, Ab-M7(+5)/G, B-M7(+5)/G, DM7(sus4+5)/G, FM7(sus4+5)/G, AbM7(sus4+5)/G, BM7(sus4+5)/G, GM7, GM7(-5), GM7(+5)>>>>>>>>>>>>>>>**C**

(please note that many of these chord qualities work well to resolve to "C" using other root notes...especially Db)

From I

CdimM7 or B/C, C-M7(+5), CM7(sus4,+5)>>>>>>**C**

From II

D-7 G(plug-in different chord qualities)>>>C
D-7 Db(plug-in different chord qualities)>>>C
D-7(-5) G(plug-in different chord qualities)>>>C
D-7(-5) Db(plug-in different chord qualities)>>>C

There are at least 152 combinations using the above lists...most of these work very well...investigate!

Variations from II

D-7 F-11 Bb7 >>>C
D-7 Ab-7 Db7 >>>C
D-7 Eb7 Ab-7 Db7 >>>C
D-7 D#dim7 >>>C6/E
D-7 Eb7 Ab B7 E G7 >>>C (Countdown)

From V/V

D7 G(plug-in different chord qualities)>>>C
D7 Db(plug-in different chord qualities)>>>C
D7 (try different natural, +, or- 9ths/ 13ths or-13ths/ +11 or sus4/ natural, + or -5ths) G(plug-in different chord qualities)>>> C
D7 (try different natural, +, or- 9ths/ 13ths or-13ths/ +11 or sus4/ natural, + or -5ths) Db(plug-in different chord qualities)>>> C

Here is a spattering (smattering?) of specific harmonic songs from various forms of the V/V

D9 G7(+5-9) >>> CM9
D9 Db9 >>>CM9
D9 DbM9 >>>CM9
D9 (+11) FM7/G >>>CM9
D7(-9) Fdim7/G >>>C6
F#dim7/D (*aka* D7-9) F-M7(+5)/G >>>CM9
D7(+9)F-M7(+5)/G >>>E-7/C
D7(+5+9) Db7(+11) >>>C
D7(+5+9) GM7(+5) >>>C
D13 D7(-13) G9 G7(-9) >>>C
D13 Ab9 G9, 13 G7(-9-13) >>>CM9

There are many more possibilities...explore!

Getting Back to I *Page 2*

From b6

Ab7 G(plug-in different chord qualities) >>>C
Ab7 Db(plug-in different chord qualities) >>>C

Here is a spattering (smattering?) of specific harmonic songs from various forms of the bVI

AbM7 >>>C
Ab7 >>>C
Ab-7 >>>C
Ab13 G7(+5) >>>C
GbM7/Ab G13(-9+11) >>>C
AbM7 Db7 (+11) or G7 >>> C
AbM7 Bb13 >>>C

There are many more possibilities...explore!

From IV (natural and raised) and VII

FM7 >>>C
F-7 or -6 or -M7 >>>C
F-7 Bb7 >>>C
FM7 F-7 Bb7 >>>C
F6 F#dim7 >>>C6/G
Fdim7 >>>C6/E
FdimM7 >>> CM9
F#-7(-5) F-6 >>>C6/E
F#-7(-5) FdimM7 >>>C
F#-7(-5) F-7 Bb7 >>>C
F#-7(-5) F-7 E-7 Ebdim7 D-7 G7 >>>C (Night & Day)
Bb7 >>>C
Bb9,13 B13(-9) >>>C6
Bdim7 >>>C
BdimM7 >>>C etc.....

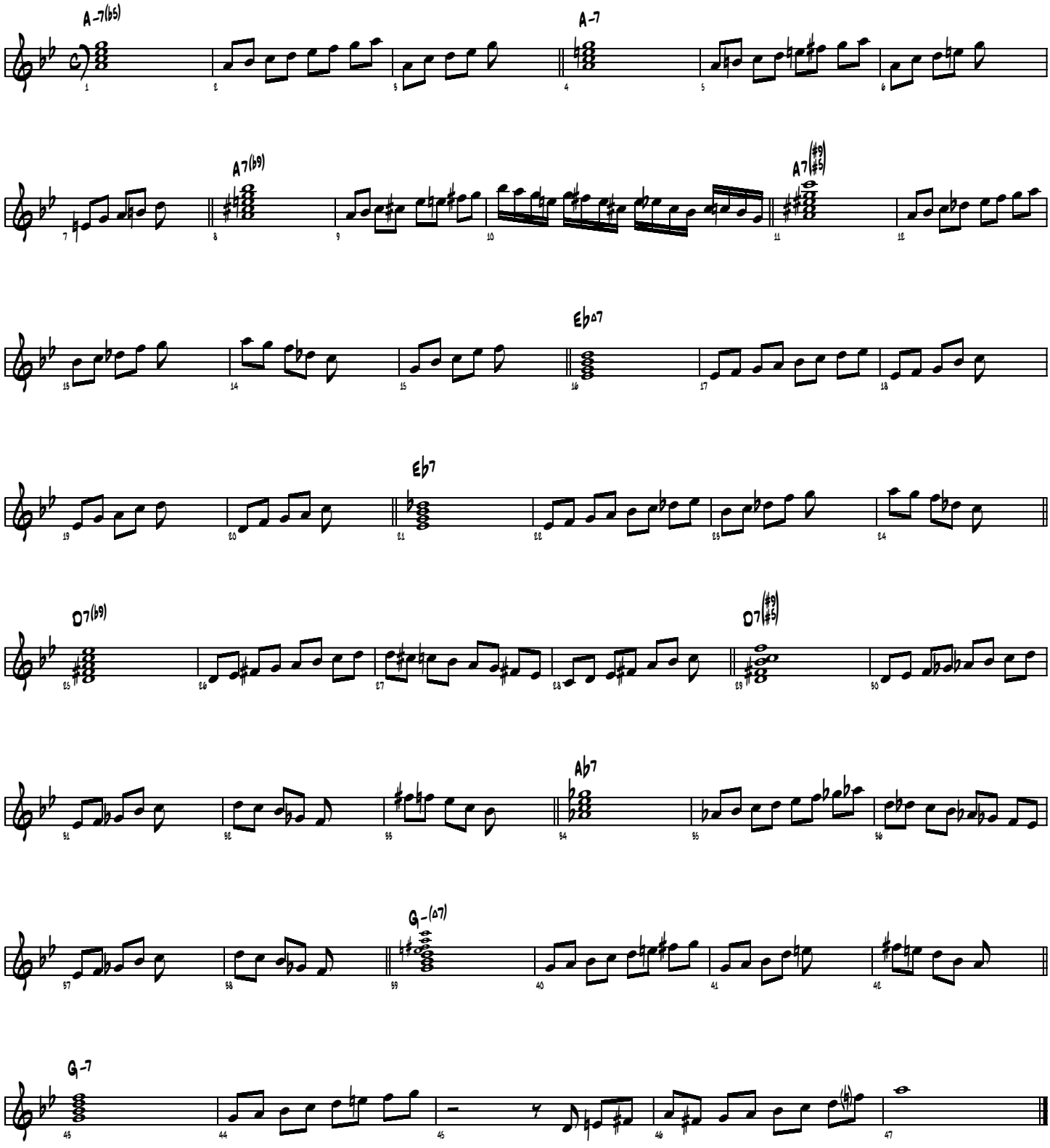
Unusual

F#-11 B7 >>>C
E7(+9) G7(+9) >>>C (like Cousin Mary-head)
BM7(-5) >>>CM7(-5)
BM7(+5) >>>CM7

Explore other chords with "dominant tendencies" i.e. chords that contain tones that seem as if they are drawn to the next place in the harmony. "Tendency" tones usually move by half step to a point of resolution.

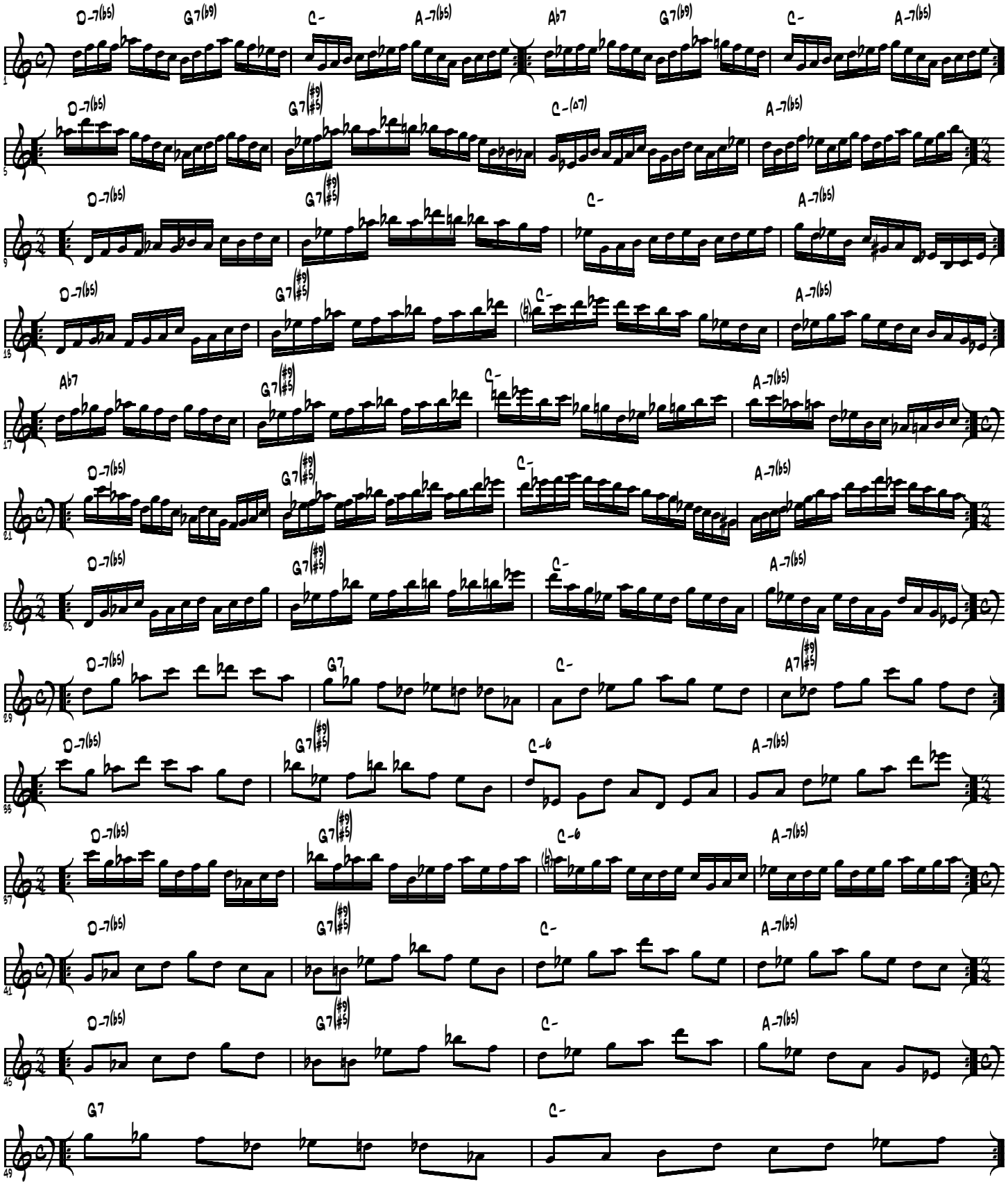
By No Means Comprehensive Minor Key Cadence list

Music 2706



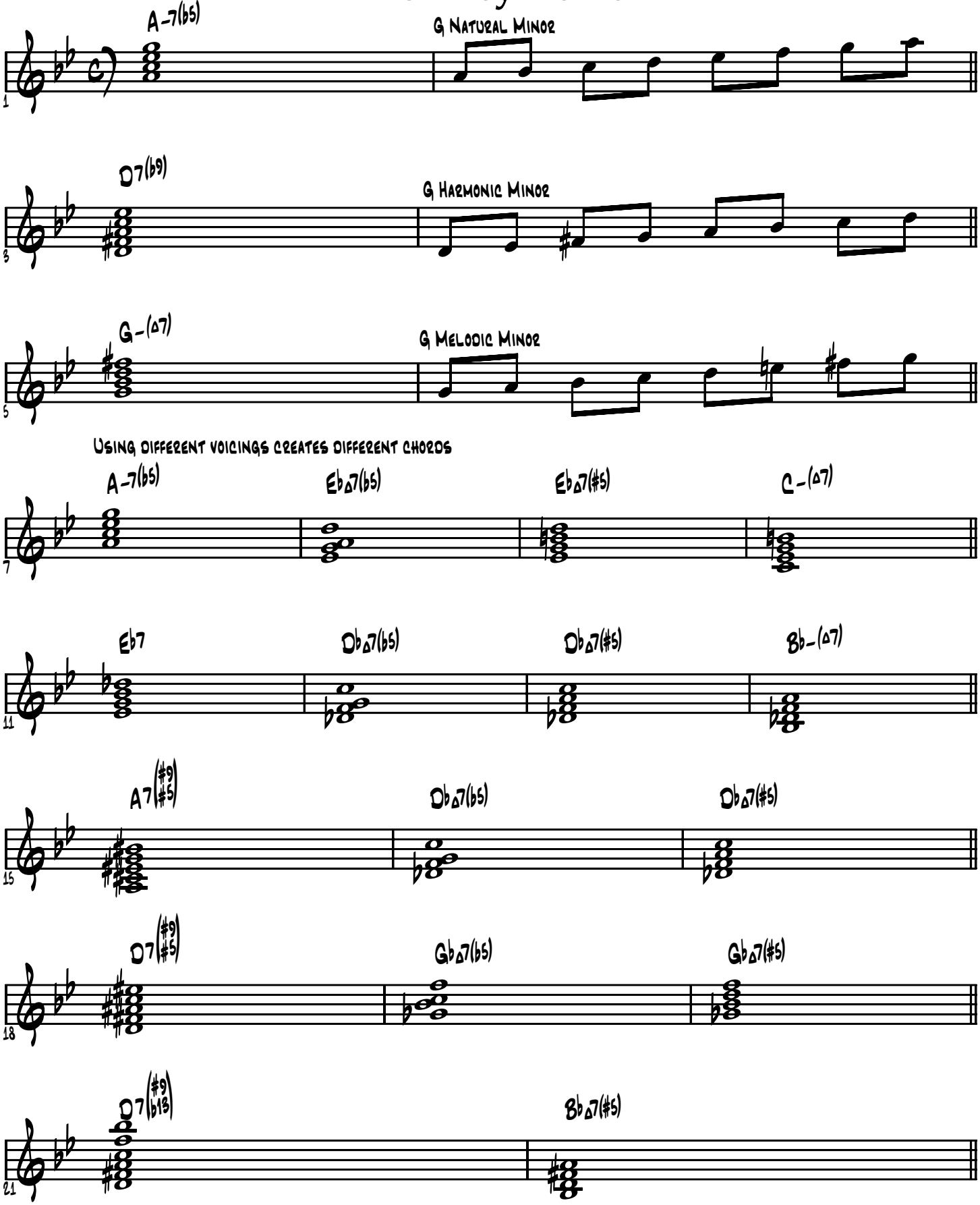
Copyright 2002 by Edward Petersen
Roving Bovine Music-ASCAP
All Rights Reserved

Minor Cadence Exercises

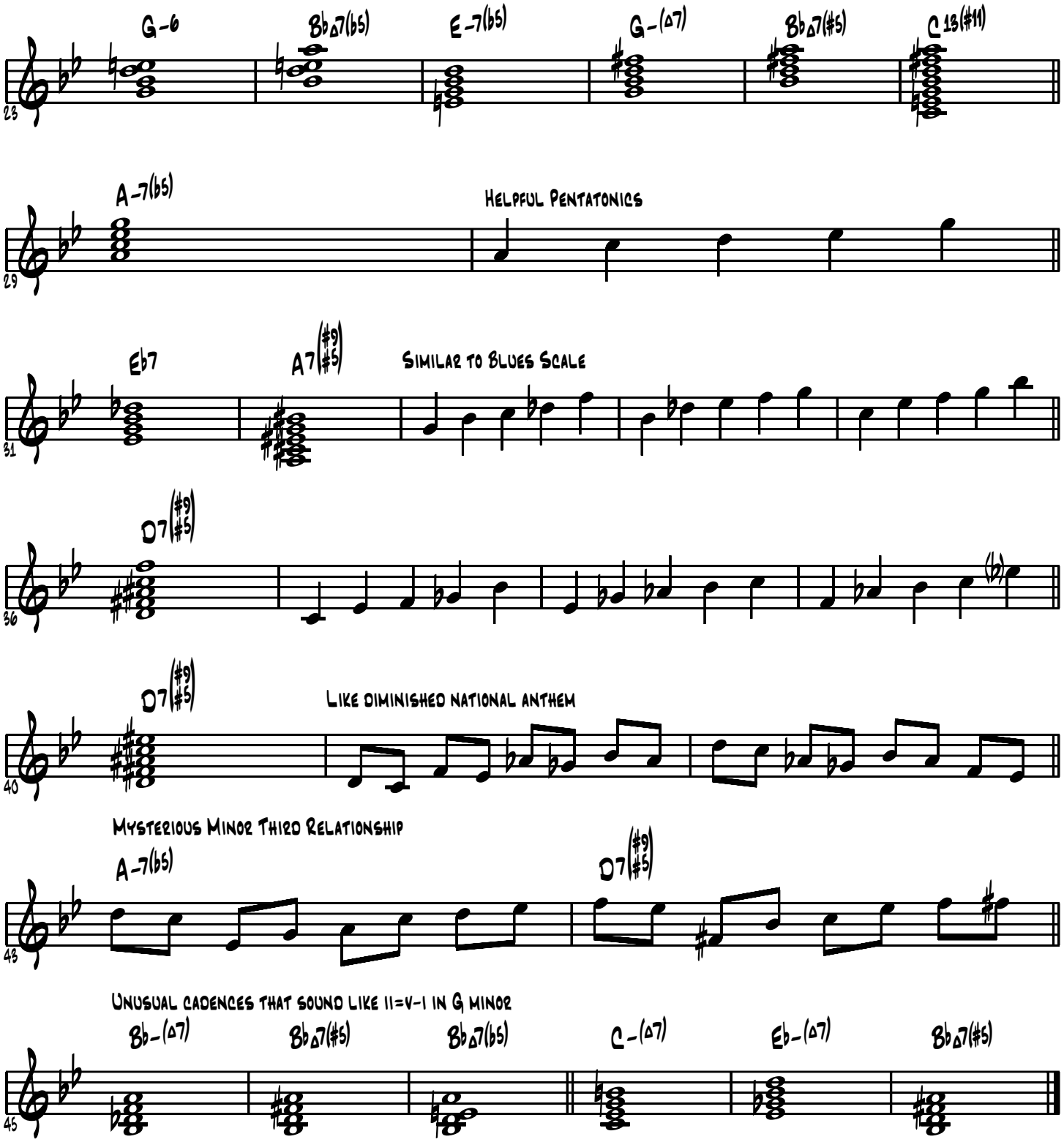


© 2002 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Minor Key Review



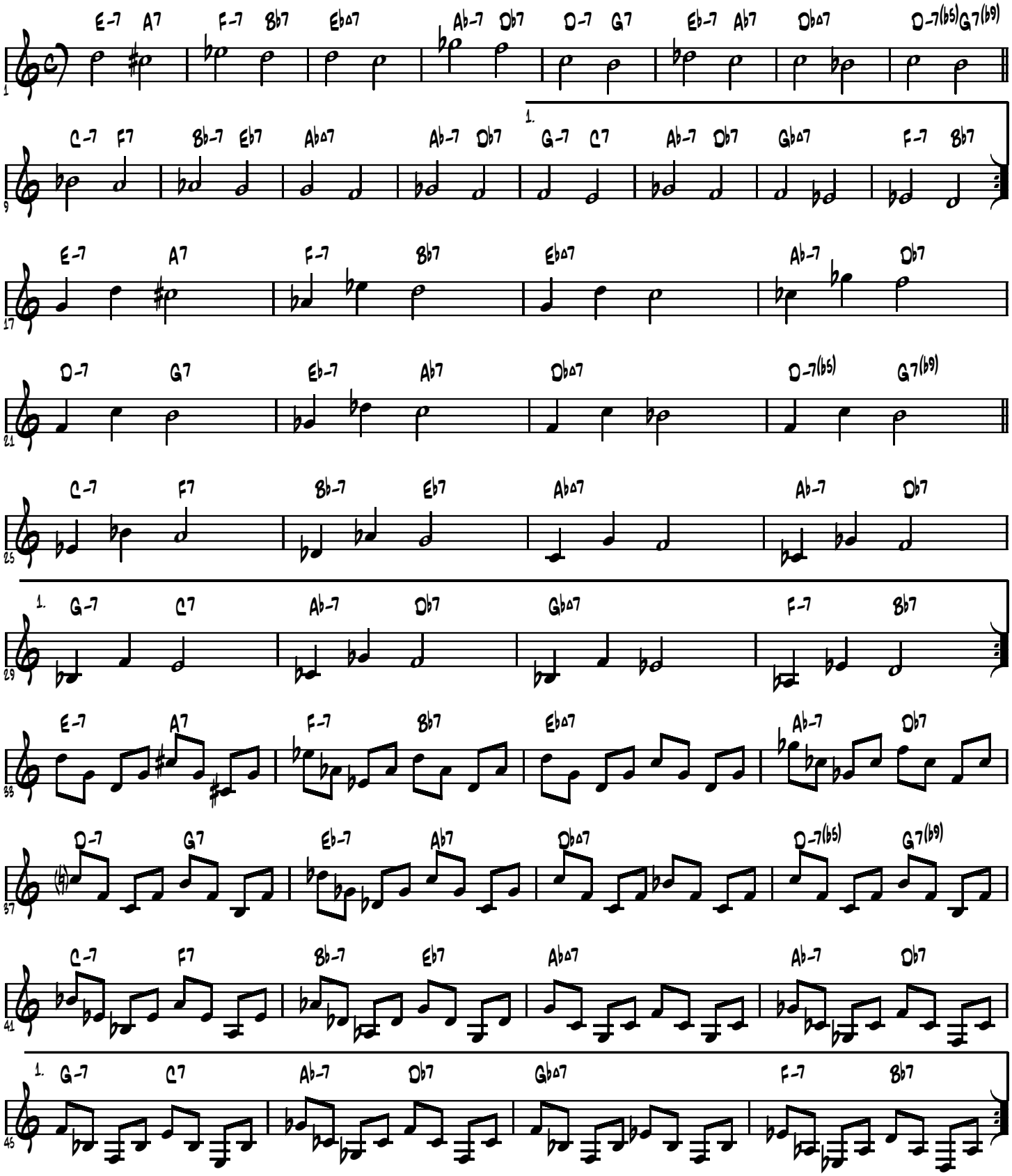
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

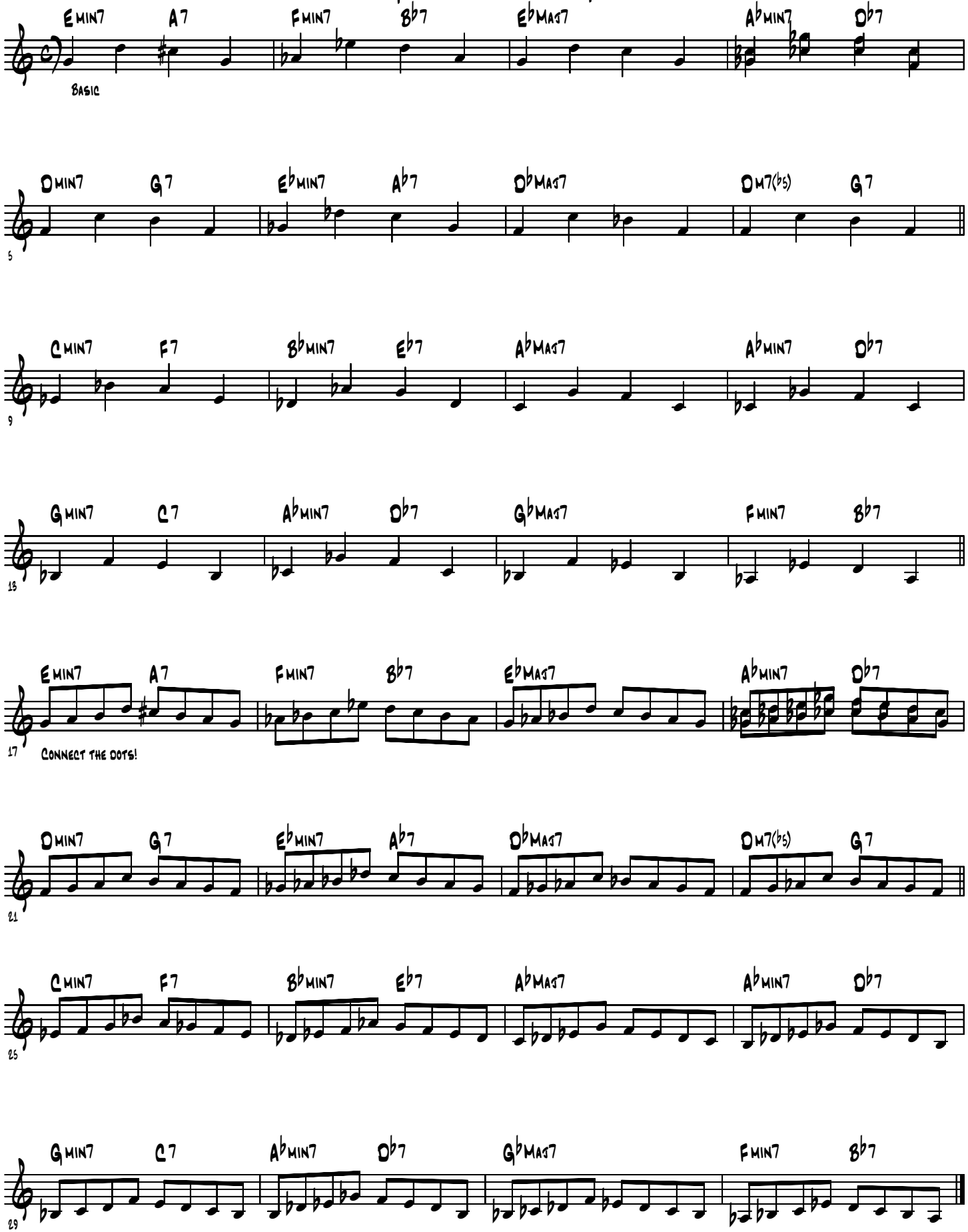
Moment's Notice Guide Tones-Learning the "Song of the Changes"

Music 2706



© 2000 by Edward Petersen-Roving Bovine Music-ASCAP-All Rights Reserved

Moments Notice Guide Tone Song Practice-Part 2



© 2005 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Side Slipping Indicators in Major Keys

Tonic
- Maj7th of *b*II *to* I root
- 3rd of *b*VI to Maj7th of *b*II *to* I root
- 9th of *b*VII6 *to* *b*9th of VII13(-9) *to* root of I

Supertonic
- #11th of *b*VI7 or *b*VI Maj7 *to* 5th of V7 or V9sus4…then to V7(-9)

Mediant
- 3rd of II (down ½ step) *to* 9th of IIm7 (Moment's Notice)
- #11th of *b*VII7 (replacing 3rd of I in turnaround) *to* 5th of V7/II or *b*9th of *b*III7(-9)

Subdominant
- 9th of II (up ½ step) *to* 3rd of II-7 (Stablemates, TWNBAY)
- 13th of *b*VI *to* 7th of V7 or V7sus4

Dominant
Maj7th of *b*VI *to* root of V or *b*5th of *b*IIMaj7 or *b*II7 to 5th of I
9th of IV-9 *to* 13th of *b*VII13 *to* 3rd of III-7

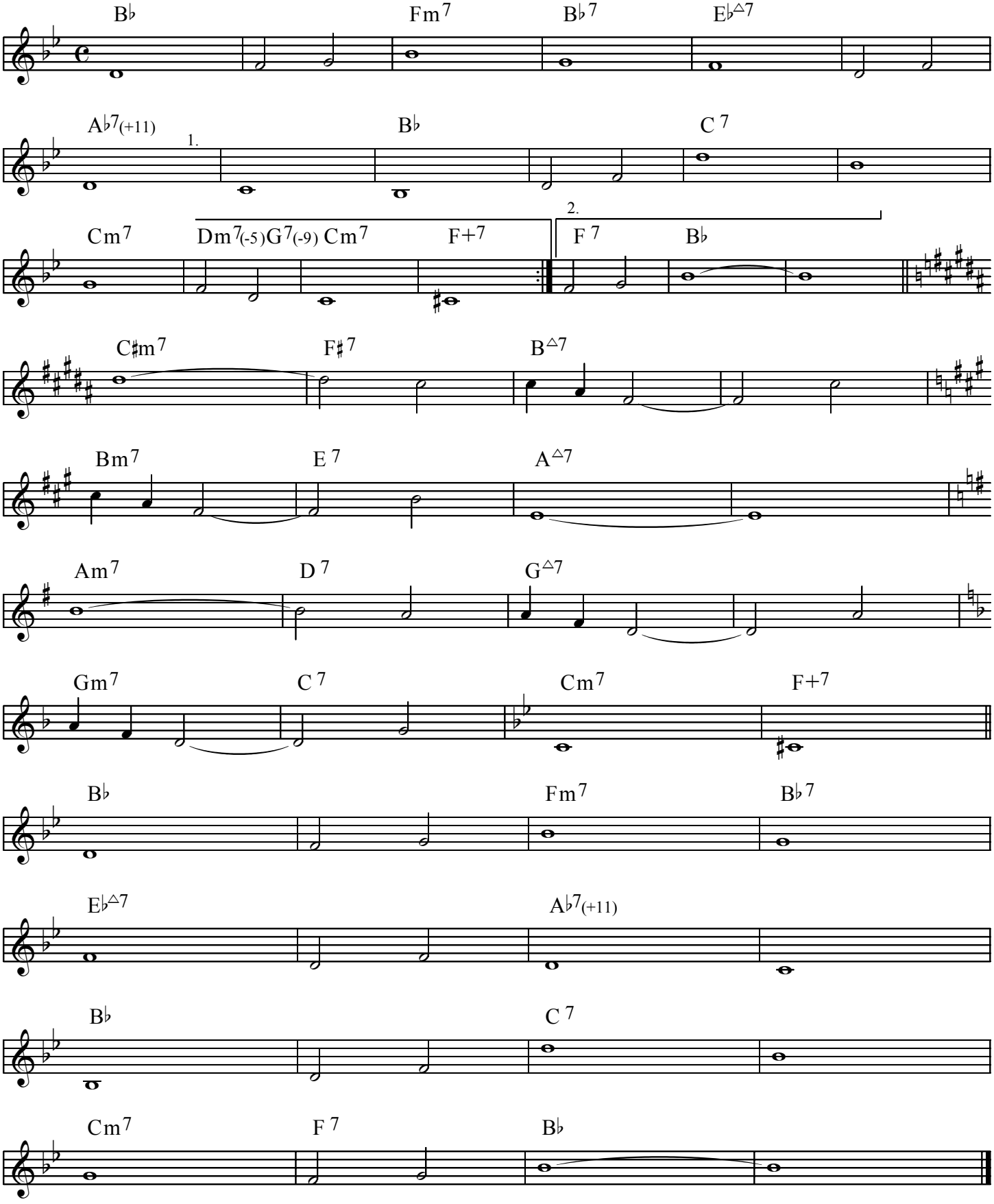
Submediant
*b*9th of *b*VI(*b*9,13) *to* 9th of V7

Flat 7
9th of *b*VI7 or Maj7 *to* #9th of V7

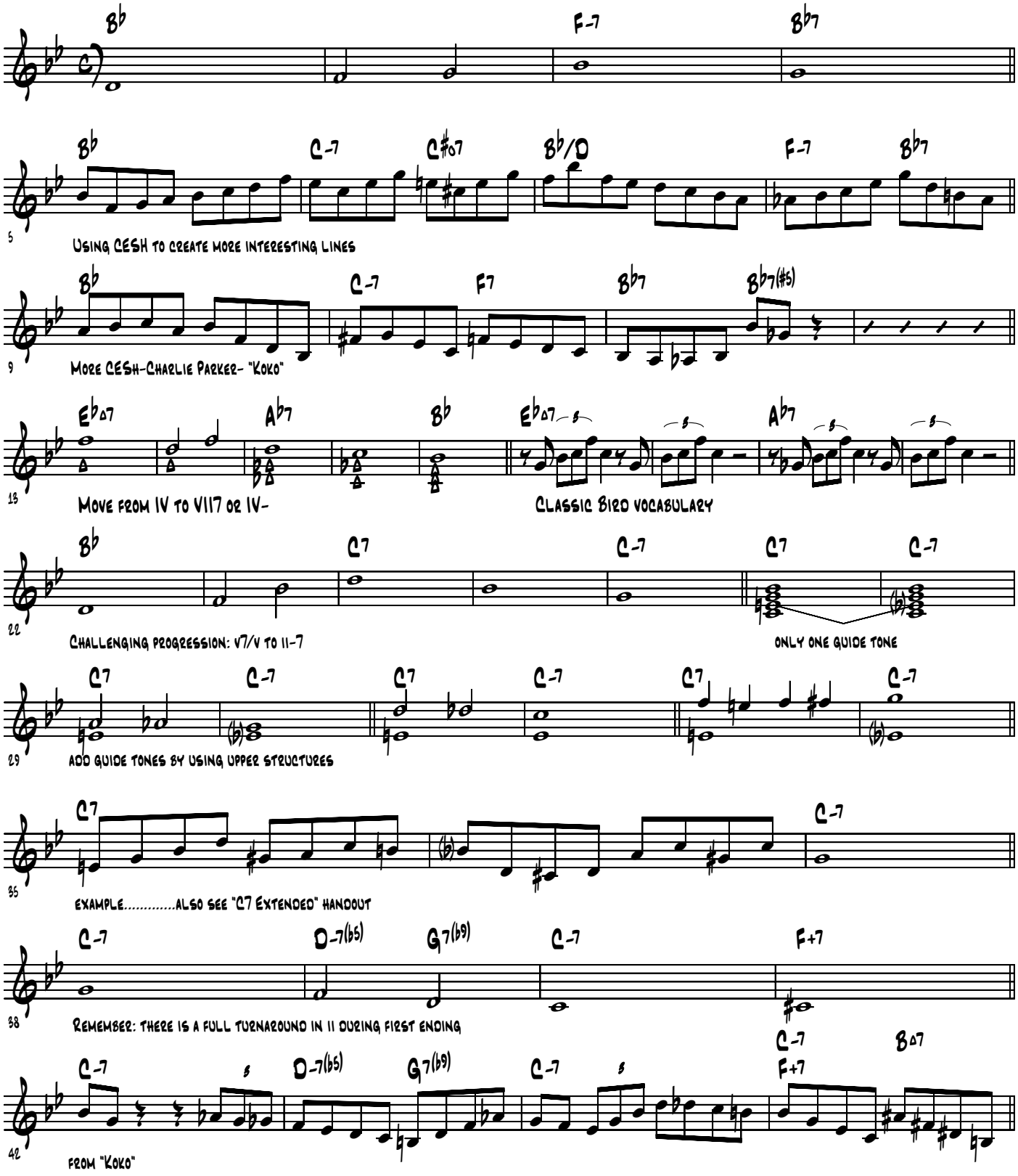
Leading Tone
7th of *b*II7 *to* Maj7th of I
3rd of *b*VI-7 *to* 7th of *b*II7 *to* Maj7th of I
11th of II-7/III *to* root of V7/III *to* Maj7th of I

Copyright 2011/Revised 2017 by Edward Petersen/Roving Bovine Music-ASCAP

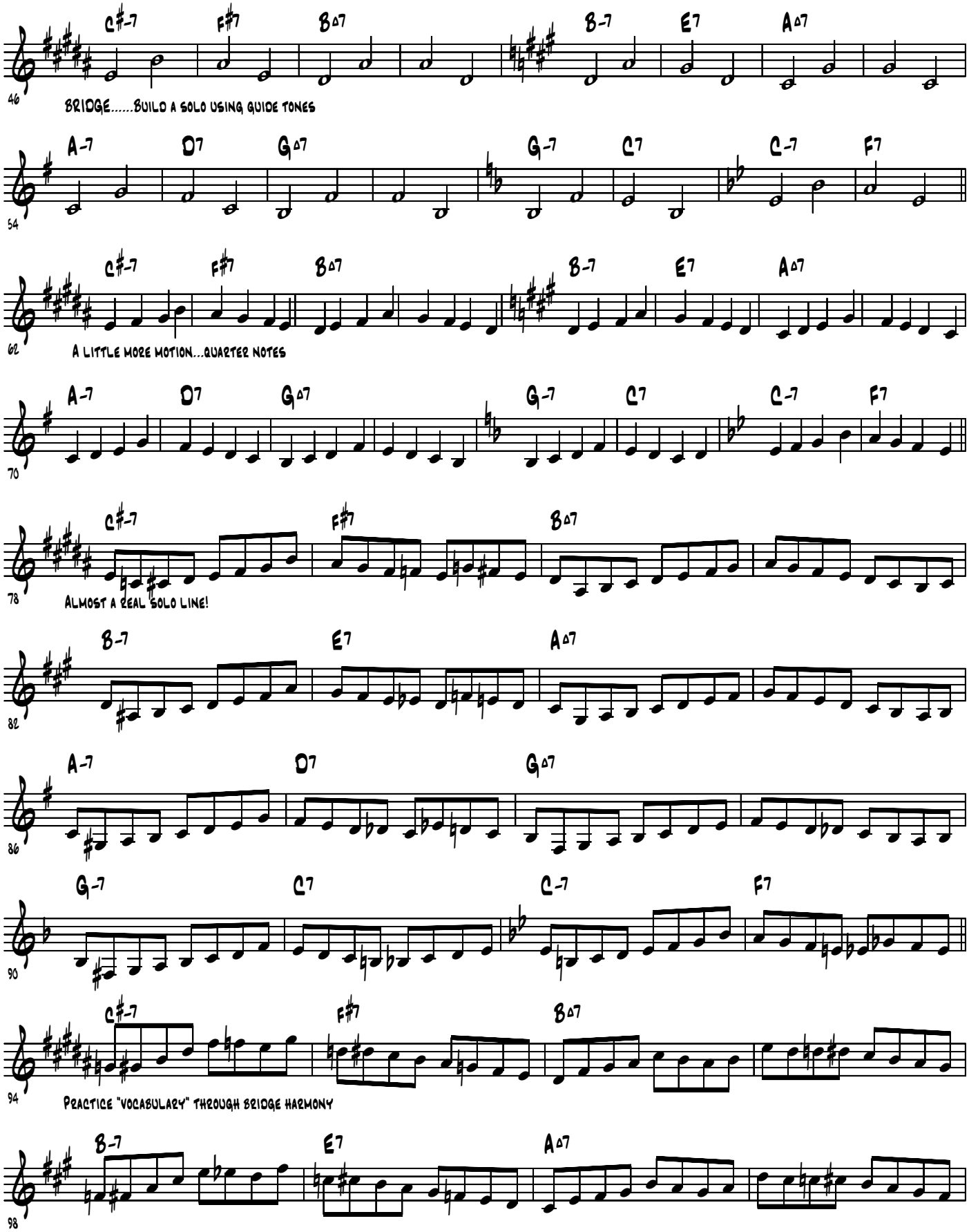
Cherokee


B♭
Fm7
B♭7
E♭△7
A♭7(+11)
1.
B♭
C 7
Cm7
Dm7(-5) G7(-9) Cm7
F+7
2.
F 7
B♭
C♯m7
F♯7
B△7
Bm7
E 7
A△7
Am7
D 7
G△7
Gm7
C 7
Cm7
F+7
B♭
Fm7
B♭7
E♭△7
A♭7(+11)
B♭
C 7
Cm7
F 7
B♭

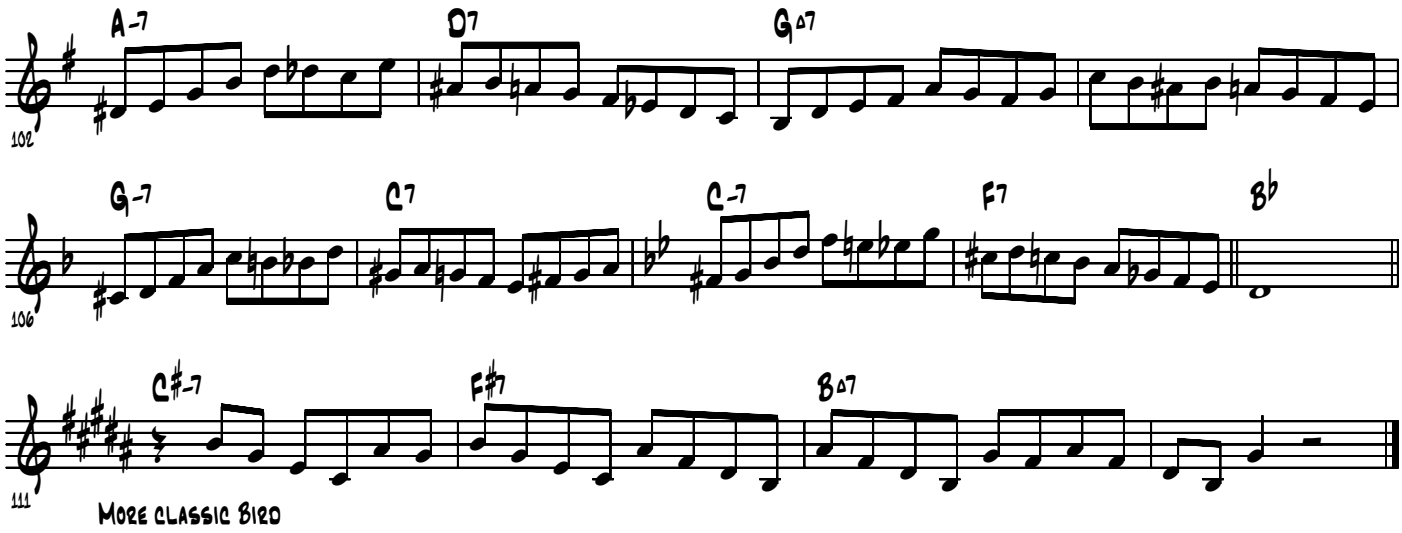
Cherokee Practice Guide



Copyright 2003 by Edward Petersen Roving Bovine Music ASCAP All Rights Reserved



COPYRIGHT 2003 BY EDWARD PETERSEN ROVING BOVINE MUSIC ASCAP ALL RIGHTS RESERVED



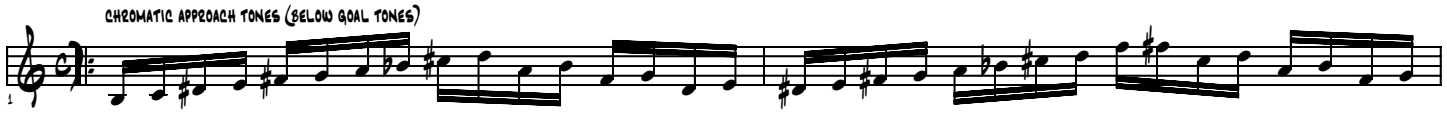
More classic Bird

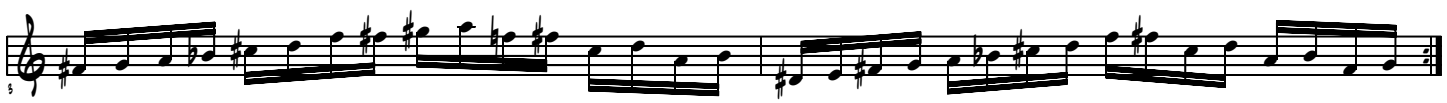
Copyright 2003 by Edward Petersen Roving Bovine Music ASCAP All Rights Reserved

C7 Extended

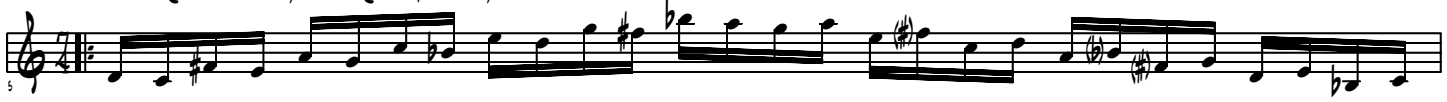
Using Chord Extensions and Linear Chromaticism to Expand Basic Harmonies

Chromatic approach tones (below goal tones)

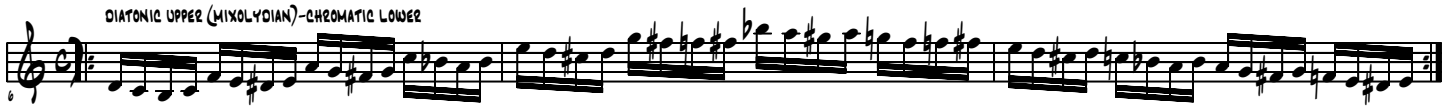




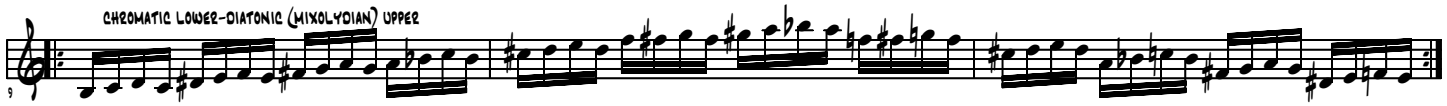
Diatonic (Lydian dominant) approach (above goal tones)



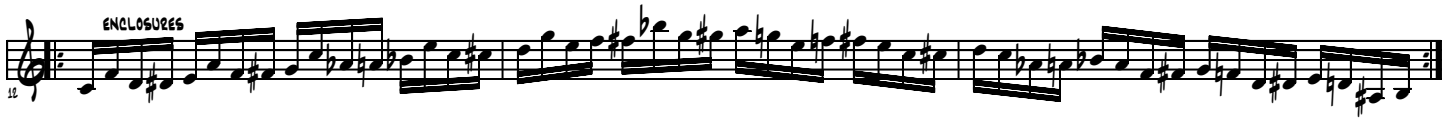
Diatonic upper (mixolydian)-chromatic lower



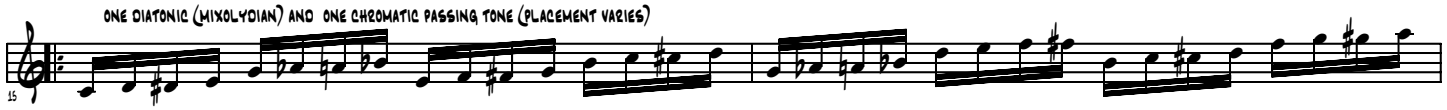
Chromatic lower-diatonic (mixolydian) upper

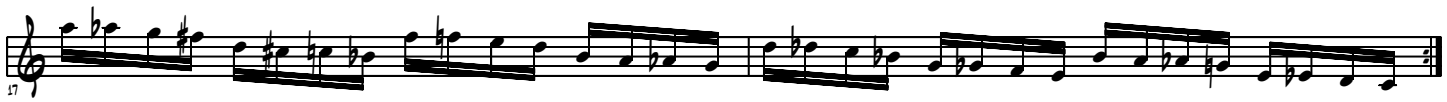


Enclosures

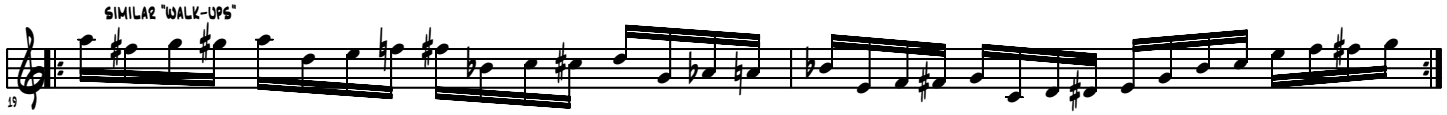


One diatonic (mixolydian) and one chromatic passing tone (placement varies)

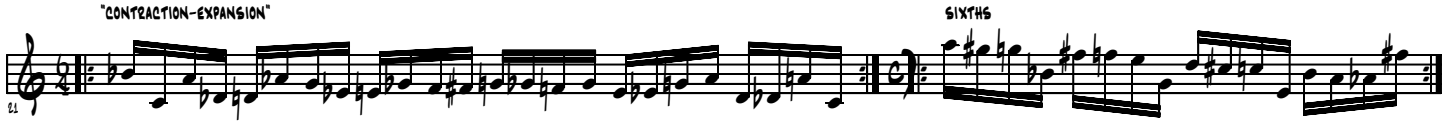




Similar "walk-ups"

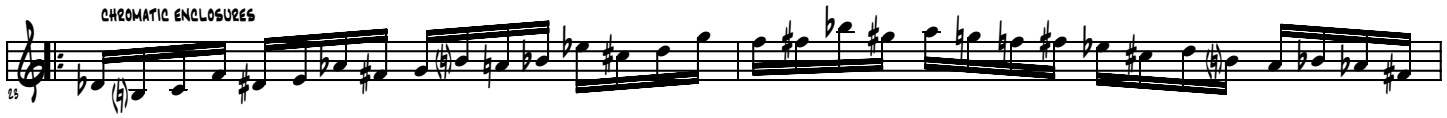


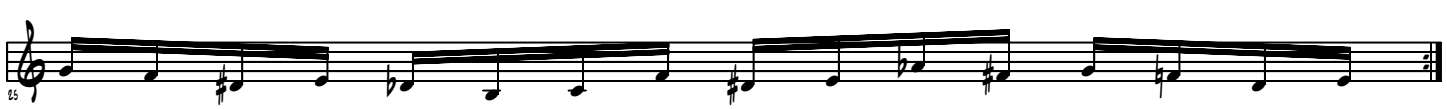
"Contraction-expansion"



Sixths

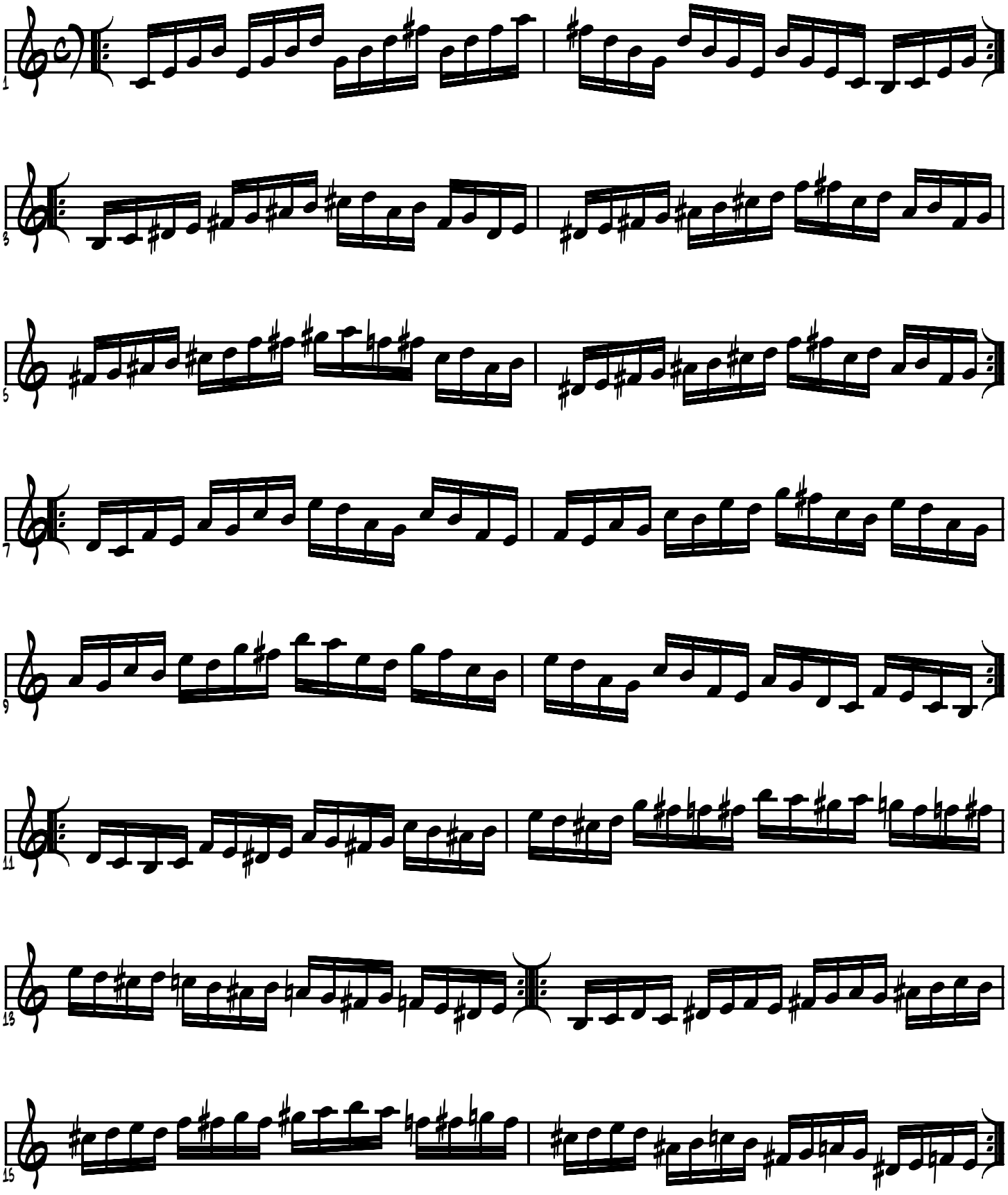
Chromatic enclosures



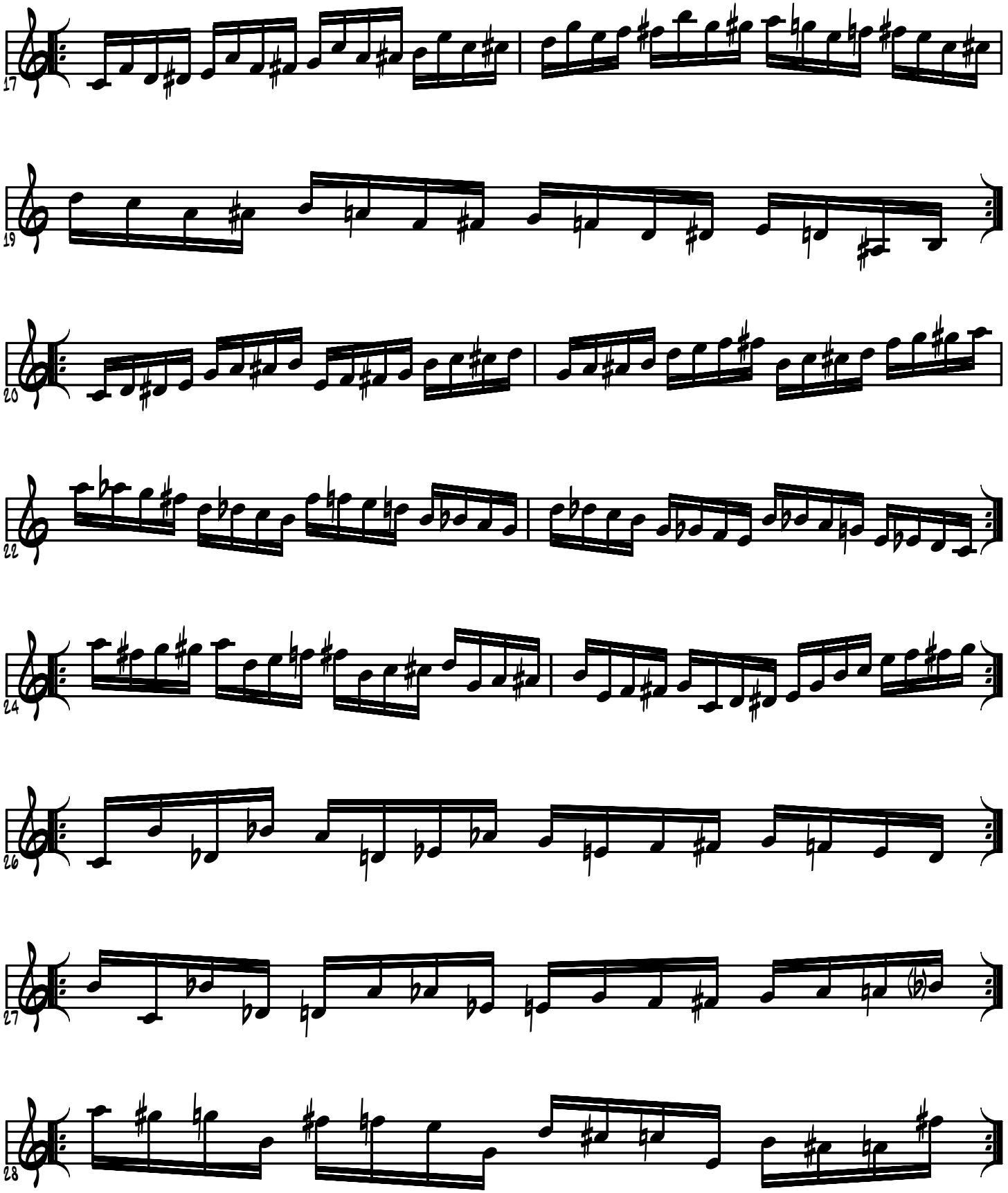


Copyright 2003 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

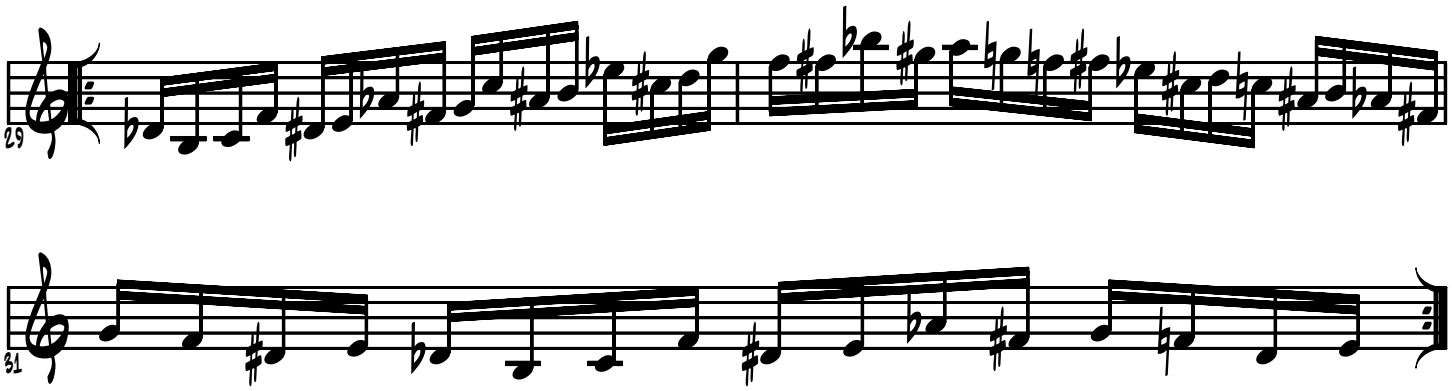
C Major 7 Extended



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

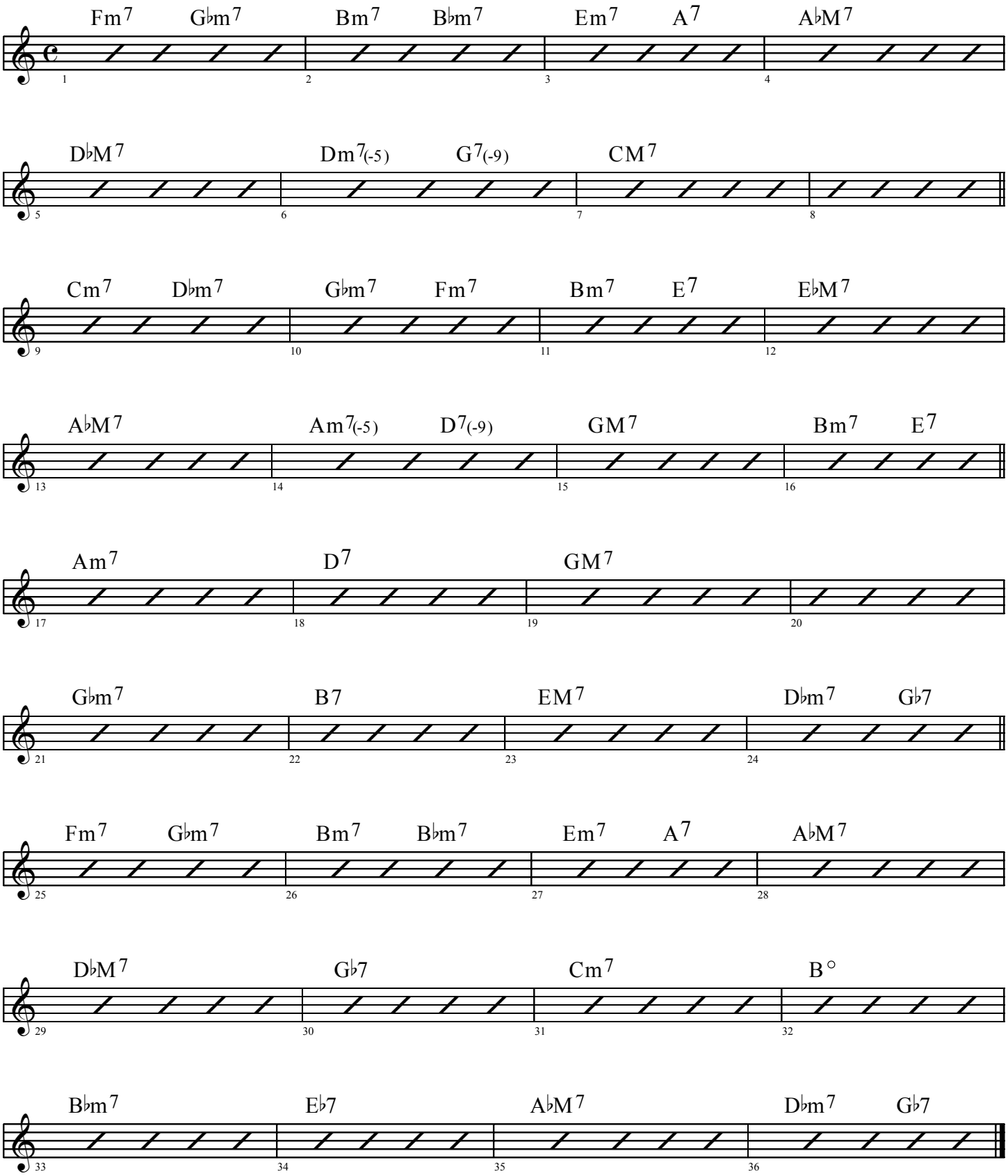


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

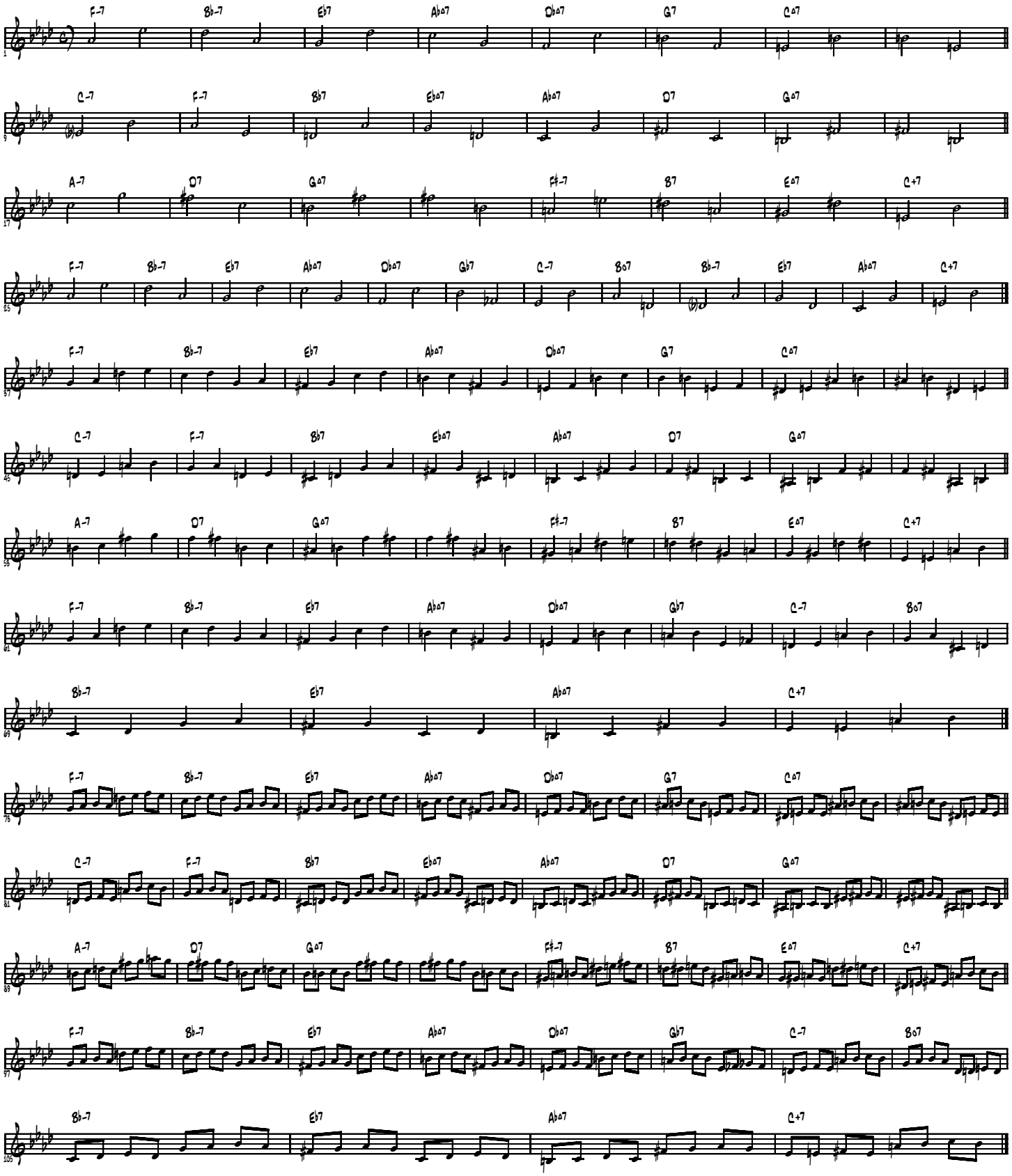


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

All.....Are


Fm7 Gbm7 Bm7 Bbm7 Em7 A7 AbM7
1 2 3 4
DbM7 Dm7(-5) G7(-9) CM7
5 6 7 8
Cm7 Dbm7 Gbm7 Fm7 Bm7 E7 EbM7
9 10 11 12
AbM7 Am7(-5) D7(-9) GM7 Bm7 E7
13 14 15 16
Am7 D7 GM7
17 18 19 20
Gbm7 B7 EM7 Dbm7 Gb7
21 22 23 24
Fm7 Gbm7 Bm7 Bbm7 Em7 A7 AbM7
25 26 27 28
DbM7 Gb7 Cm7 B°
29 30 31 32
Bbm7 Eb7 AbM7 Dbm7 Gb7
33 34 35 36

ATUR Guide Tone Exercise



© 1998 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Fun Facts and Things to Practice and Consider Re: Trane Changes

I to I Cycles

But Not for Me: Eb, F#7, B, D7, G, Bb7, Eb
Body and Soul (bridge): D, F7, Bb, C#7, F#, A7, D

II-V-I Cycles

Countdown: E-7, F7, Bb, C#7, F#, A7, D
Fifth House: G-7, Ab7, Db, E7, A, C7, F-.....then: D-7, Eb7, Ab, B7, E, G7, C
Variations
26-2 (bridge): C-7, C-7, E-7, A7, D, F7, Bb
Night Has 1000 Eyes: C-7, D-7, E-7(-5), A7, D, F7, Bb

Half Cadences

from I...Satellite (first ending): G, G, F-7, Bb7, Eb, F#7, B, D7//back to G
from IV...26-2 (bar5): Bb, C#7, F#, A7, D-, G7, G-7, C7//back to F

...Variations

Countdown (coda): DMaj7, BbMaj7, F#Maj7, Dmaj7, BbMaj7, F#Maj7, Dmaj7
Body and Soul (coda) in Db: Fmaj7, Amaj7,then Eb-7, Ab7, Db etc.
But Not for Me (interlude-before tag): F-7, A-7, C#-7, A-7, F-7 tag
Like Sonny (bridge): A-7, F-7, C#-7, F#7, B

Minor Third Relationships

Like Sonny: D-7, F-7, Ab-7, Bb7, Eb
Central Park West: B, E-7, A7, D, Bb-7, Eb7, Ab, G-7, C7, F, C#-7, F#7, B...

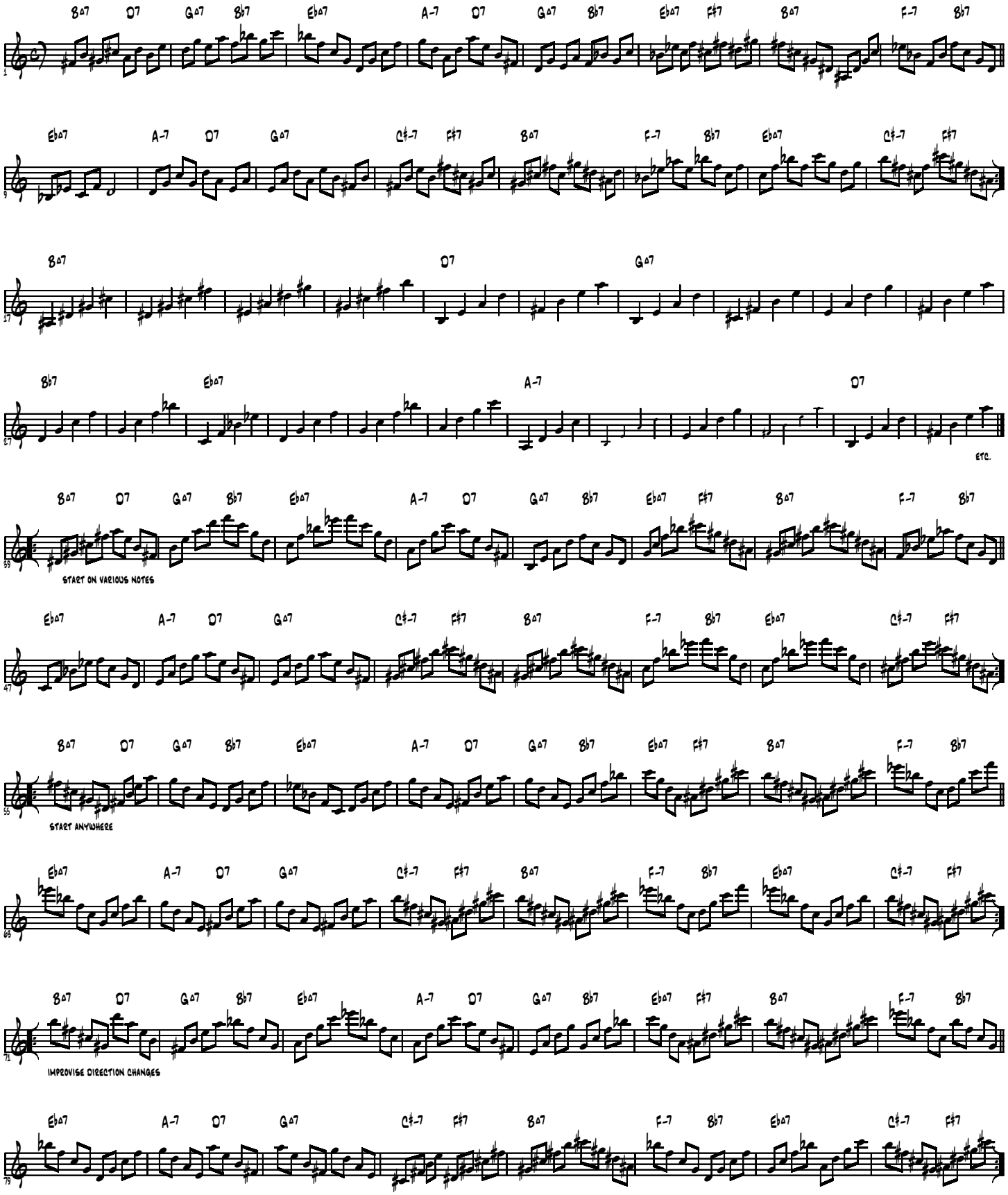
Loop Practice

B, D7, G, Bb7, Eb, F#7, B, D7 * G, Bb7, Eb, F#7, B, D7, G, Bb7 * Eb, F#7, B, D7, G, Bb7, Eb, F#7

Circle of Fiths

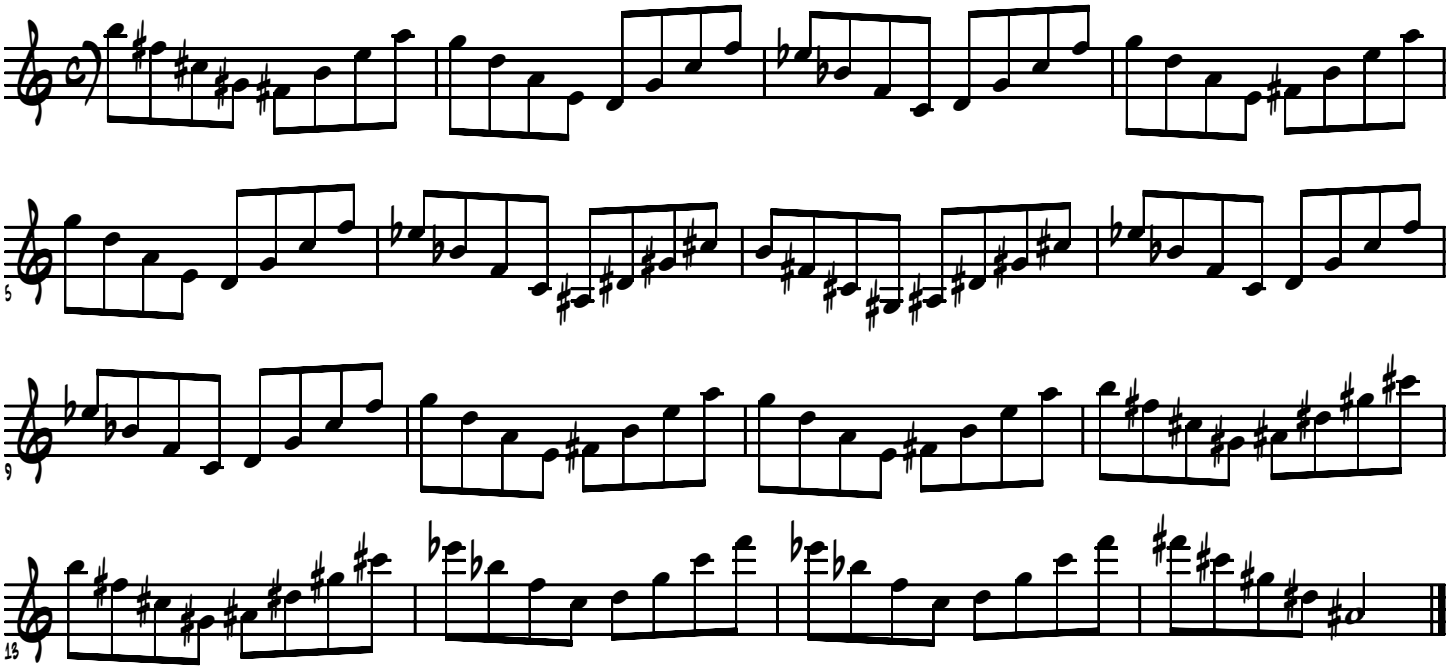
Groups of 4: **C**-F-Bb-Eb-**Ab**-Db-Gb-B-**E**-A-D-G.....MAJOR THIRDS
Groups of 3: **C**-F-Bb-**Eb**-Ab-Db-**Gb**-B-E-**A**-D-G.....MINOR THIRDS

Practicing Giant Steps



© 1998 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

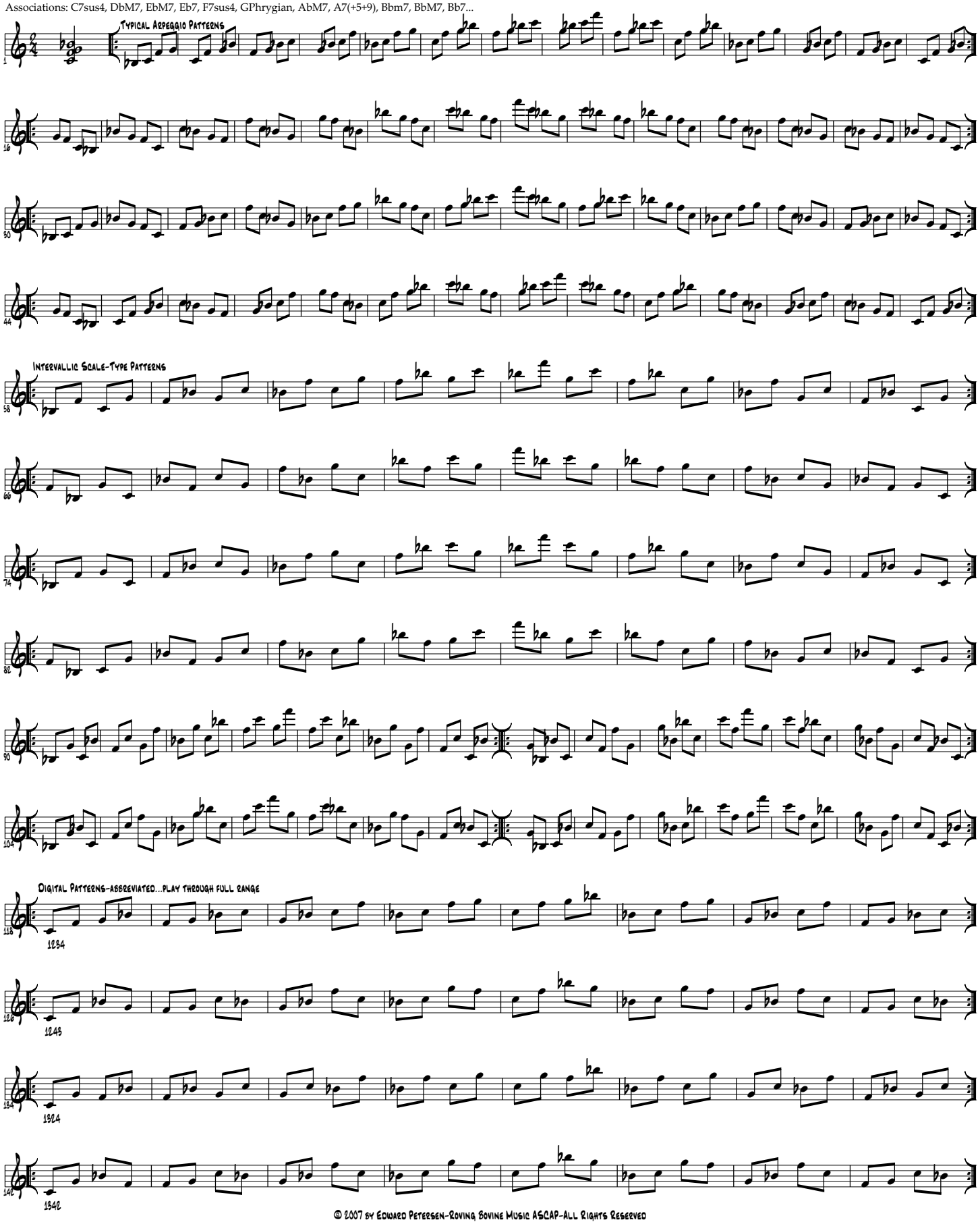
Giant Steps



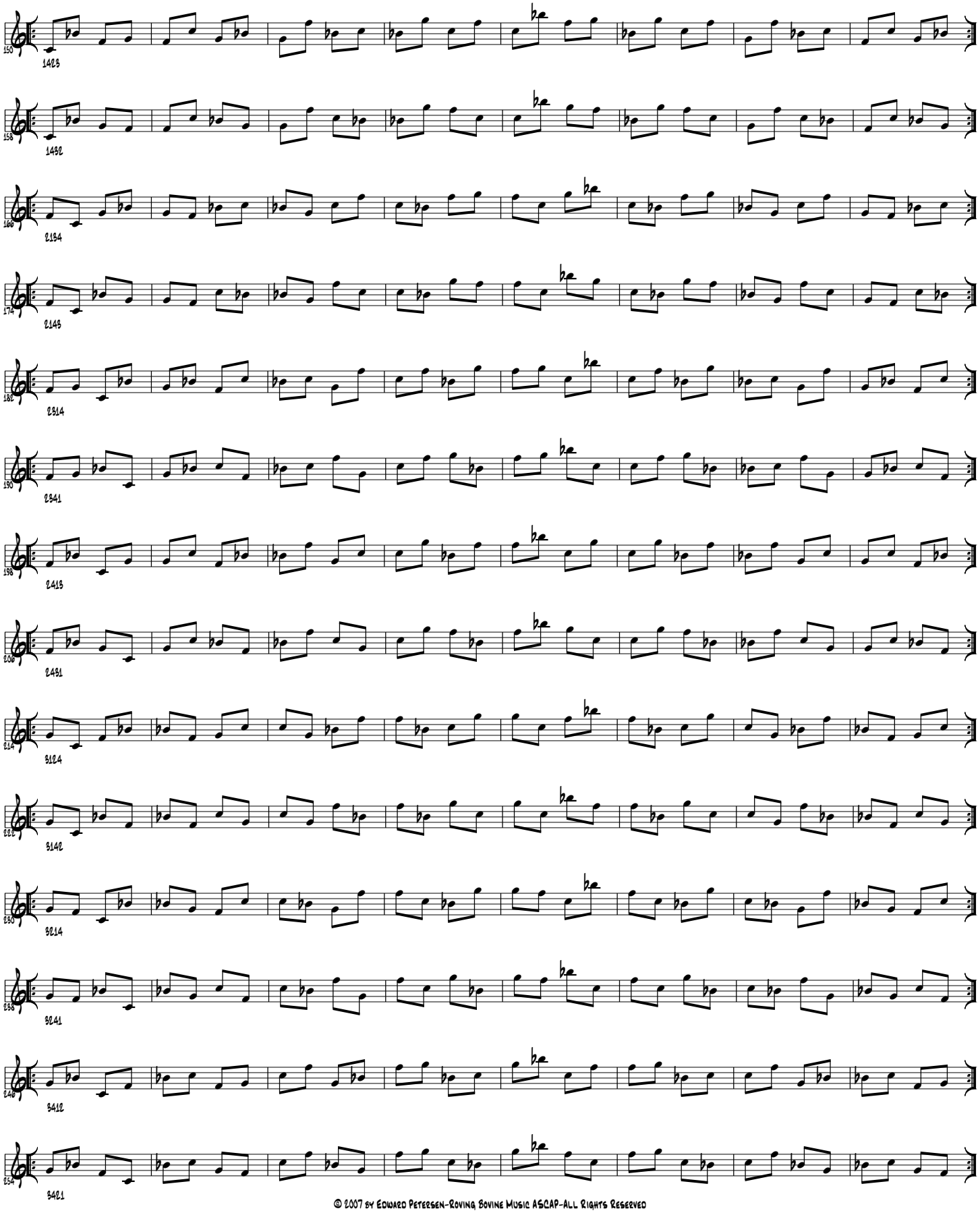
Copyright 2006 by Edward Petersen/Published by Roving Bovine Music-ASCAP

Chord Shapes.....7 (sus 4) Chords

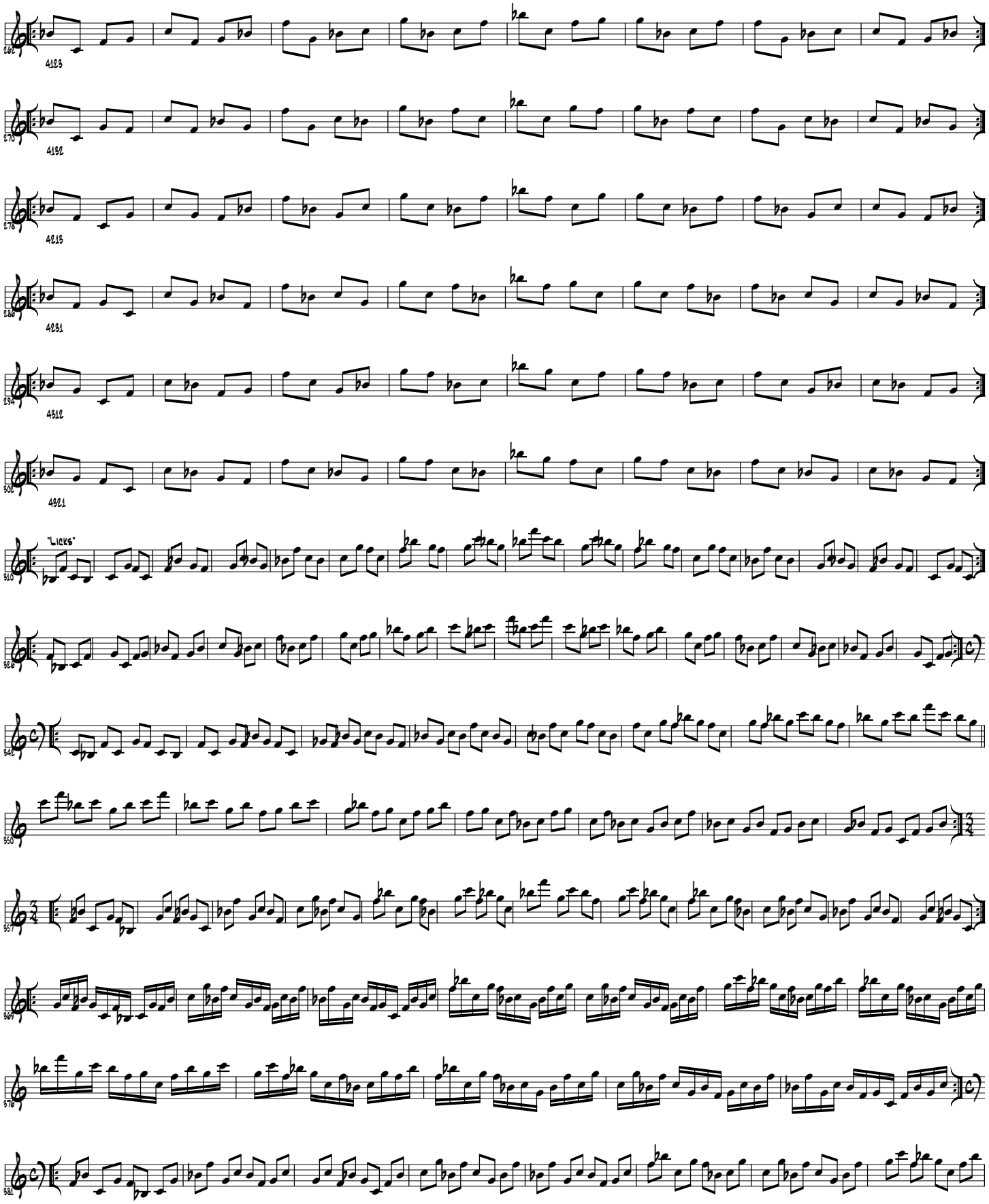
Associations: C7sus4, DbM7, EbM7, Eb7, F7sus4, GPhrygian, AbM7, A7(+5+9), Bbm7, BbM7, Bb7...



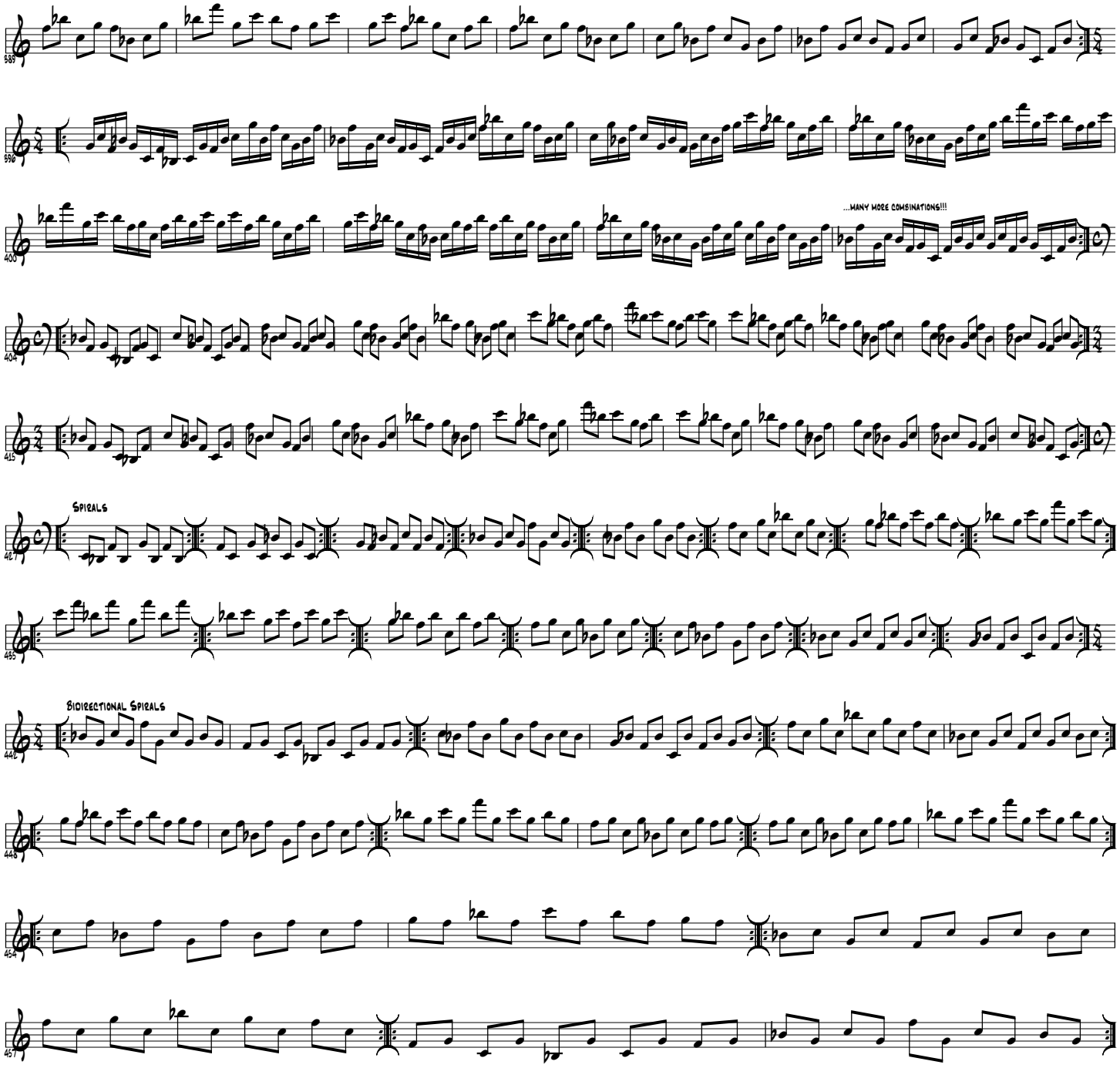
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



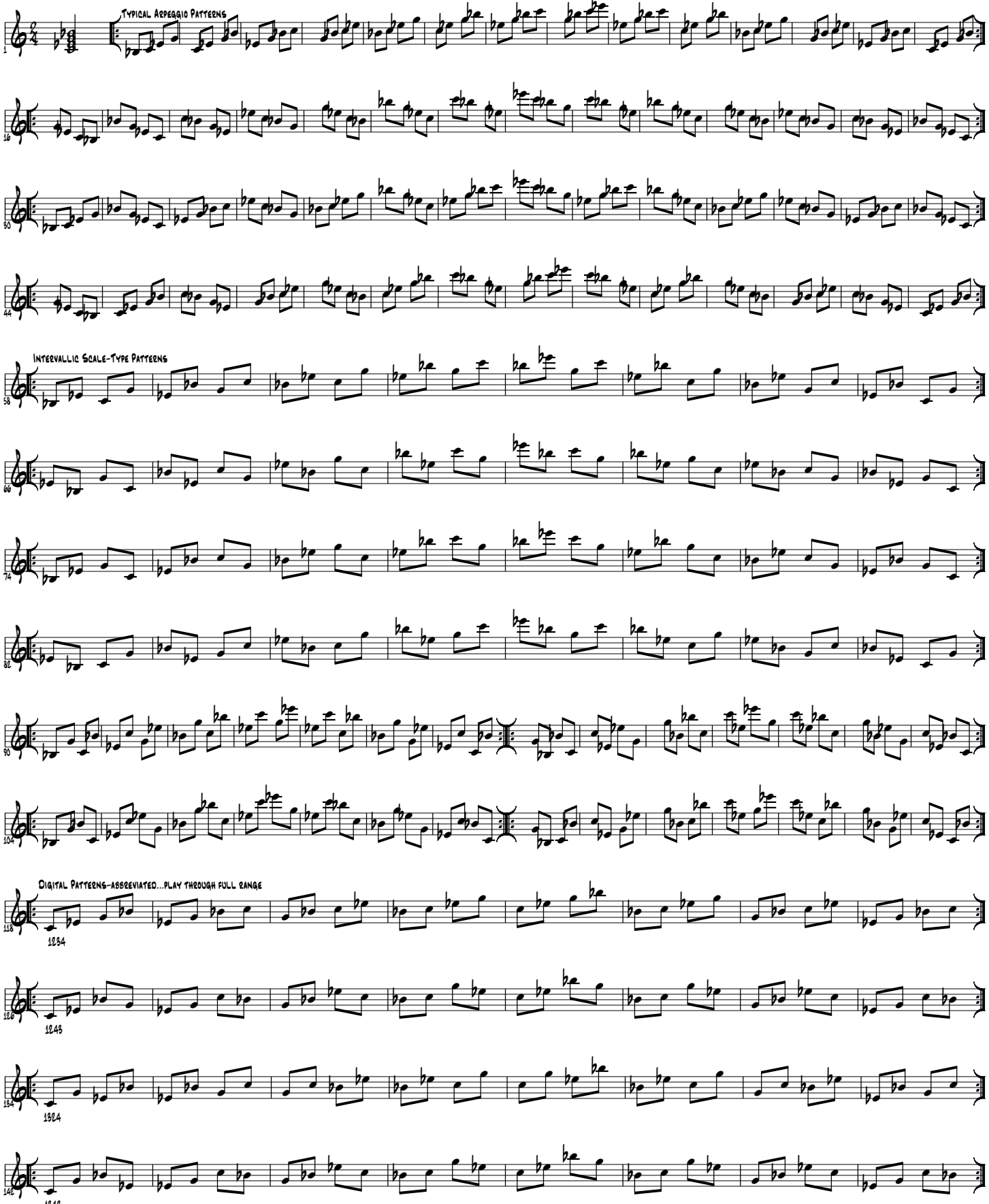
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



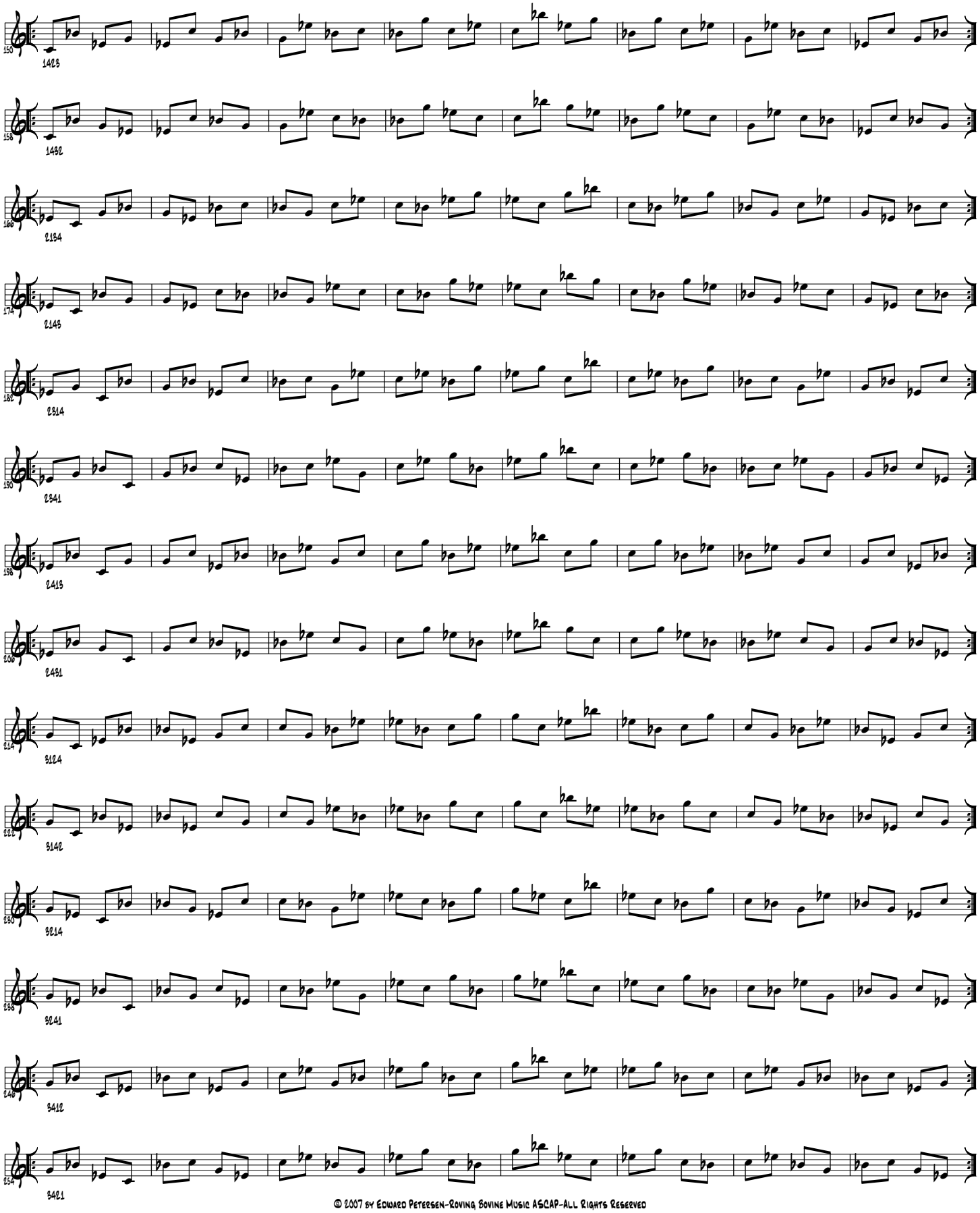
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Chord Shapes.....Minor 7 Chords

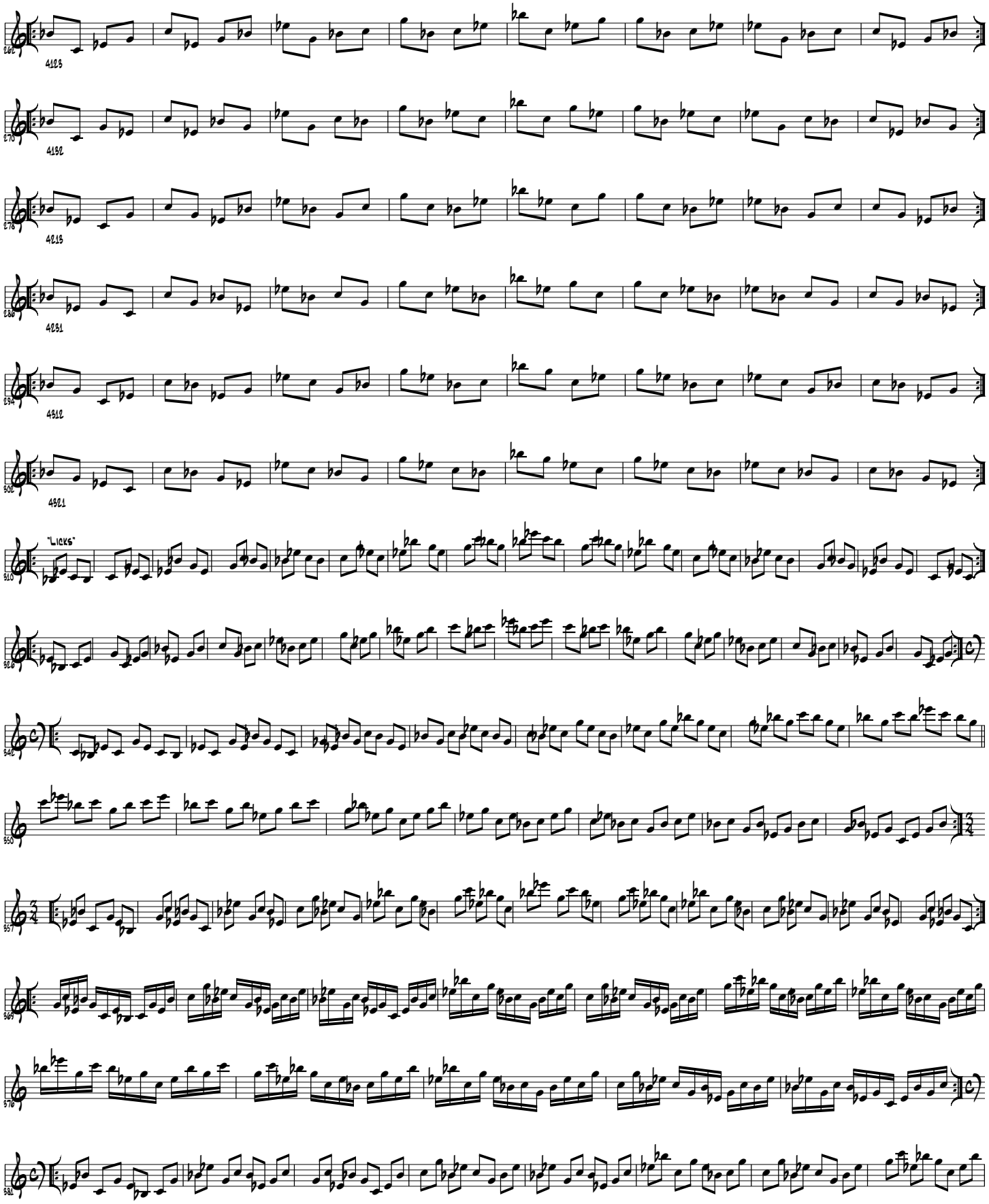
Associations: C-7, CPhrygian, DbM7, EbM7, Eb7, F7(sus4), GPhrygian, AbM7, A7, Bb-...



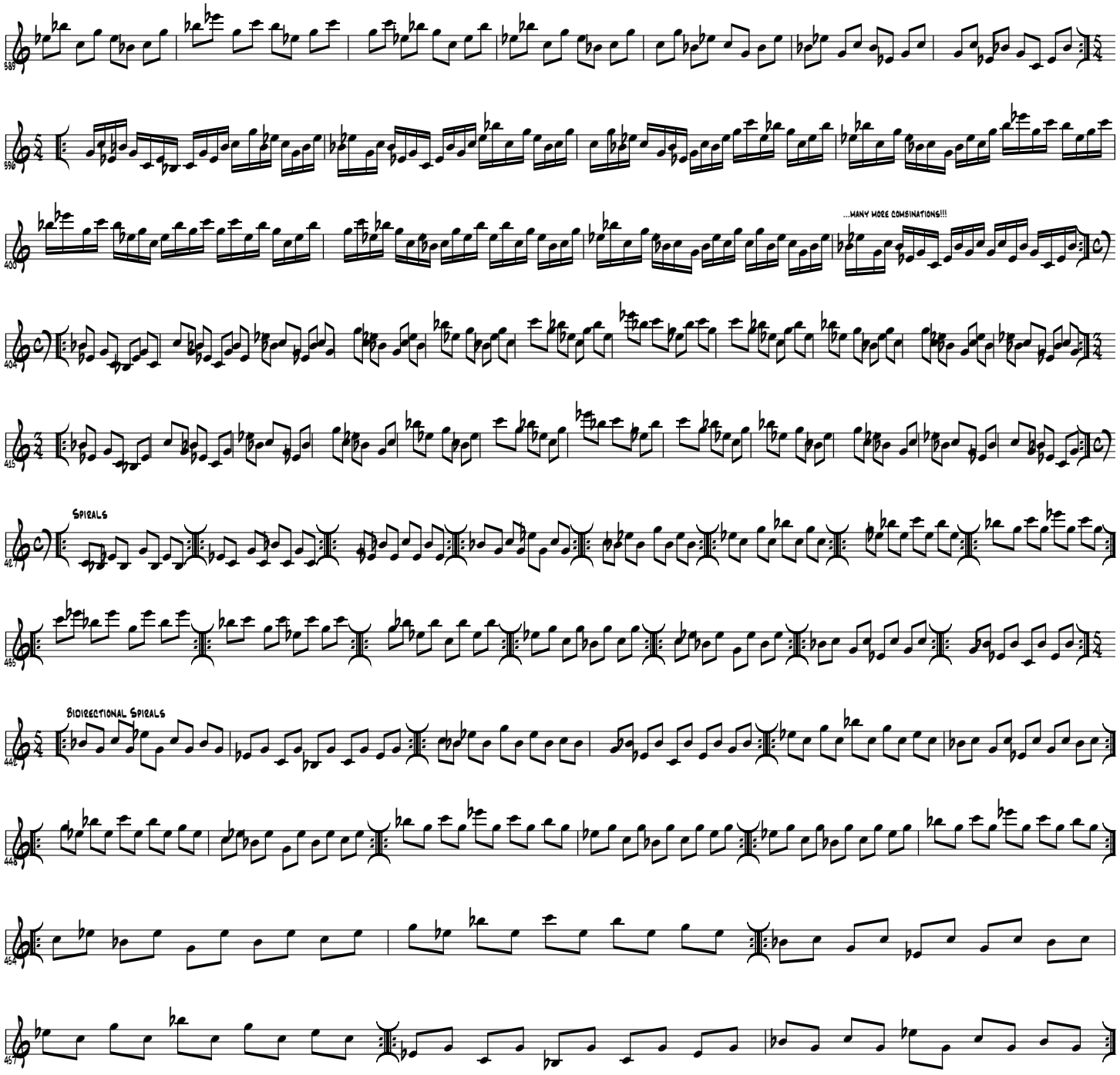
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



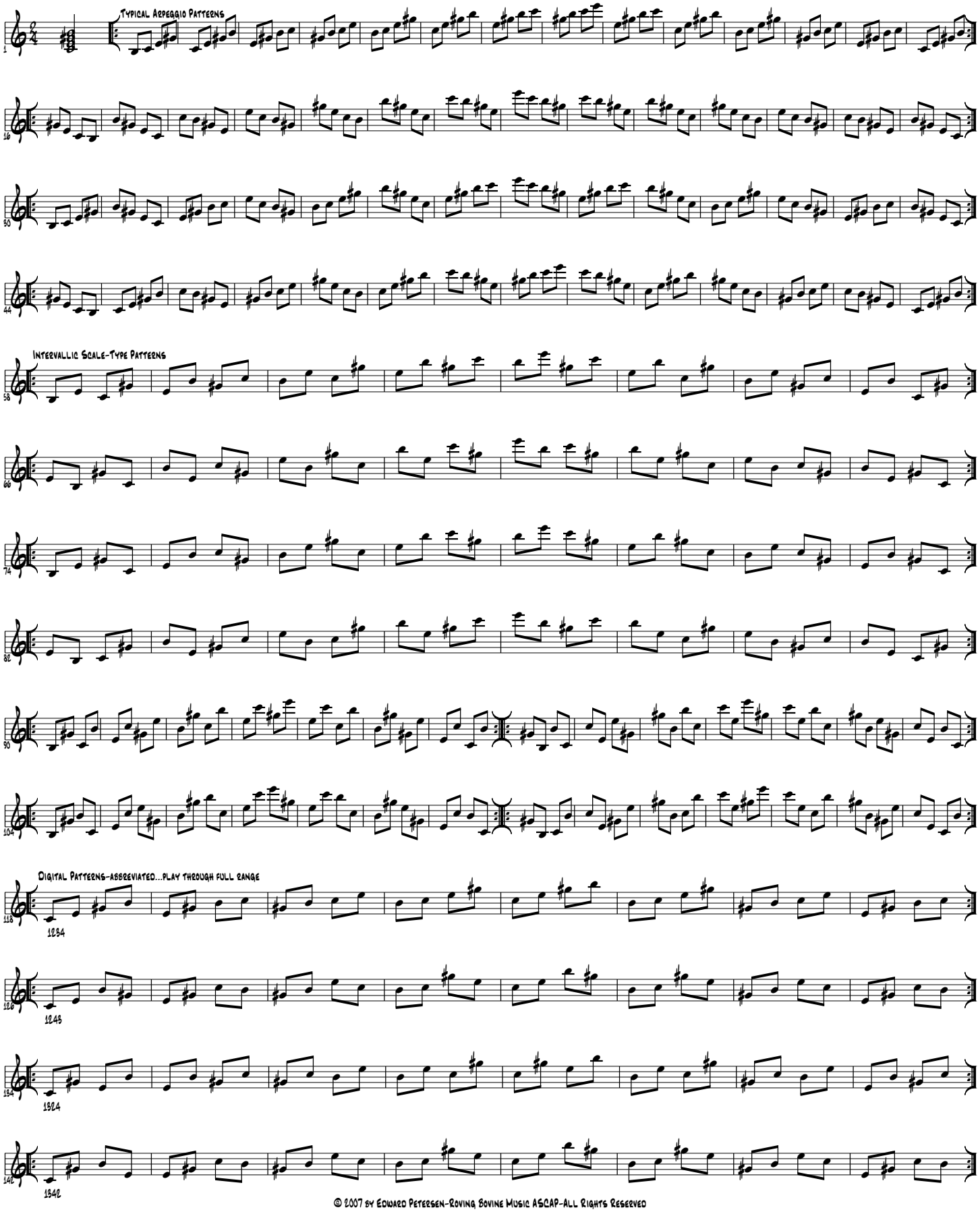
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



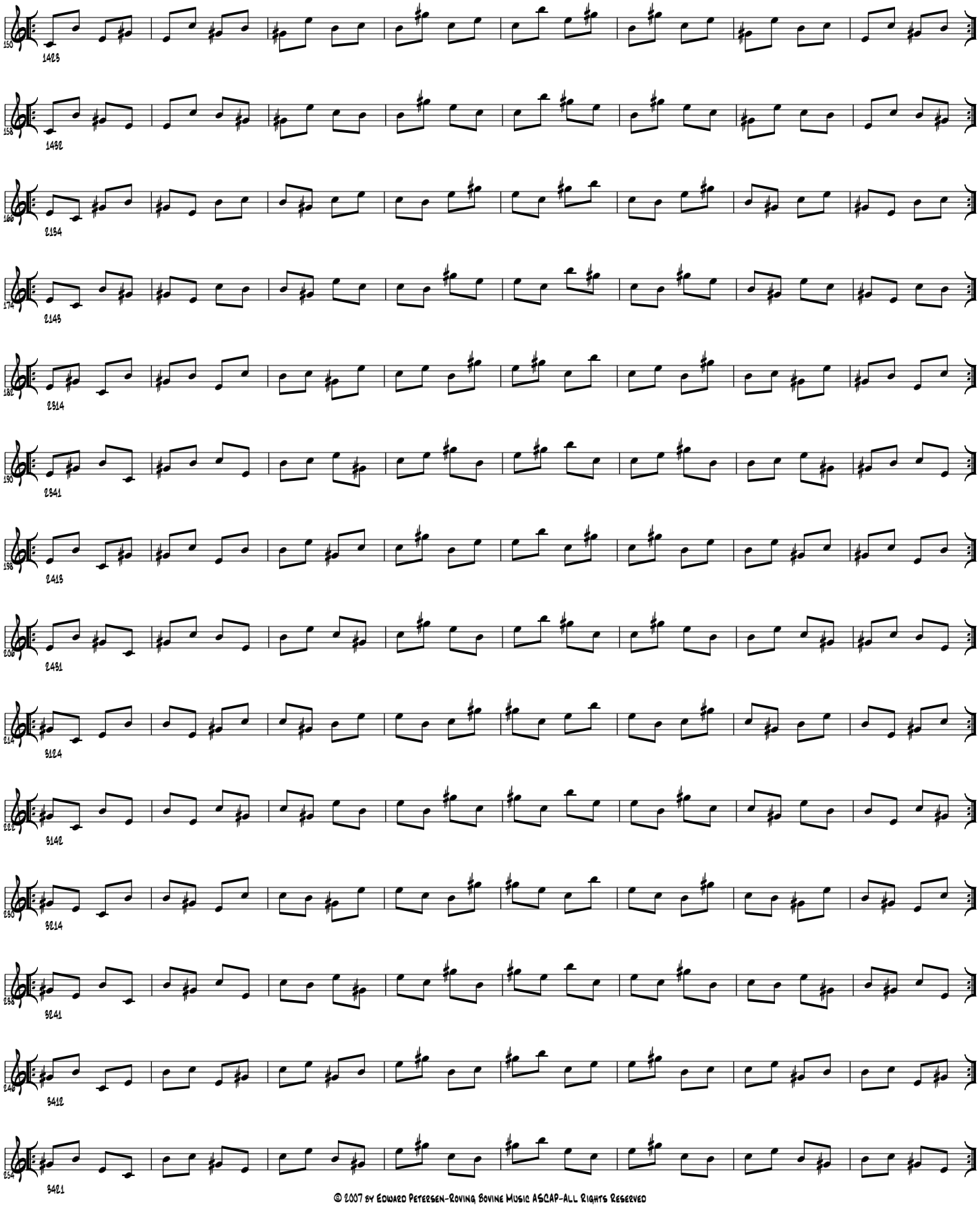
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Chord Shapes.....Major 7 (+5) Chords

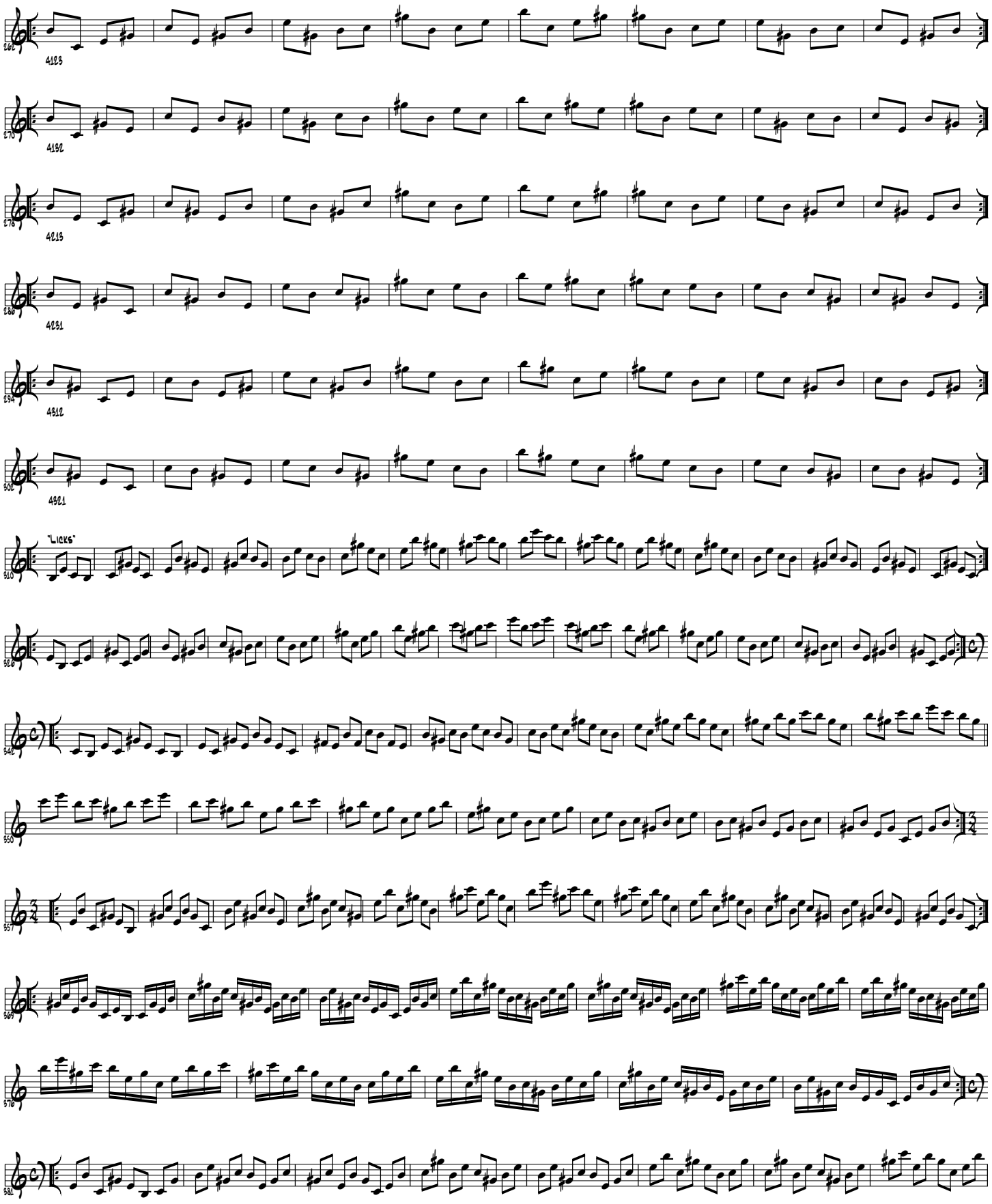
Associations: CM7(+5), D7, E7(-13), F#-7(-5), Ab7, A-...



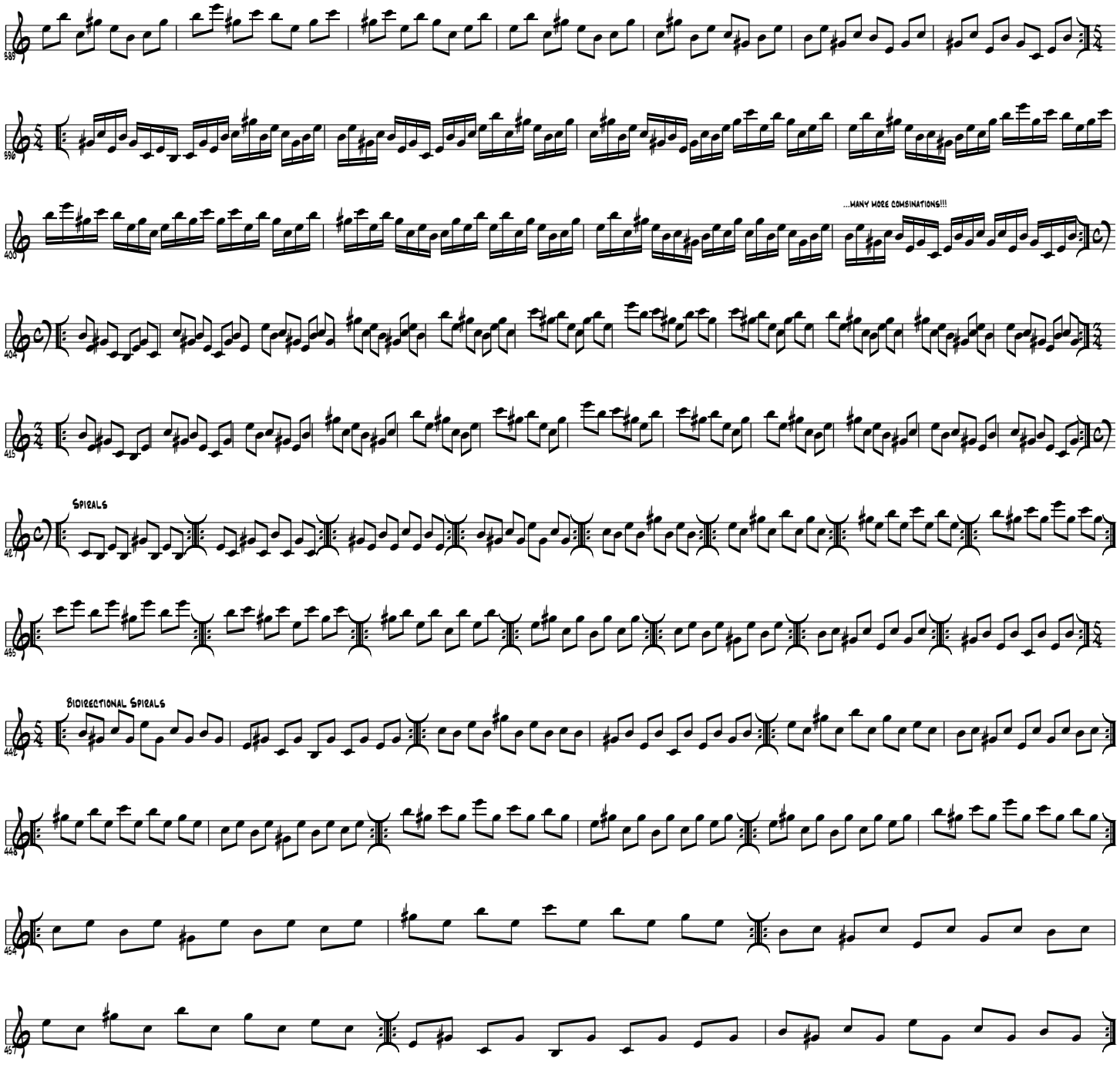
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



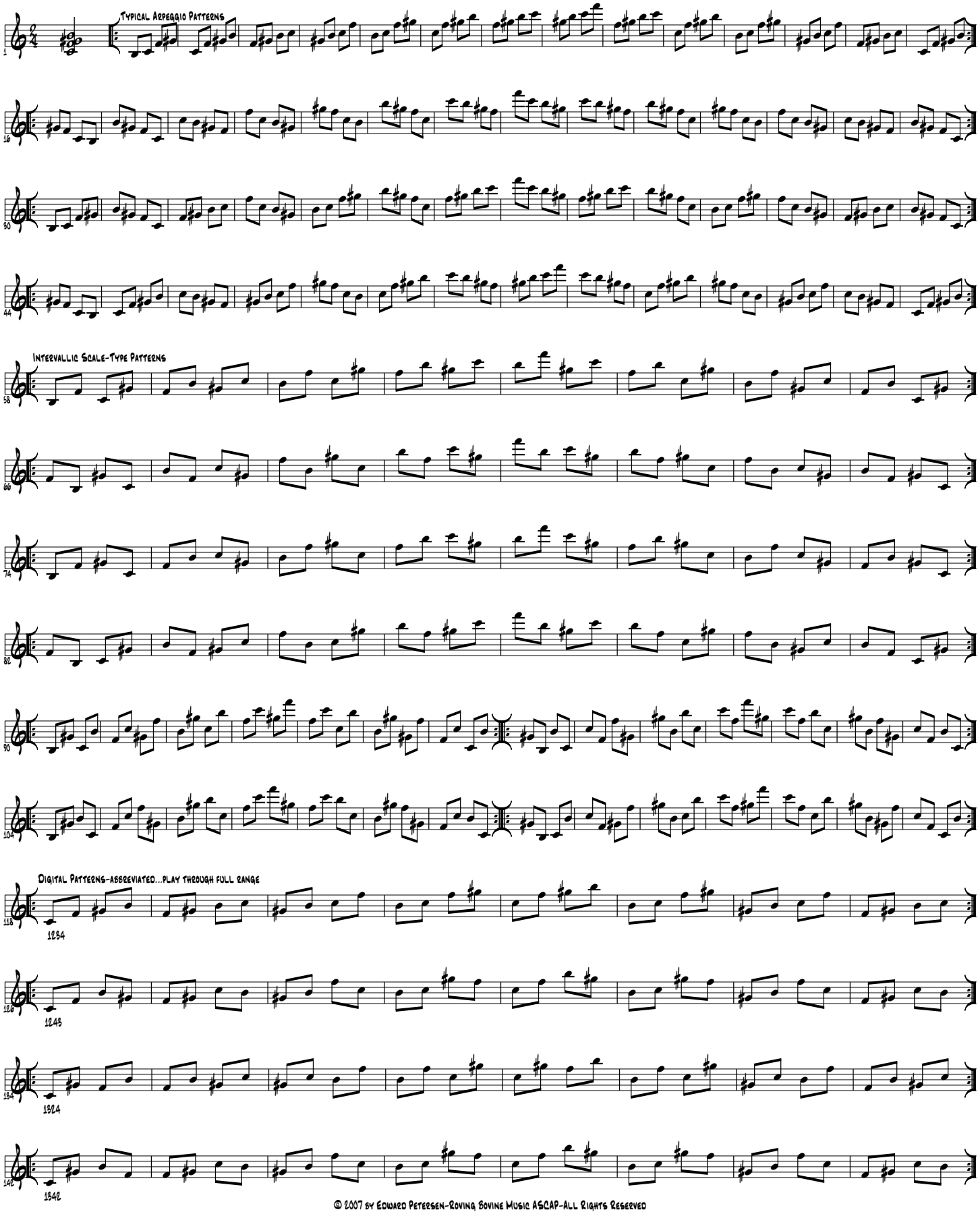
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



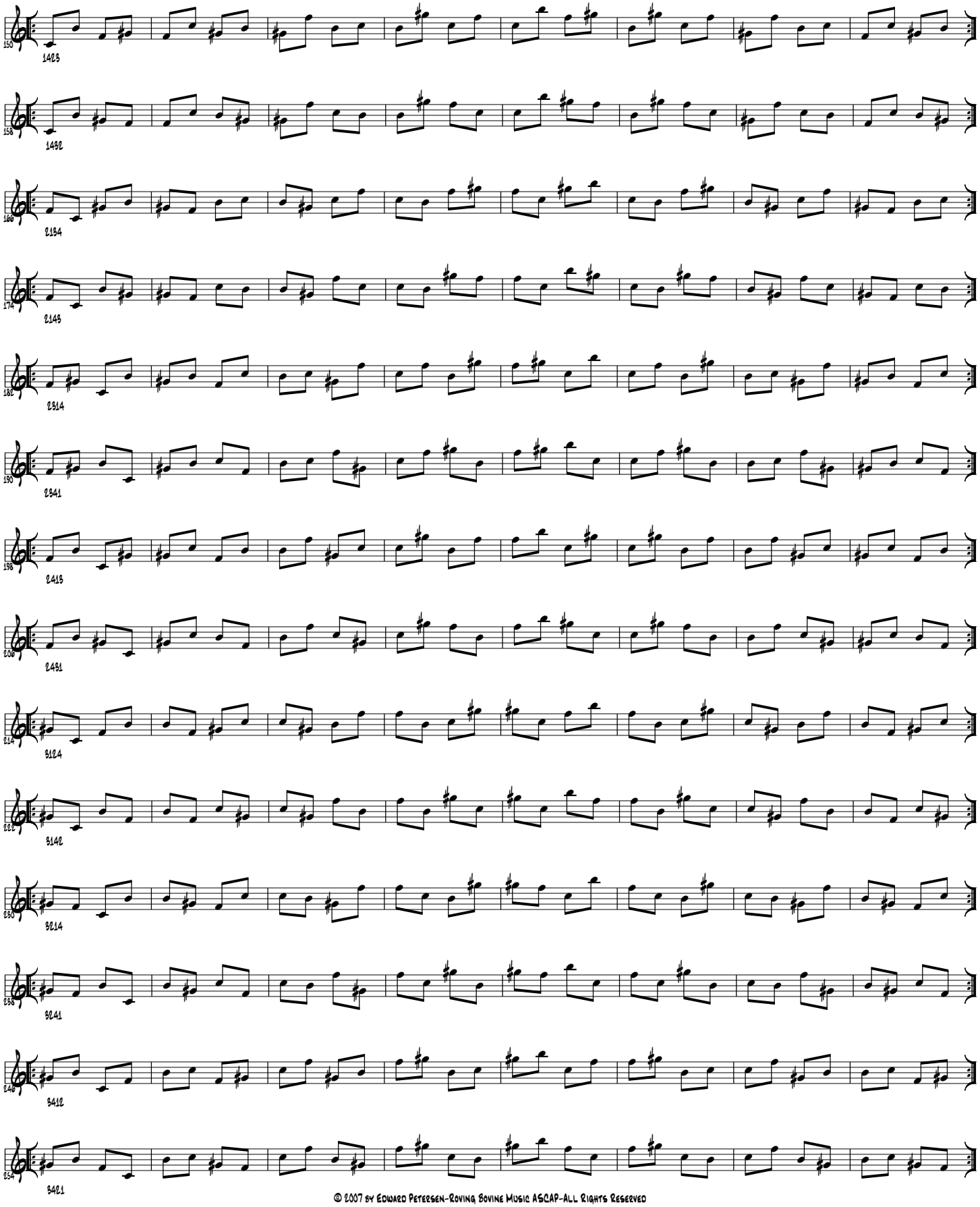
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Chord Shapes.....Major 7 (sus 4 +5) Chords

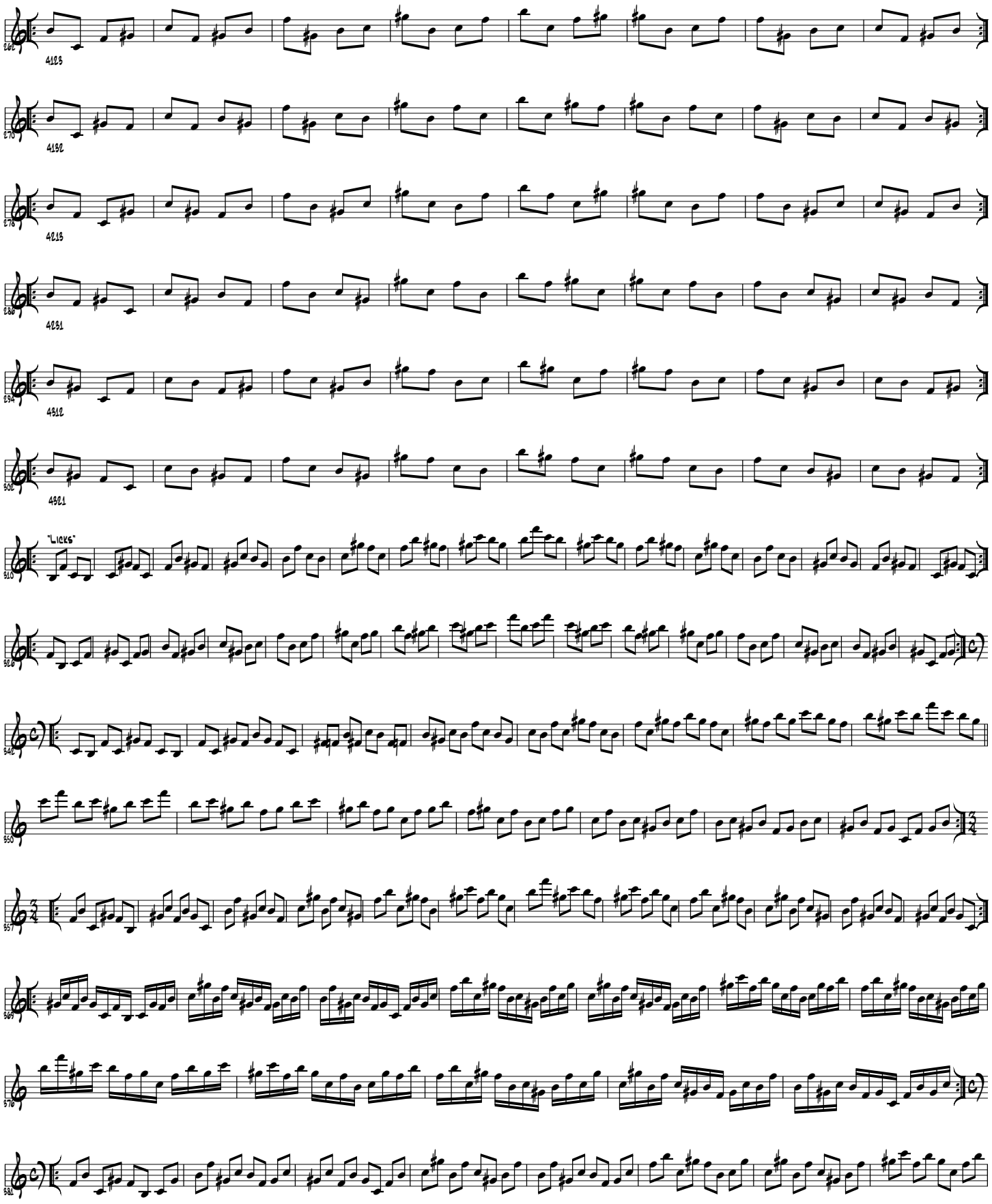
Associations: F7, Ab7, B7, D7, B/C, D/Eb, F/Gb, Ab/A, C-...



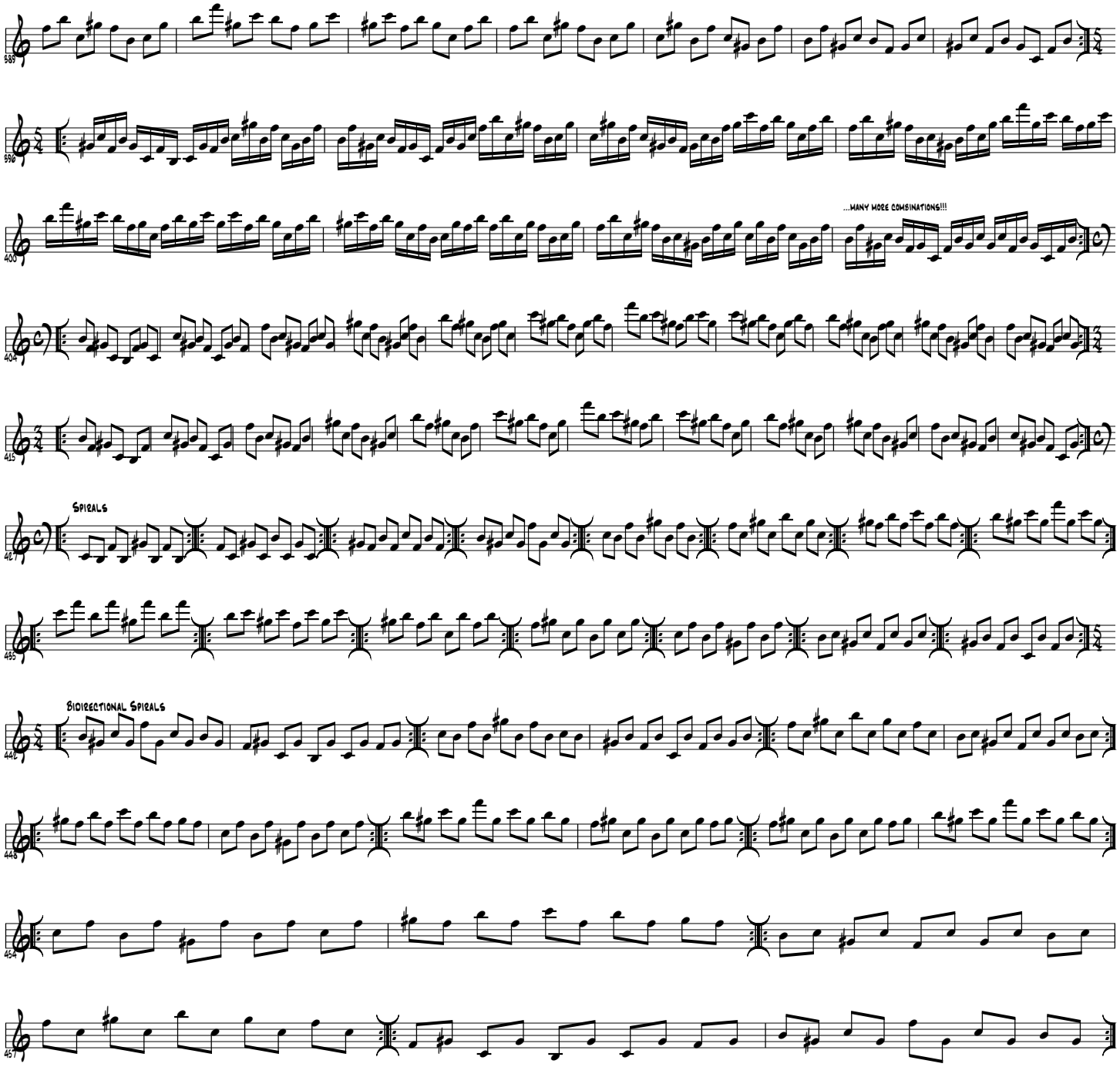
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



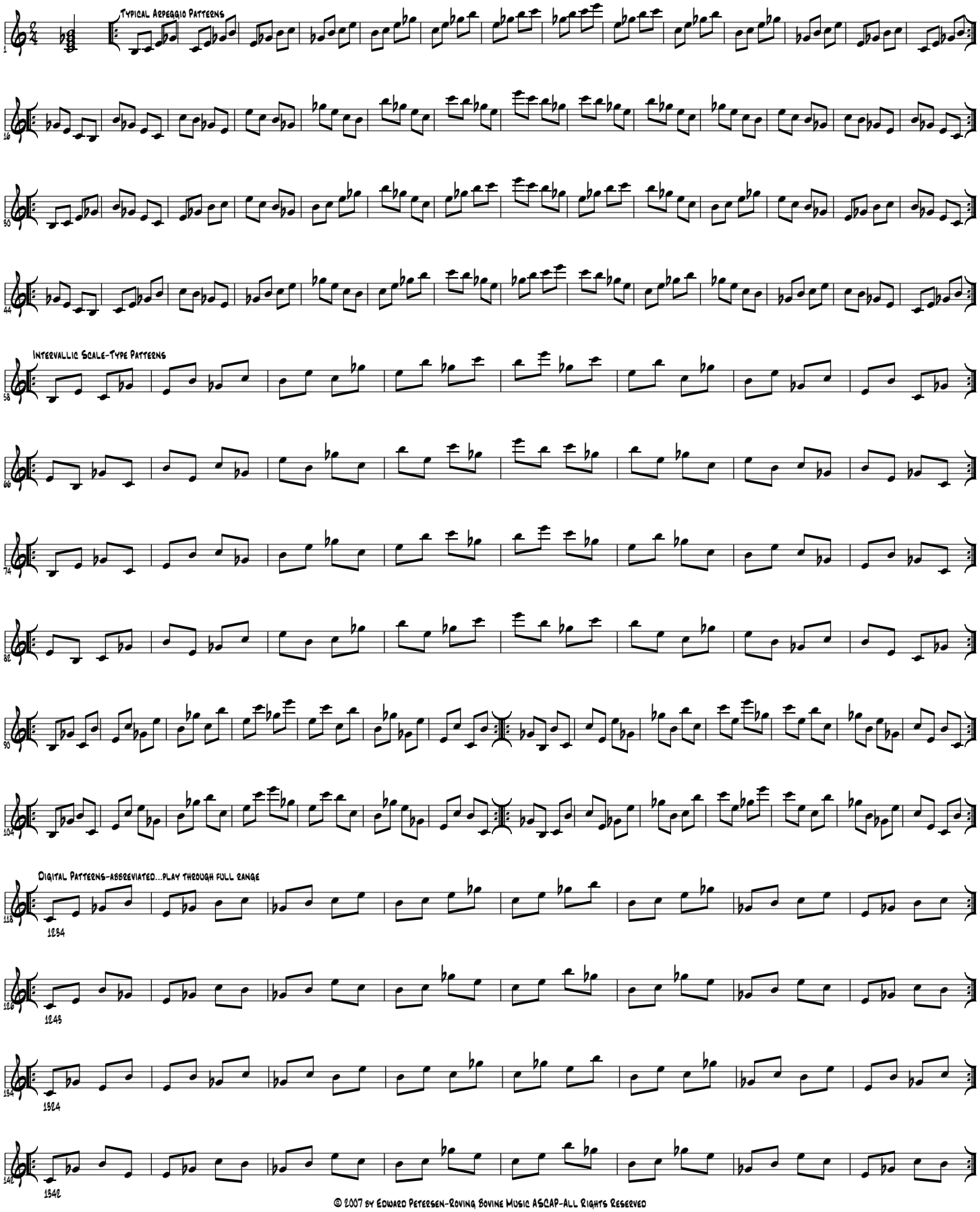
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



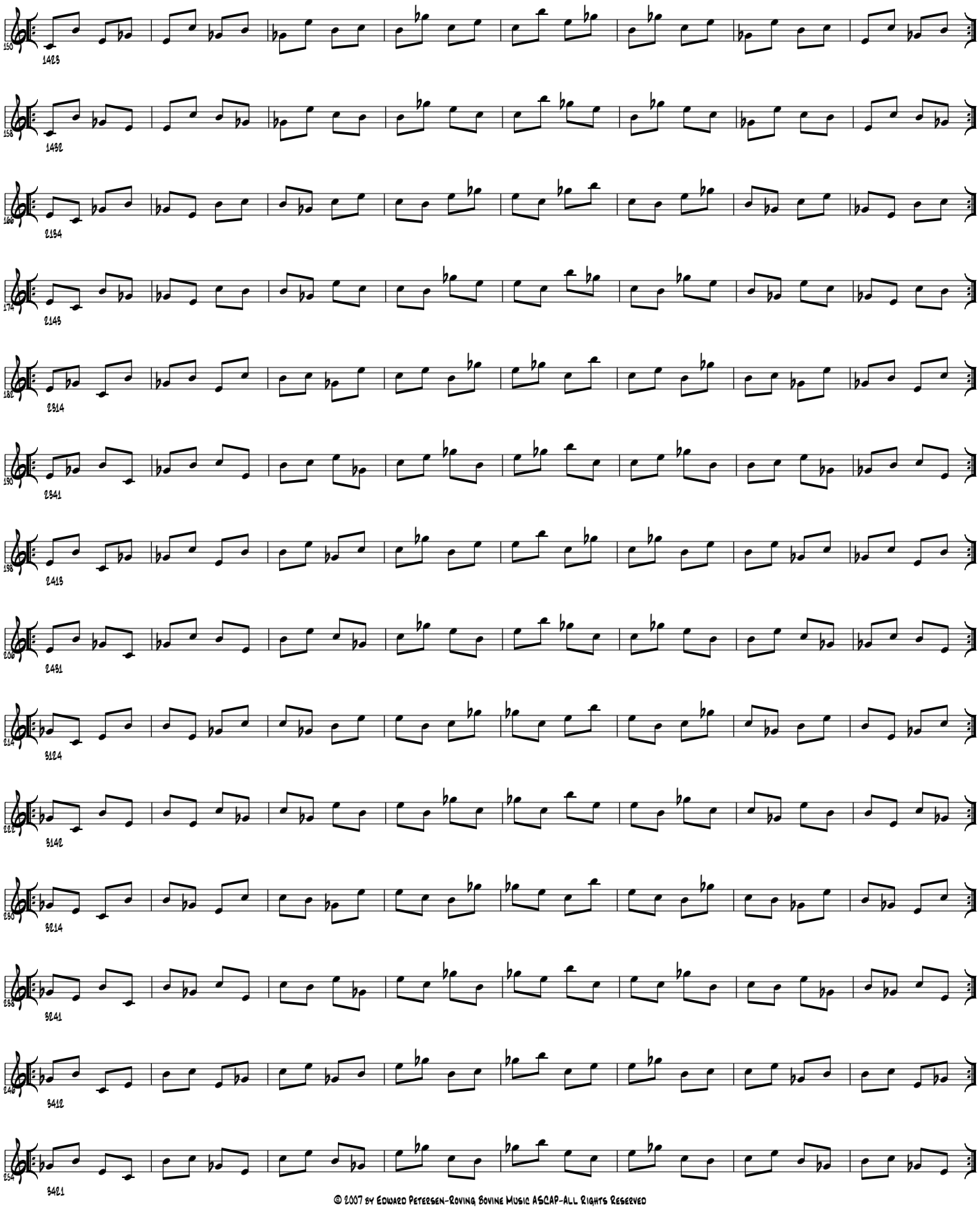
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Chord Shapes.....Major 7 (-5) Chords

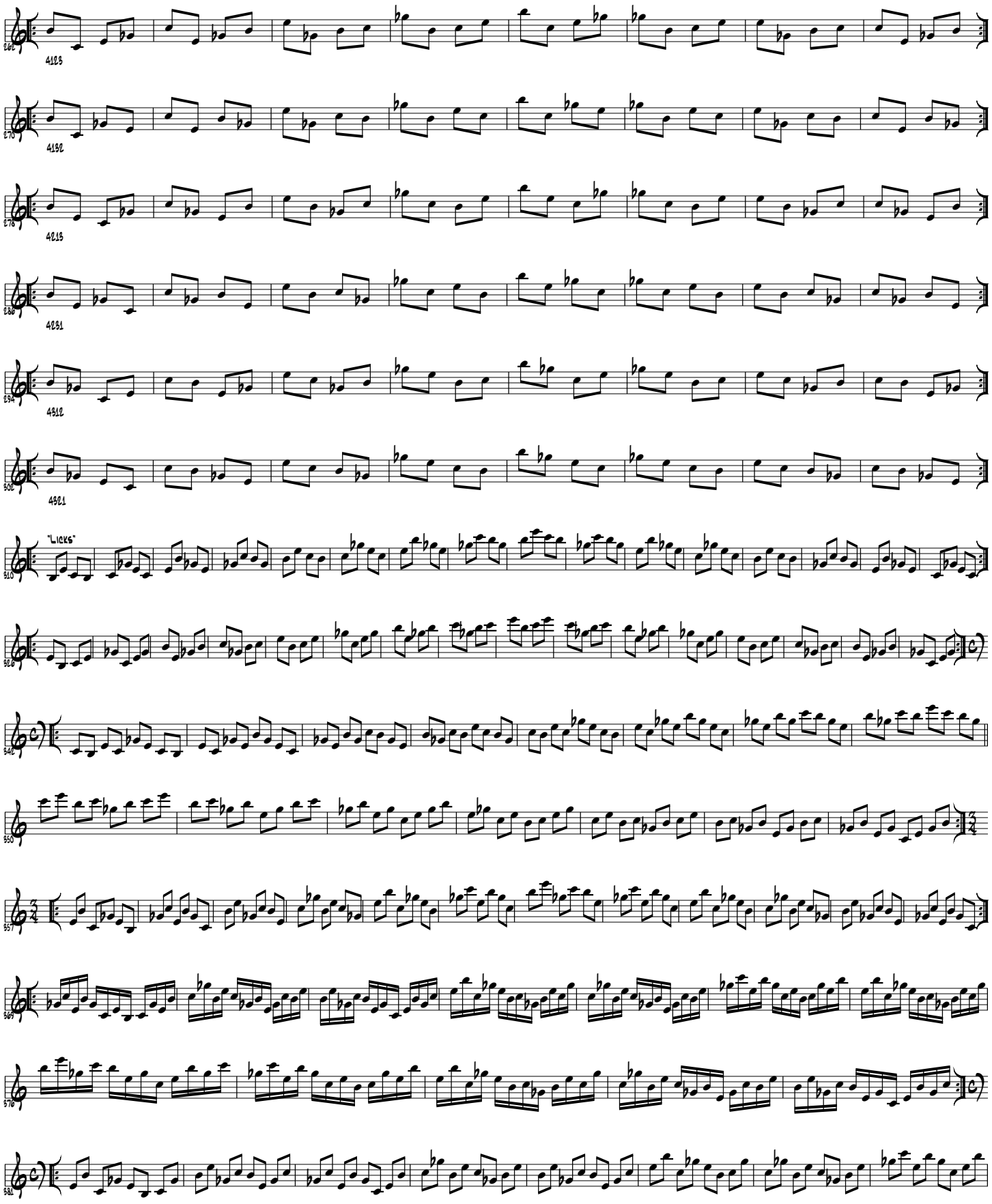
Associations: CM7(-5), D7, F#-7(-5), Ab7, A-...



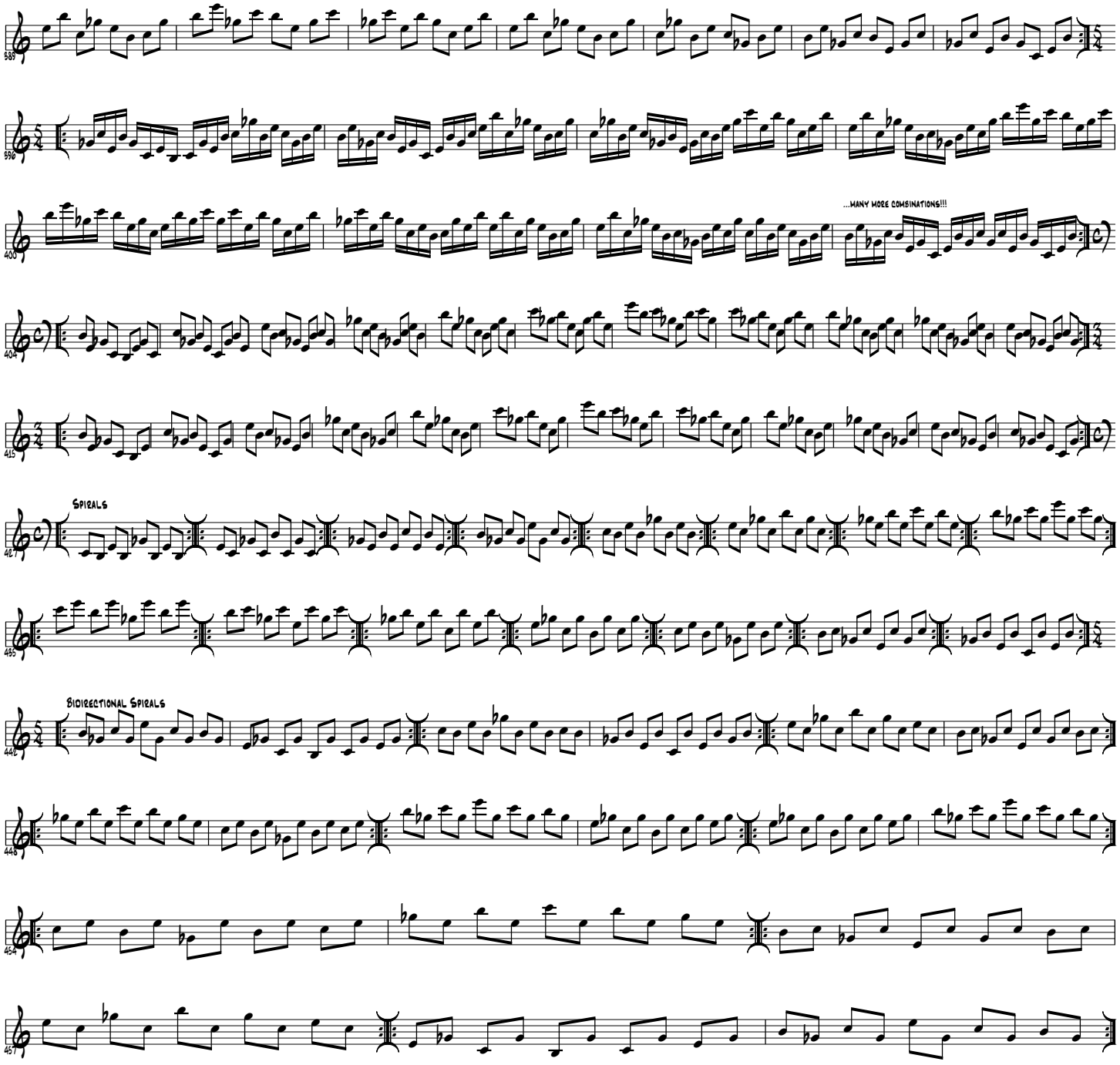
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



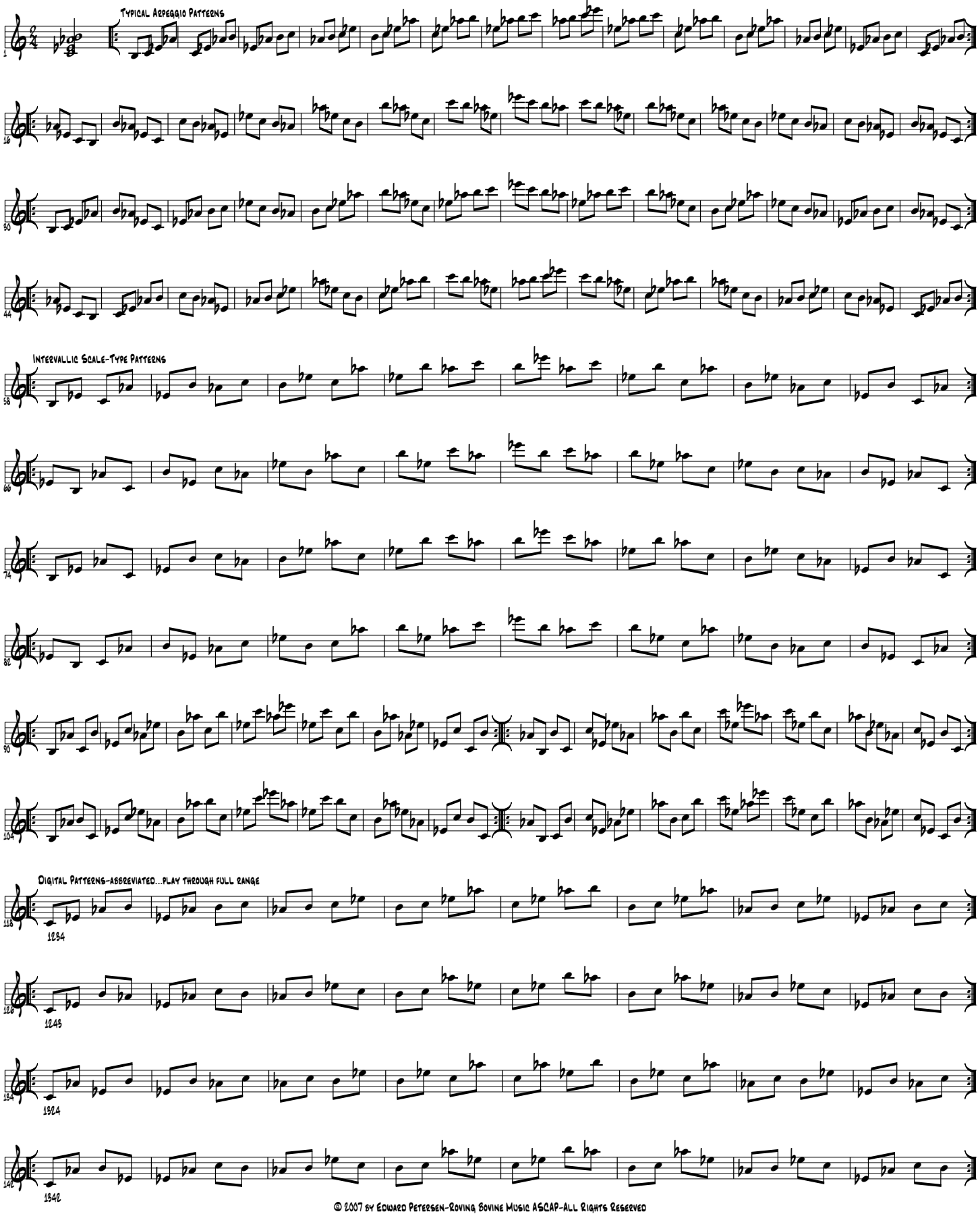
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



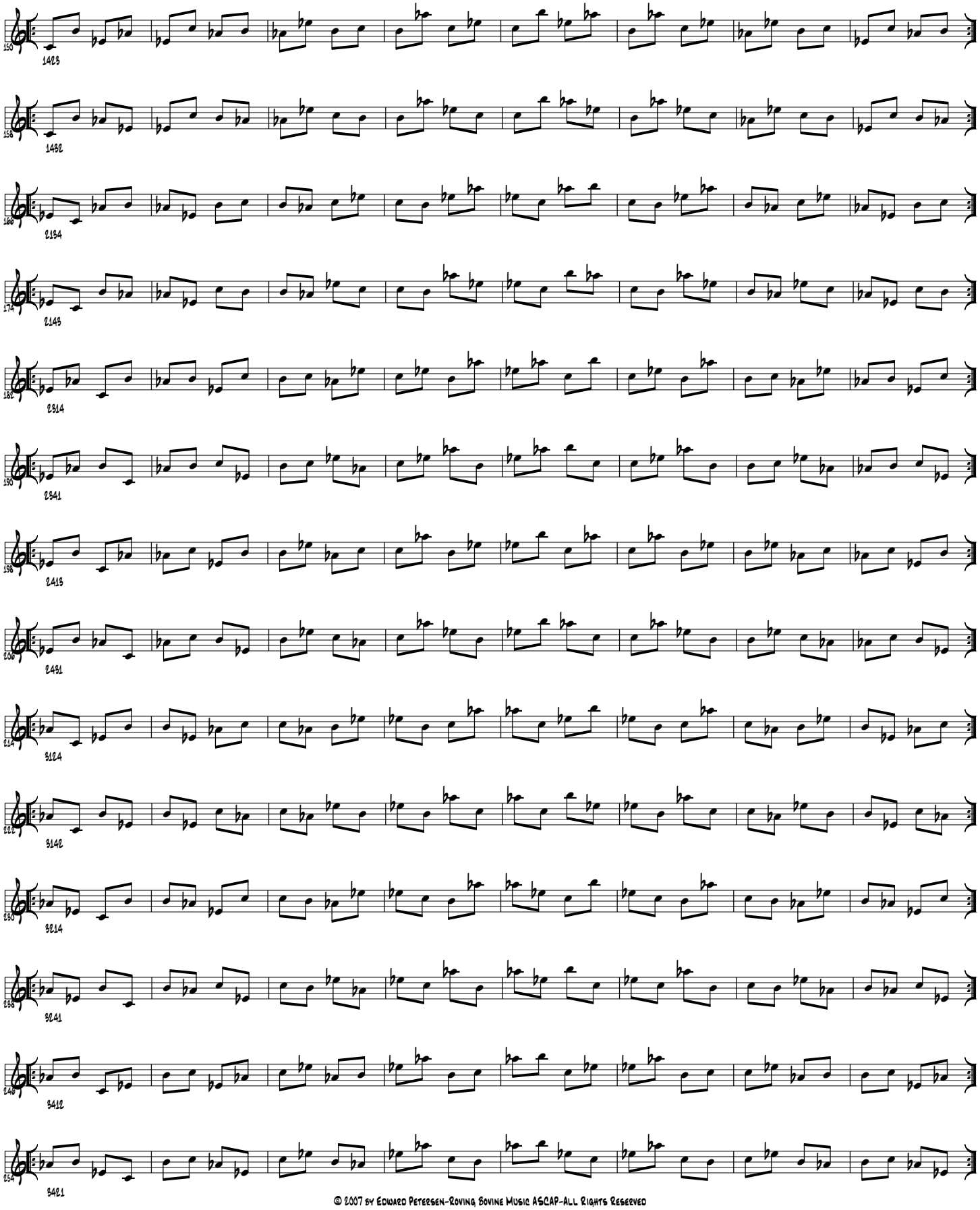
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Chord Shapes.....Minor Major 7 (+5) Chords

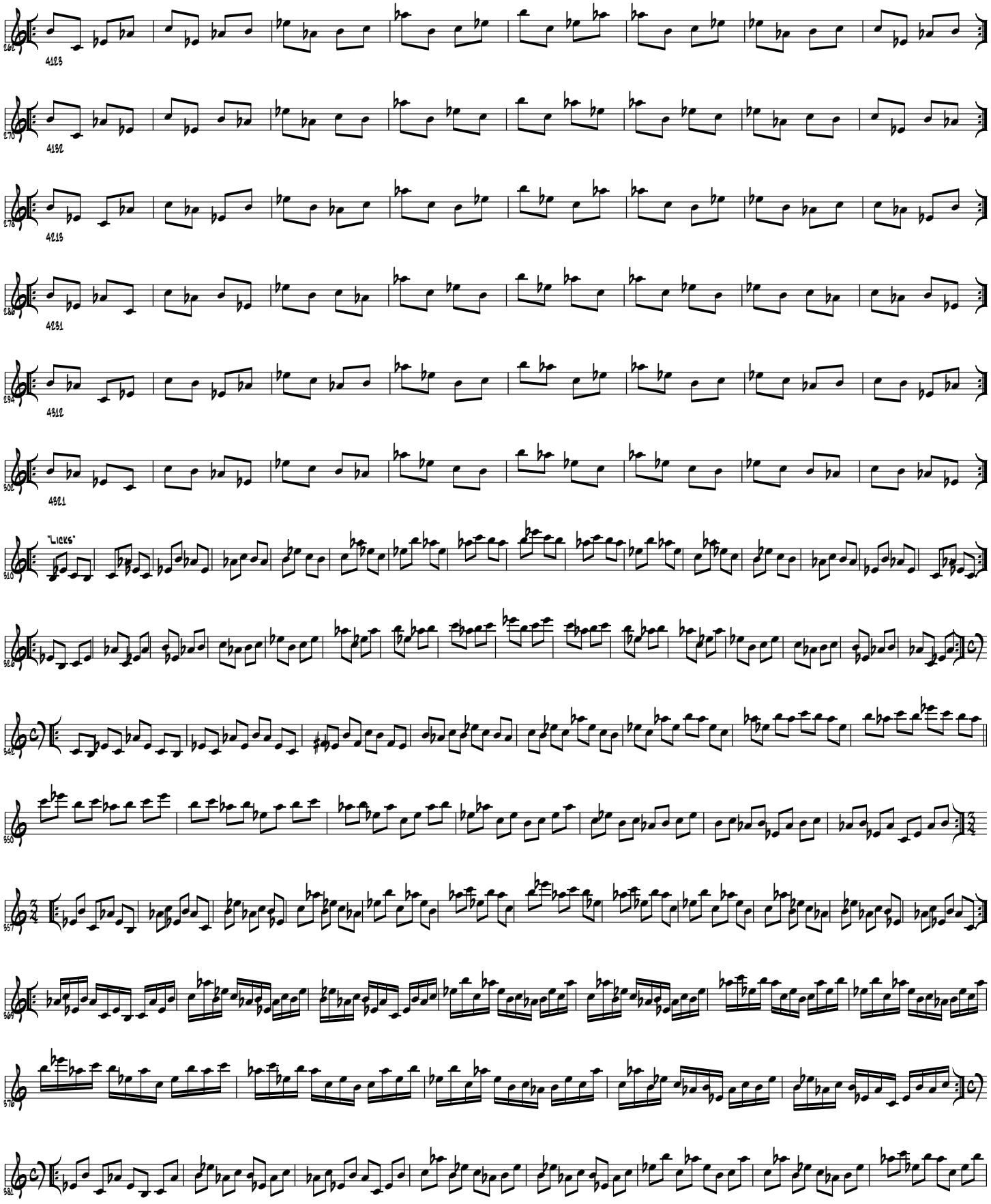
Associations: C-M7(+5), D7, F7, F#-7(-5), Ab7, B7...



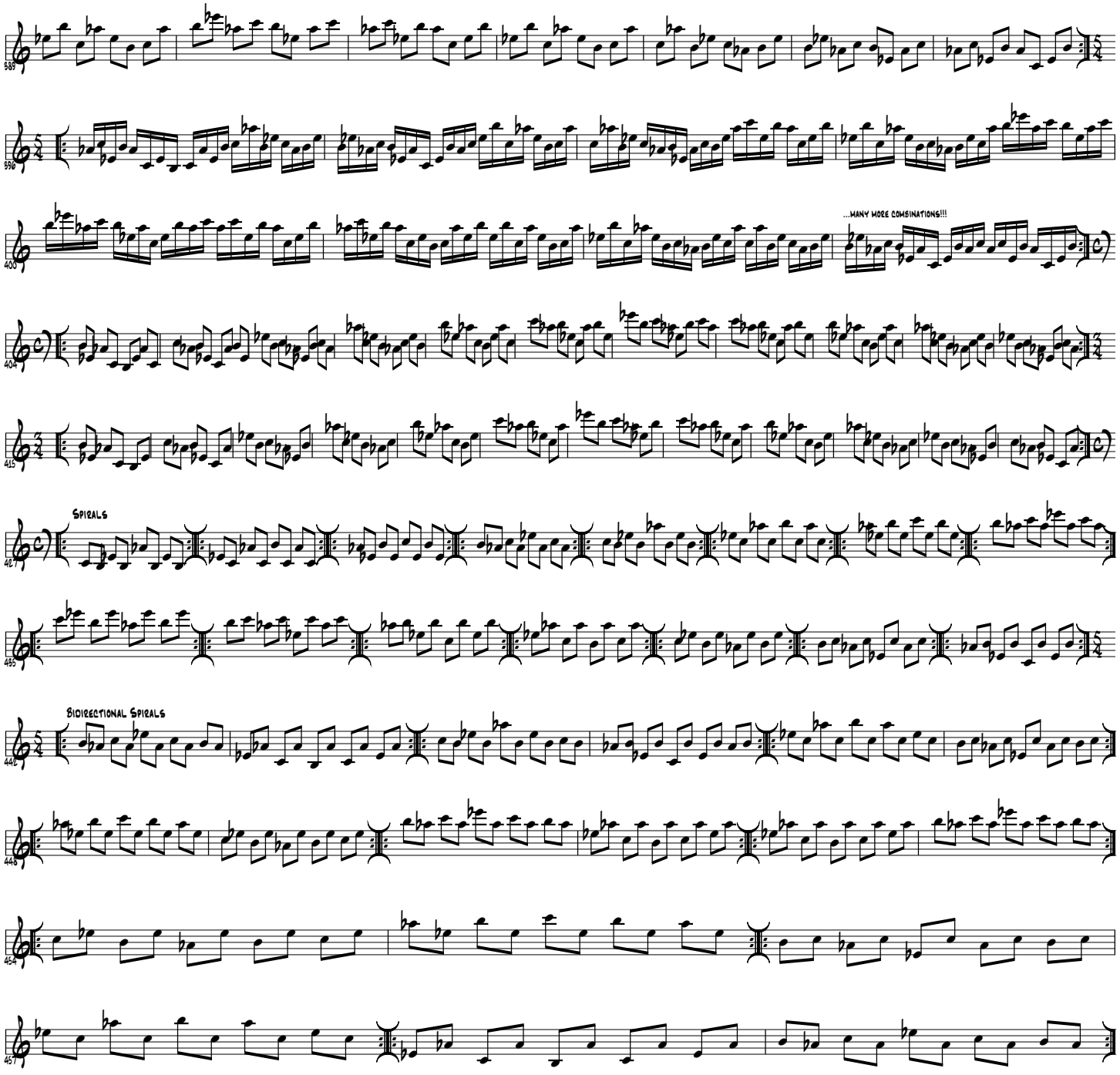
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

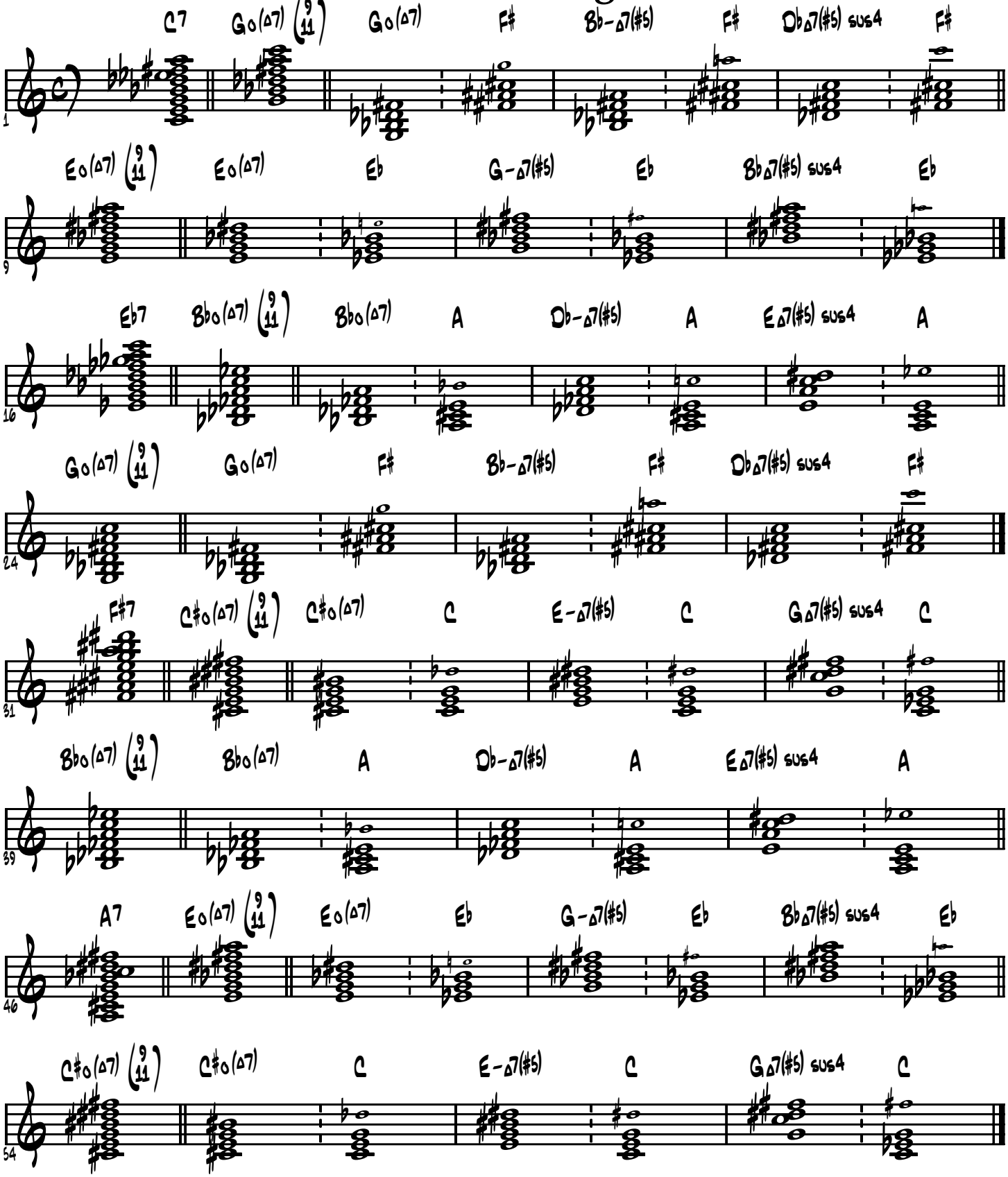


© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



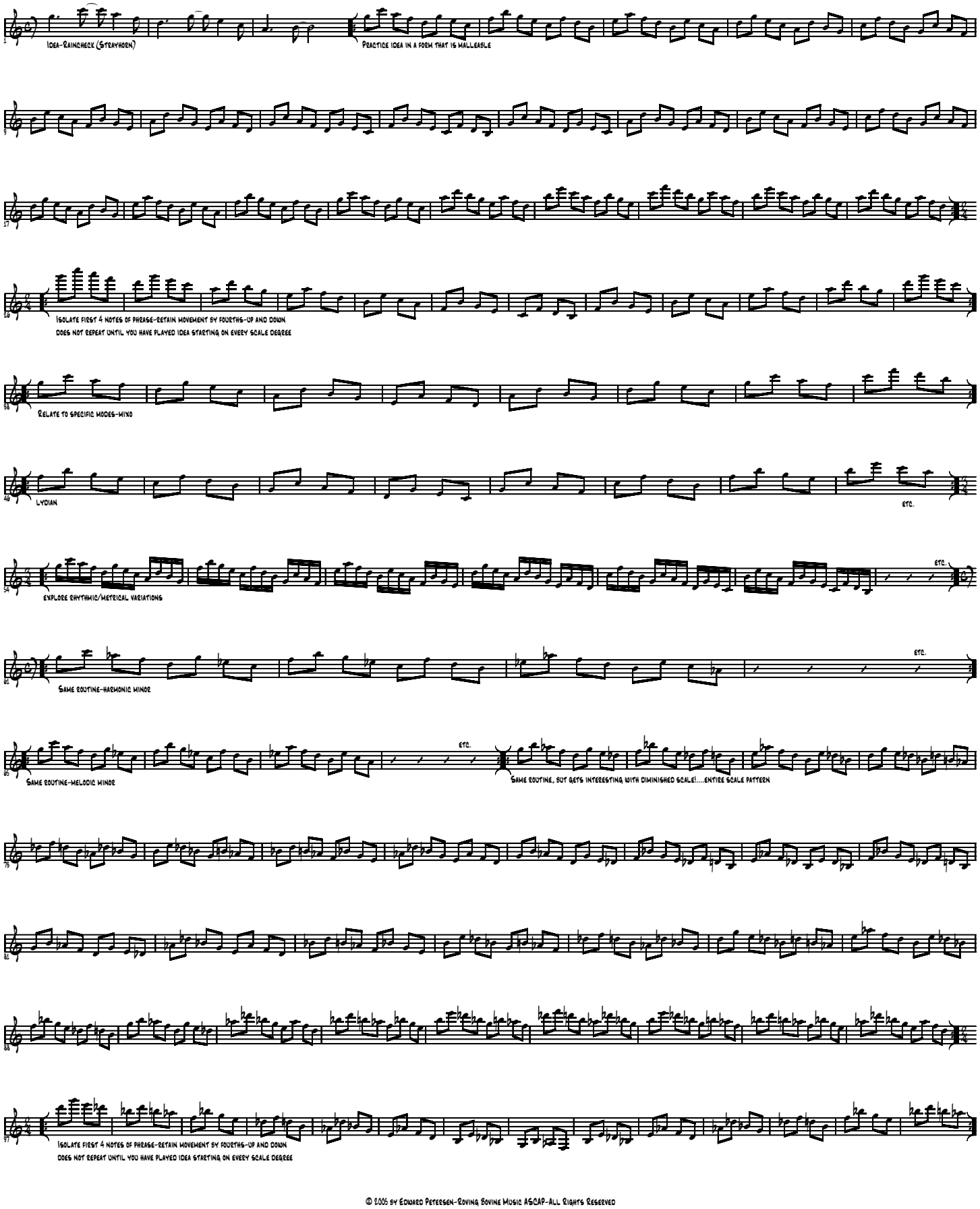
© 2007 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Deconstructing C7

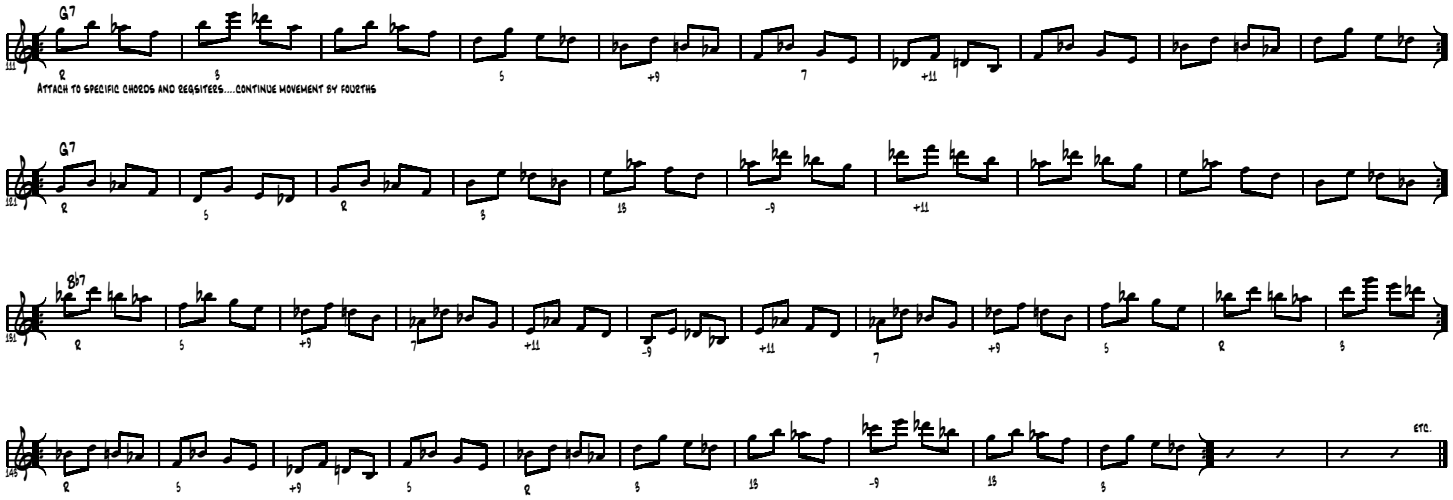


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Nice Practice Exercise



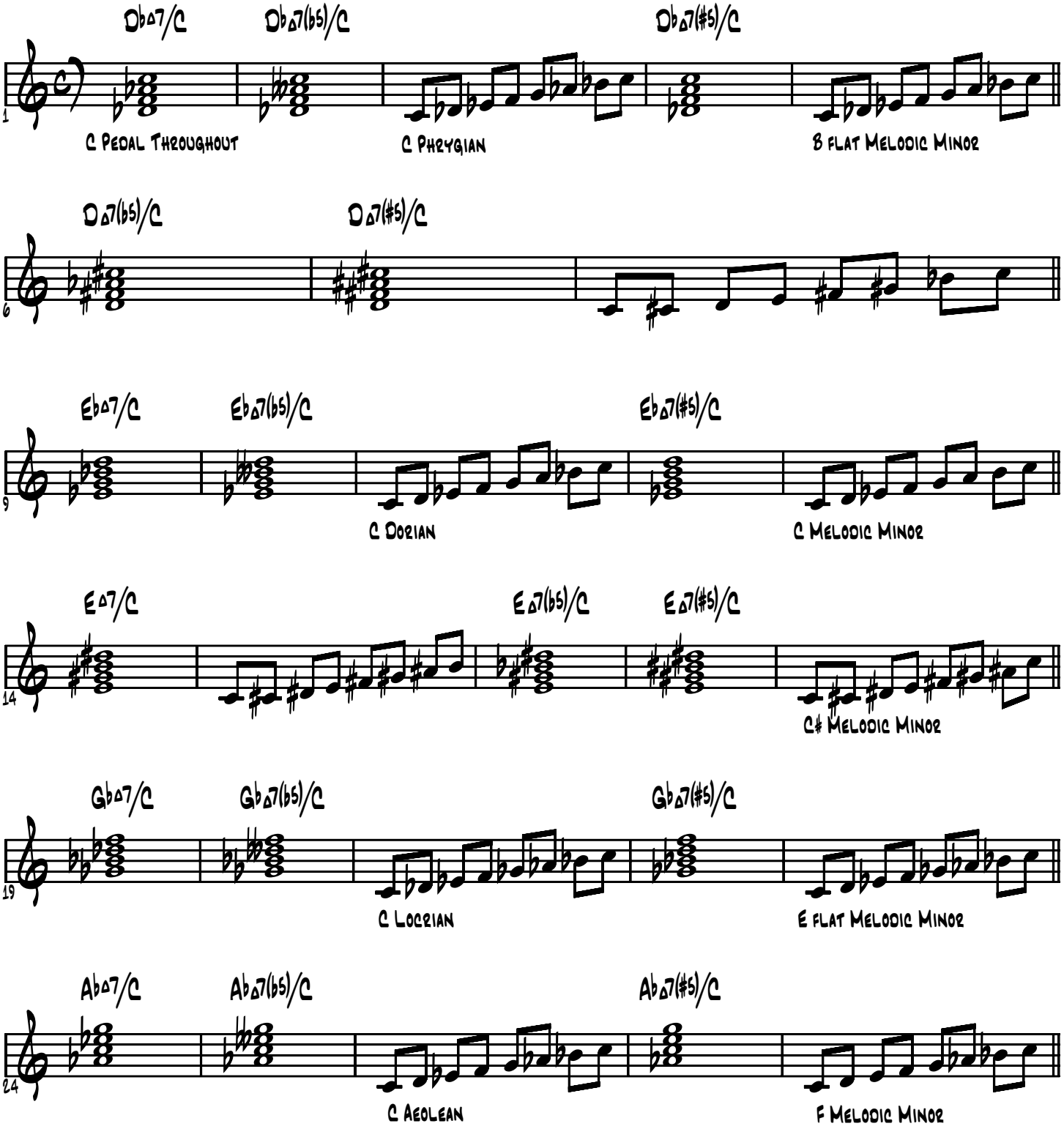
© 2005 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



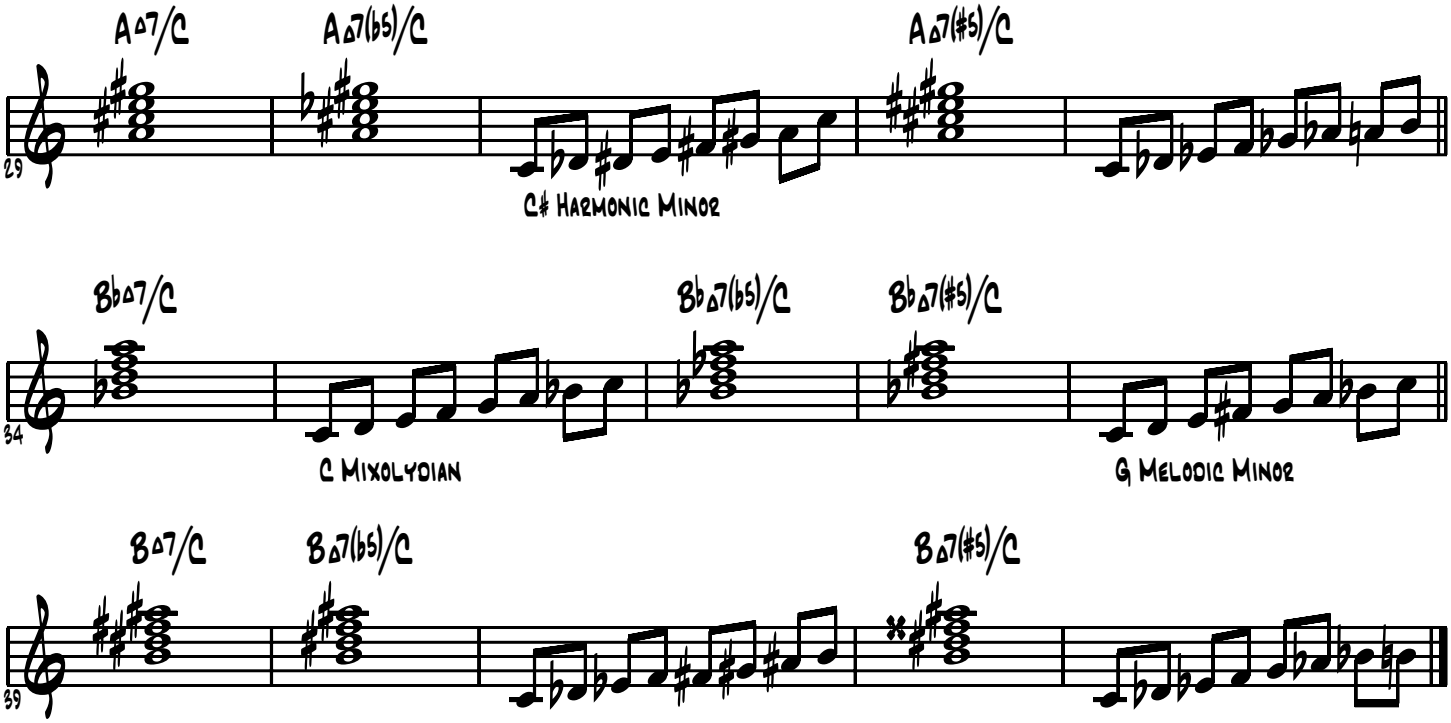
© 2005 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Some Major Seventh Chords/C That Move Nicely to F

A.K.A. Unusual Slash Chord Substitutes for C7
With Related "Parent" Scale Suggestions



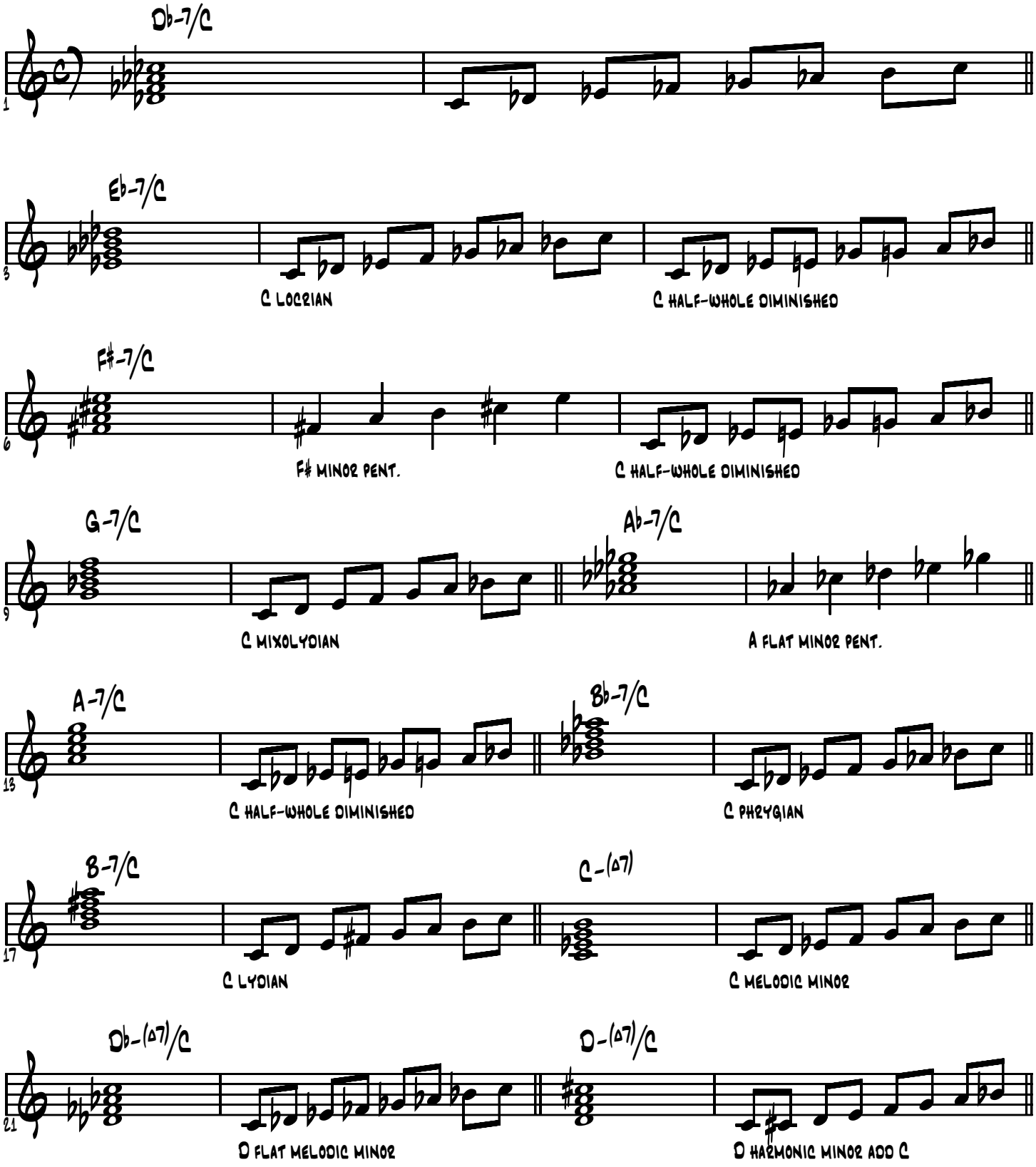
©2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



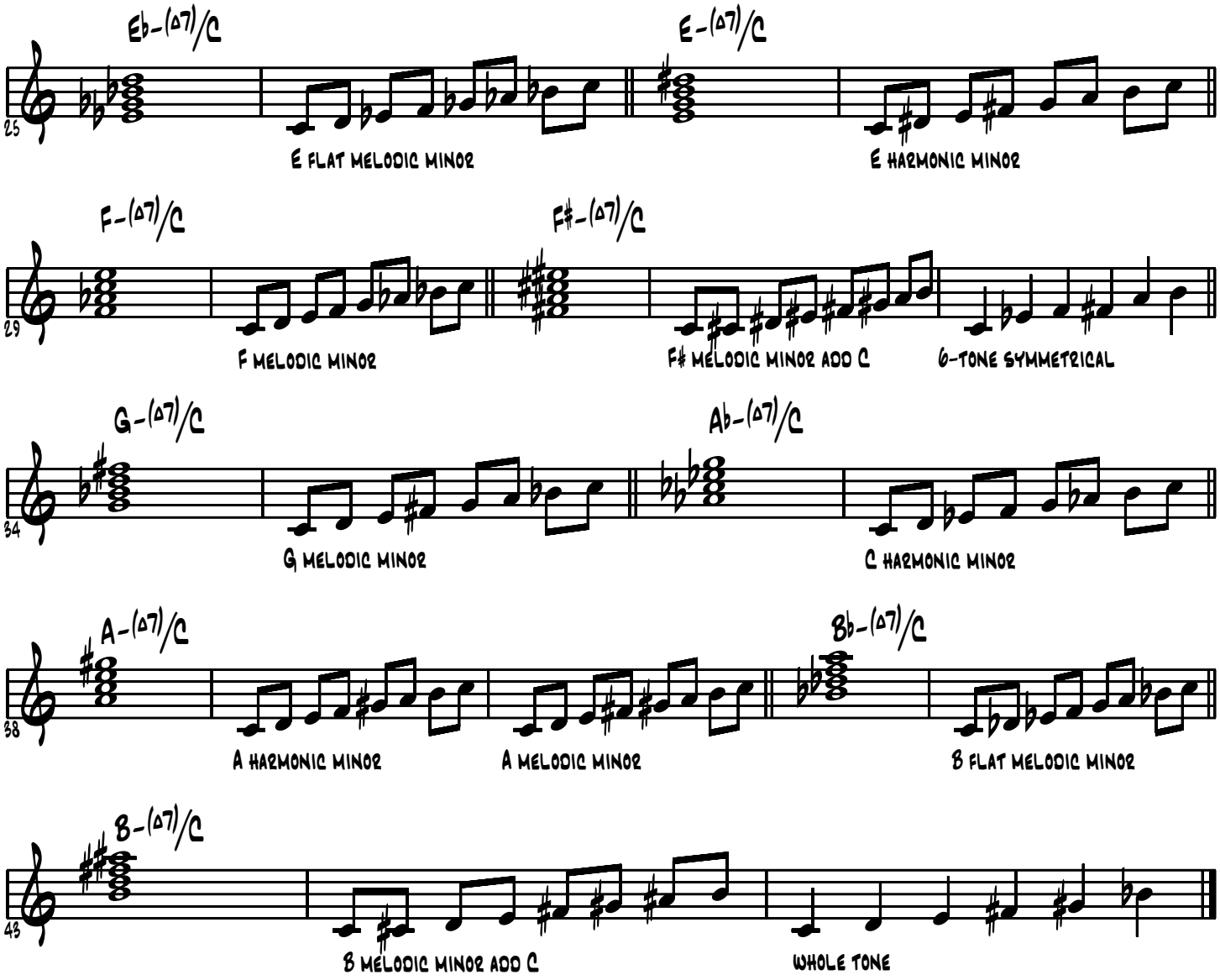
©2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Some Minor and Minor Major Seventh Chords/C That Move Nicely to F

A.K.A. Unusual Slash Chord Substitutes for C7 With a Few Related "Parent" Scale Suggestions

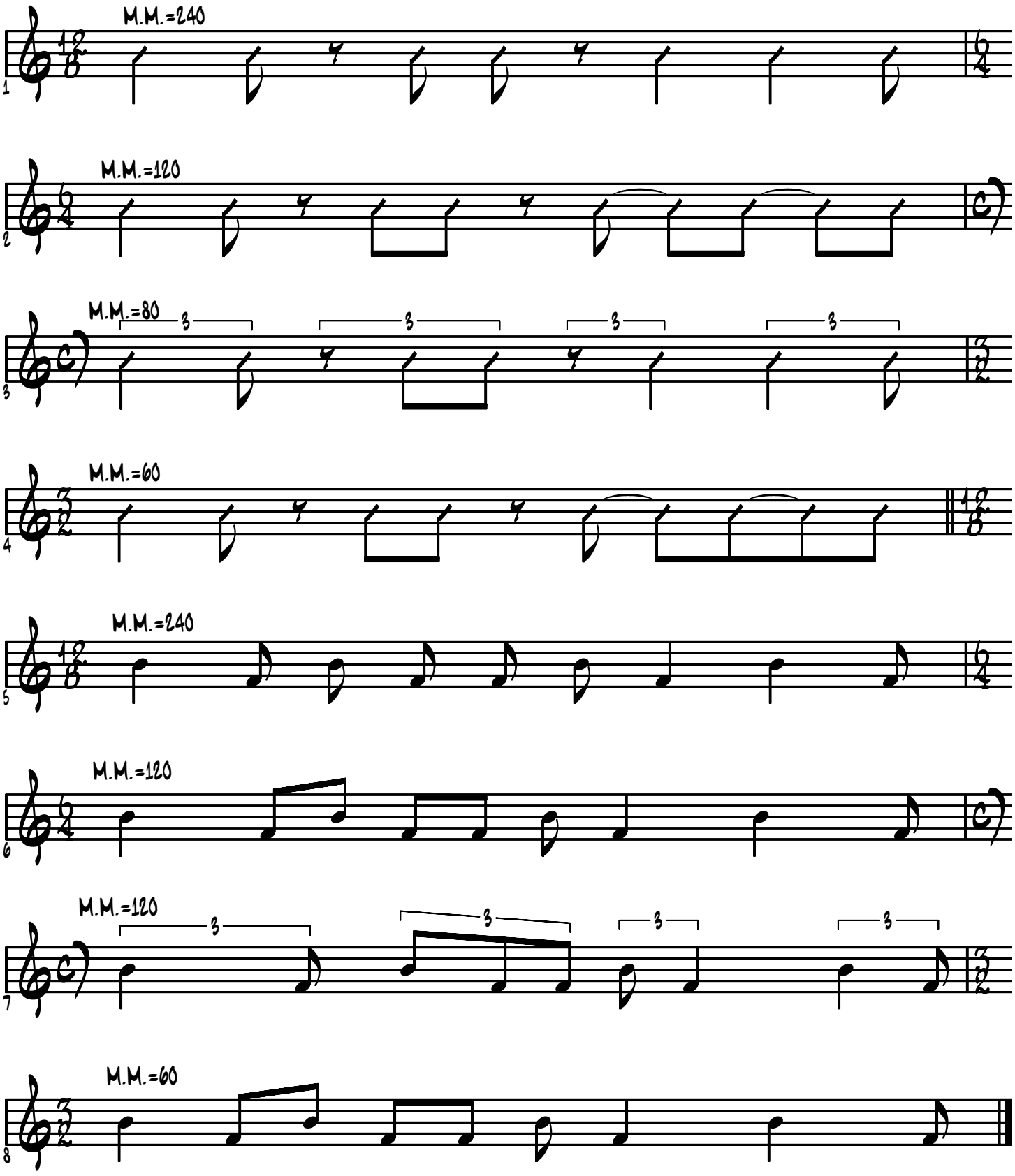


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



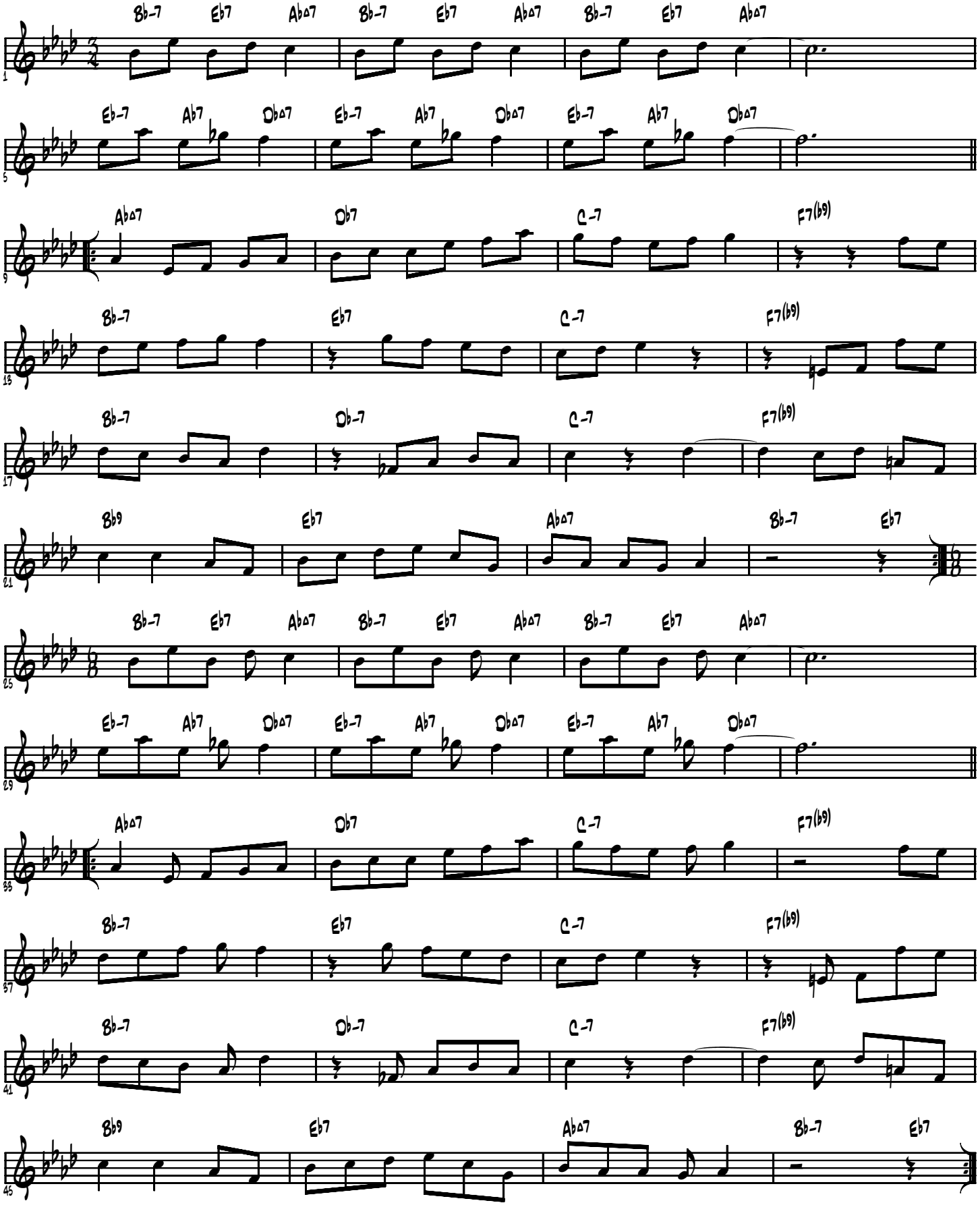
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Neighbor Tempos

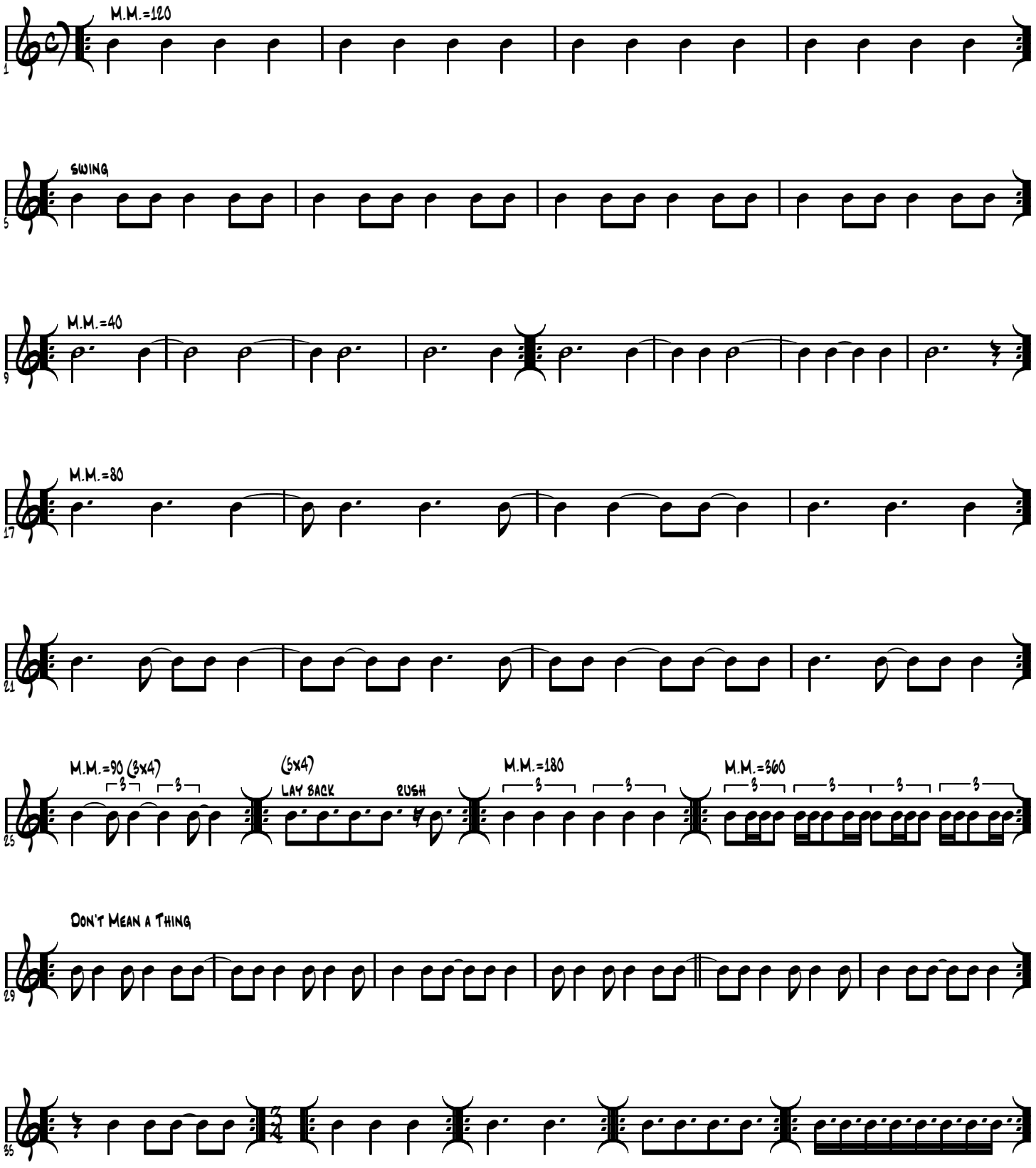


© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Valse Hot-Sonny Rollins

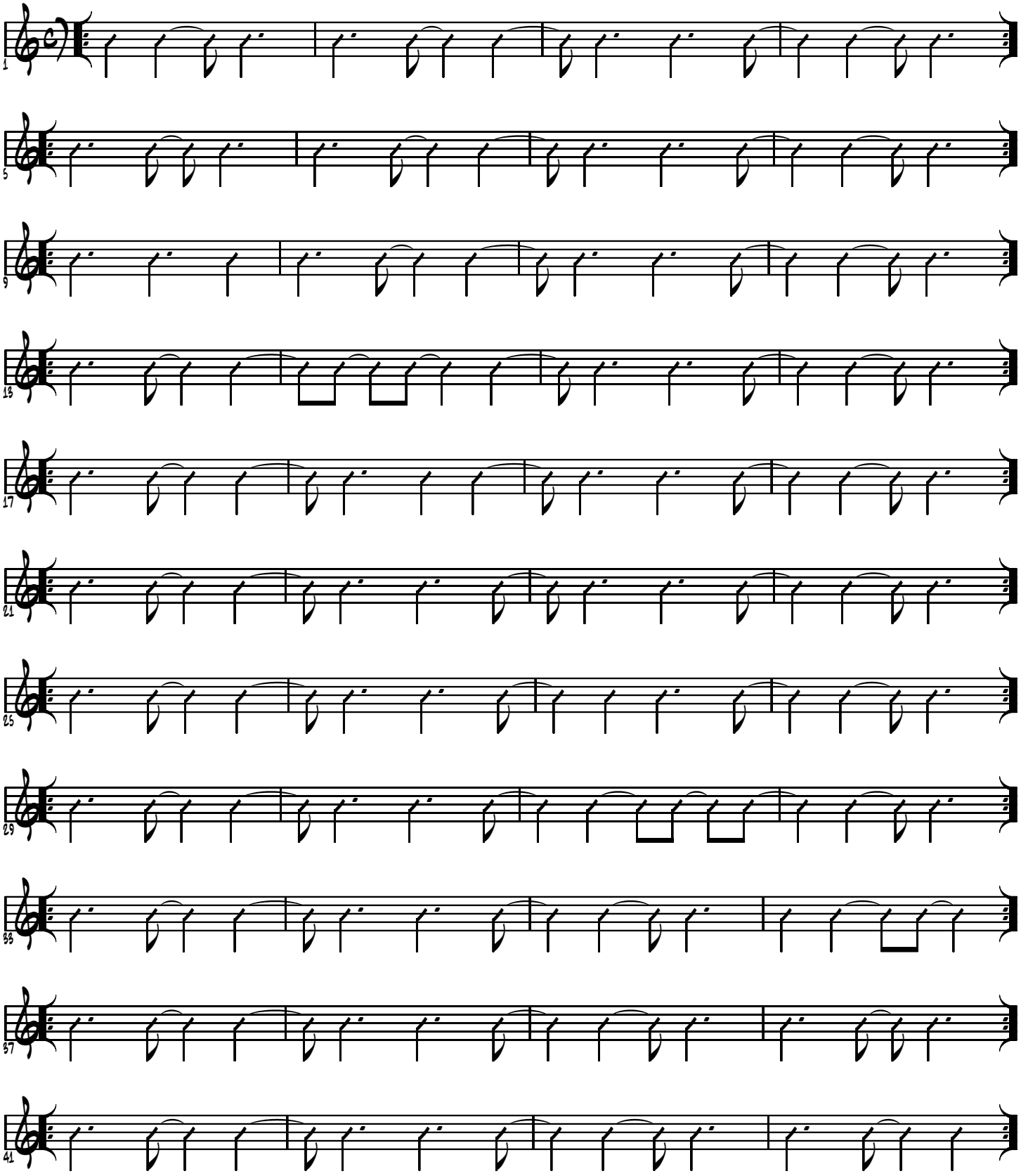


By No Means Comprehensive Collection of Reasonable Neighbor Tempos



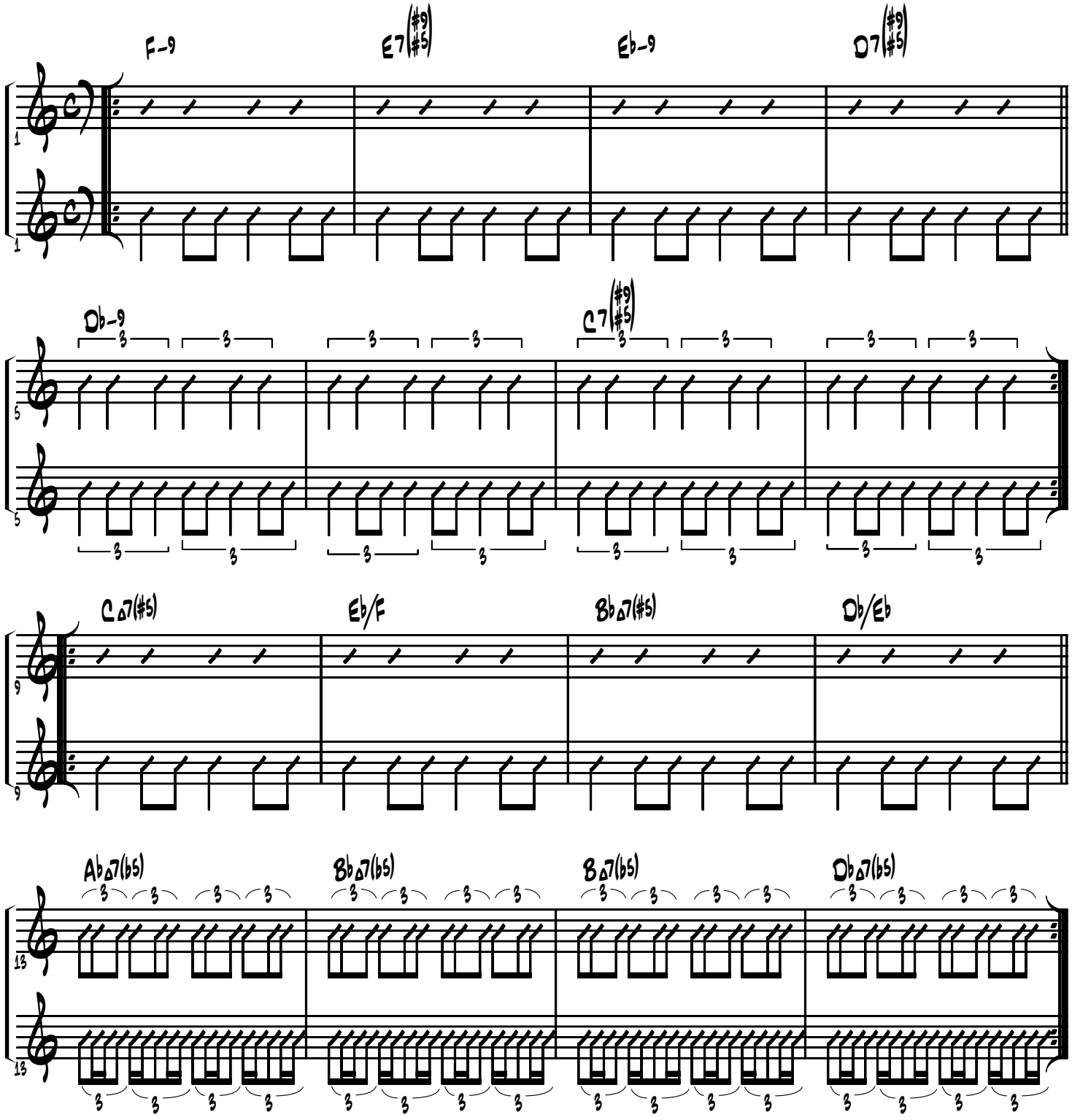
© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Neighbor Tempos...4 Bar Phrases with One Quarter Note

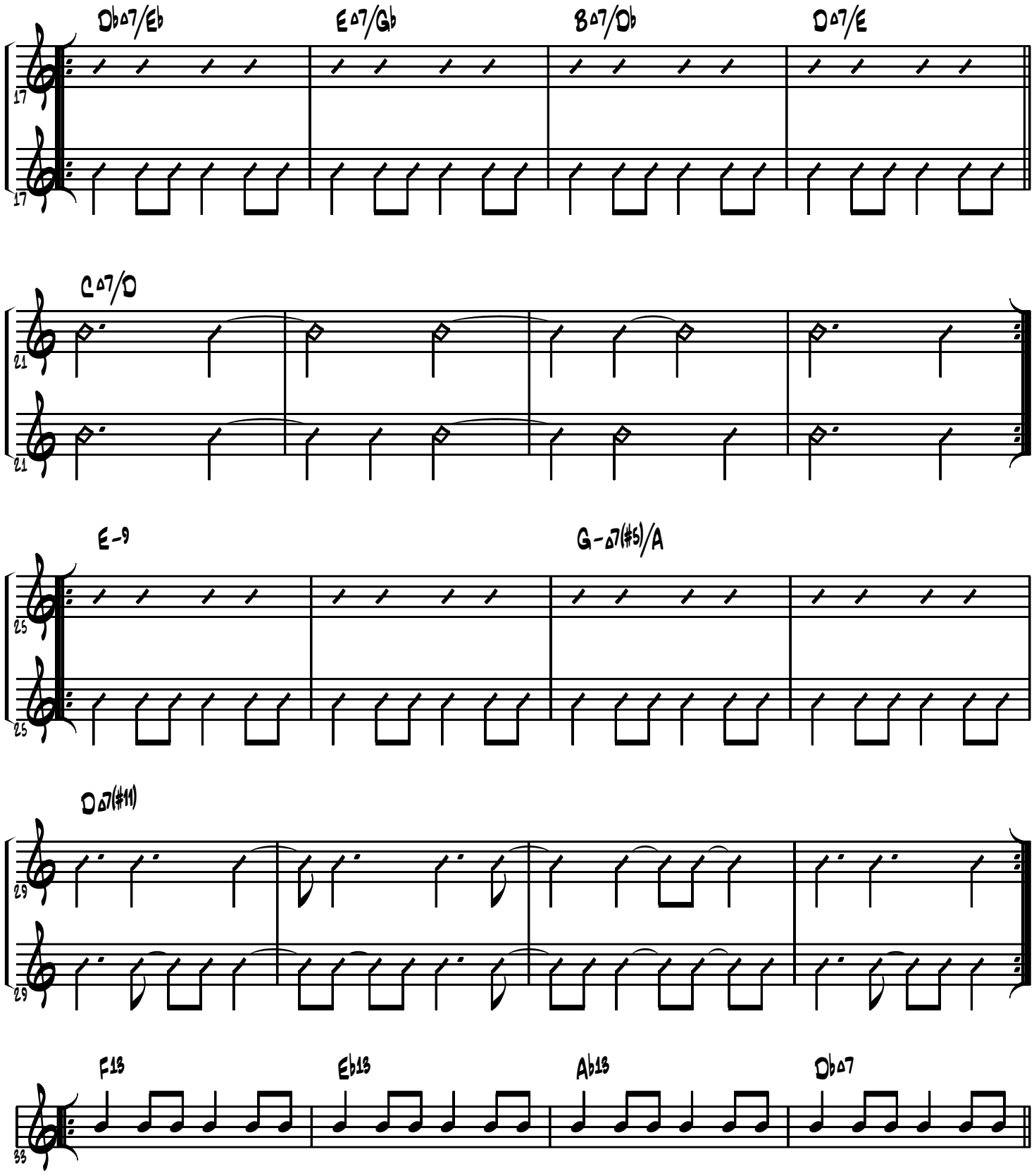


© 2002 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

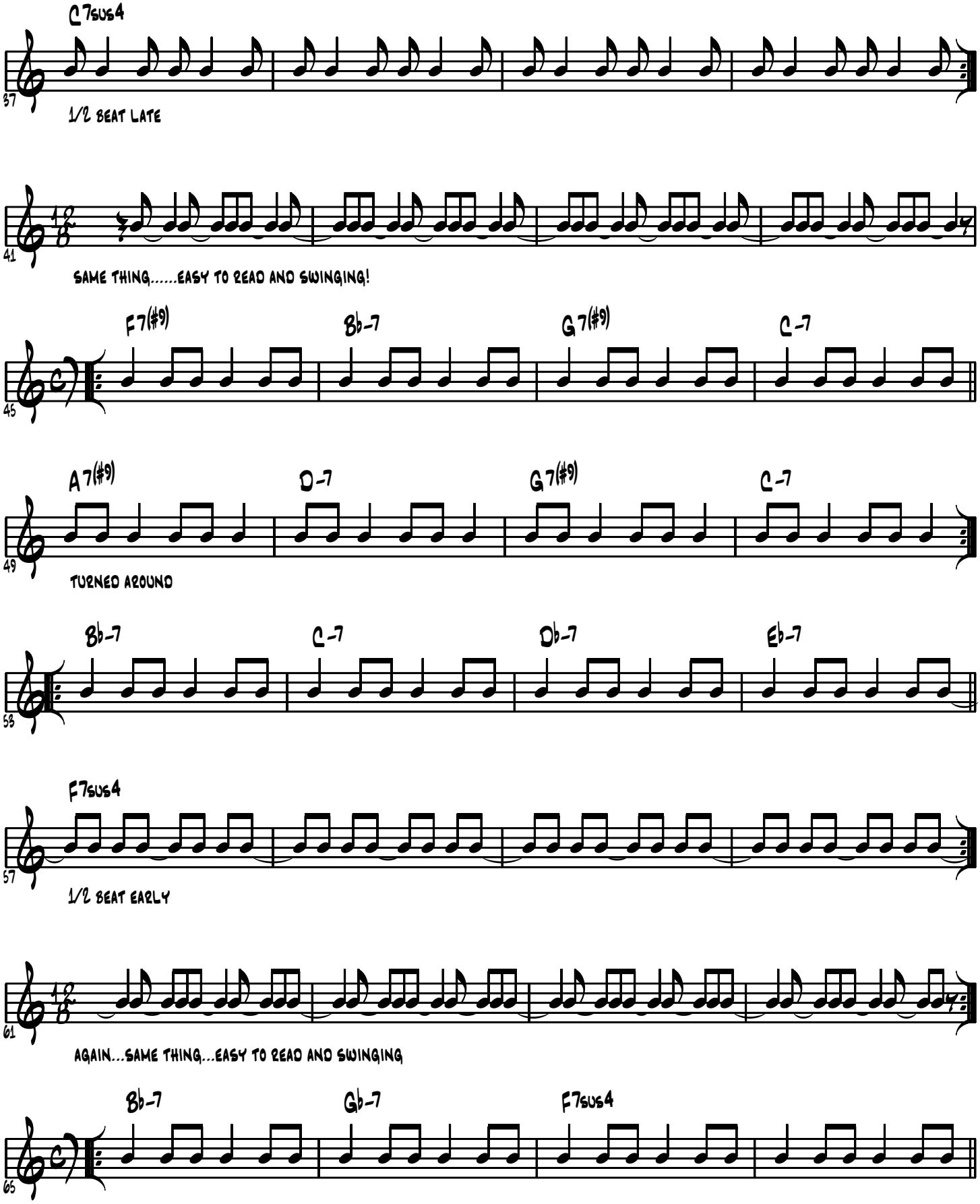
Neighbor Tempo Workout



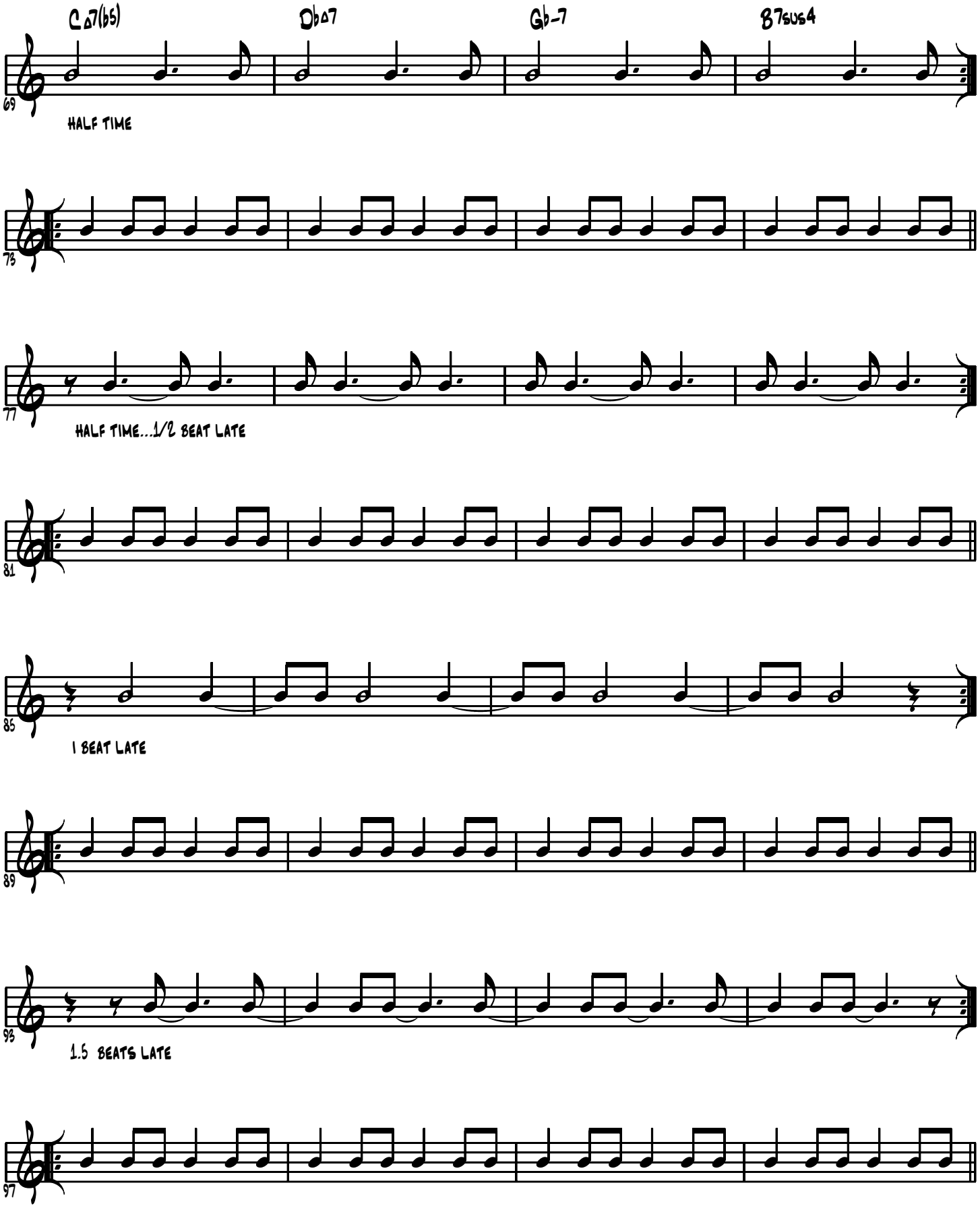
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



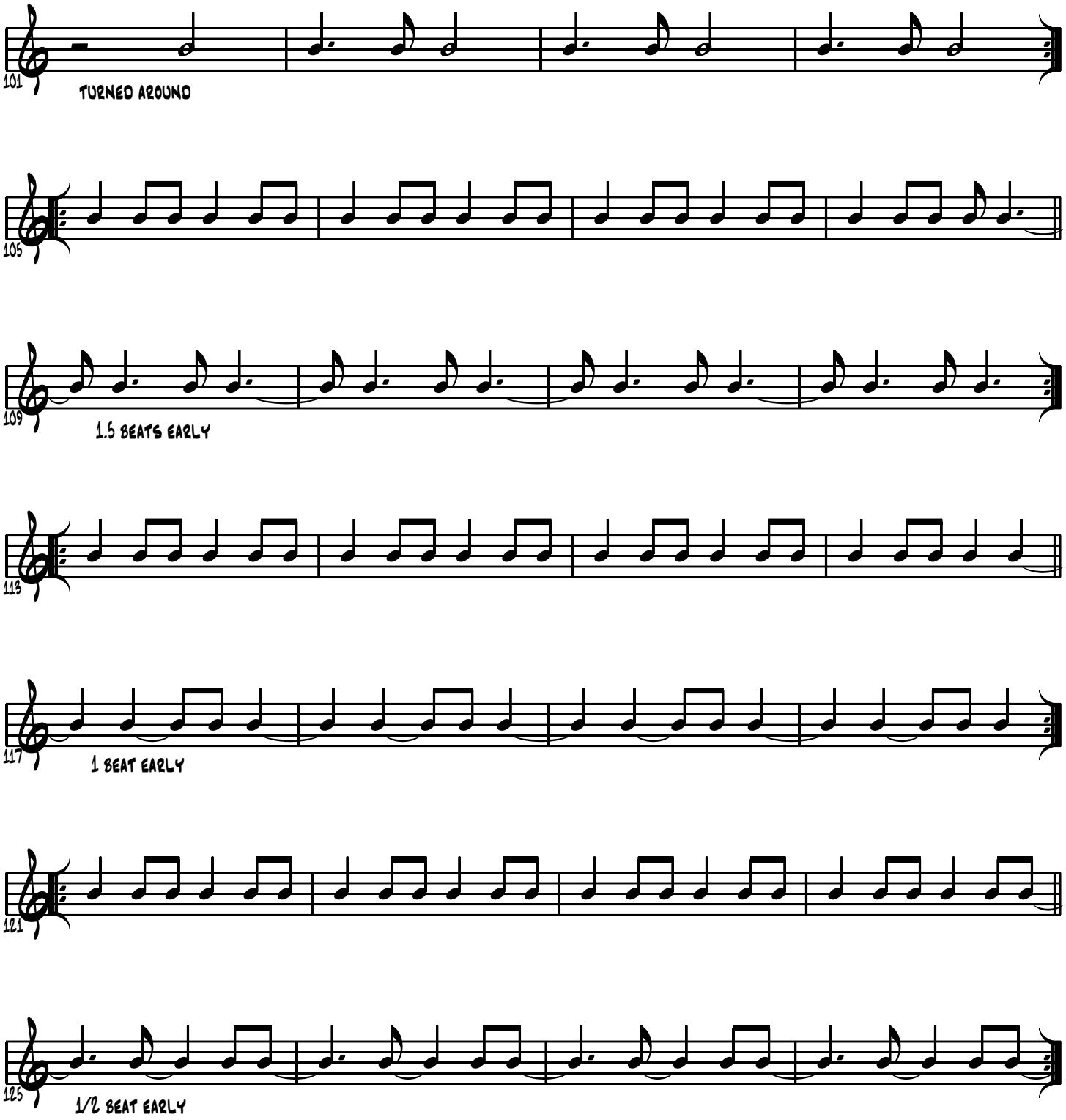
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

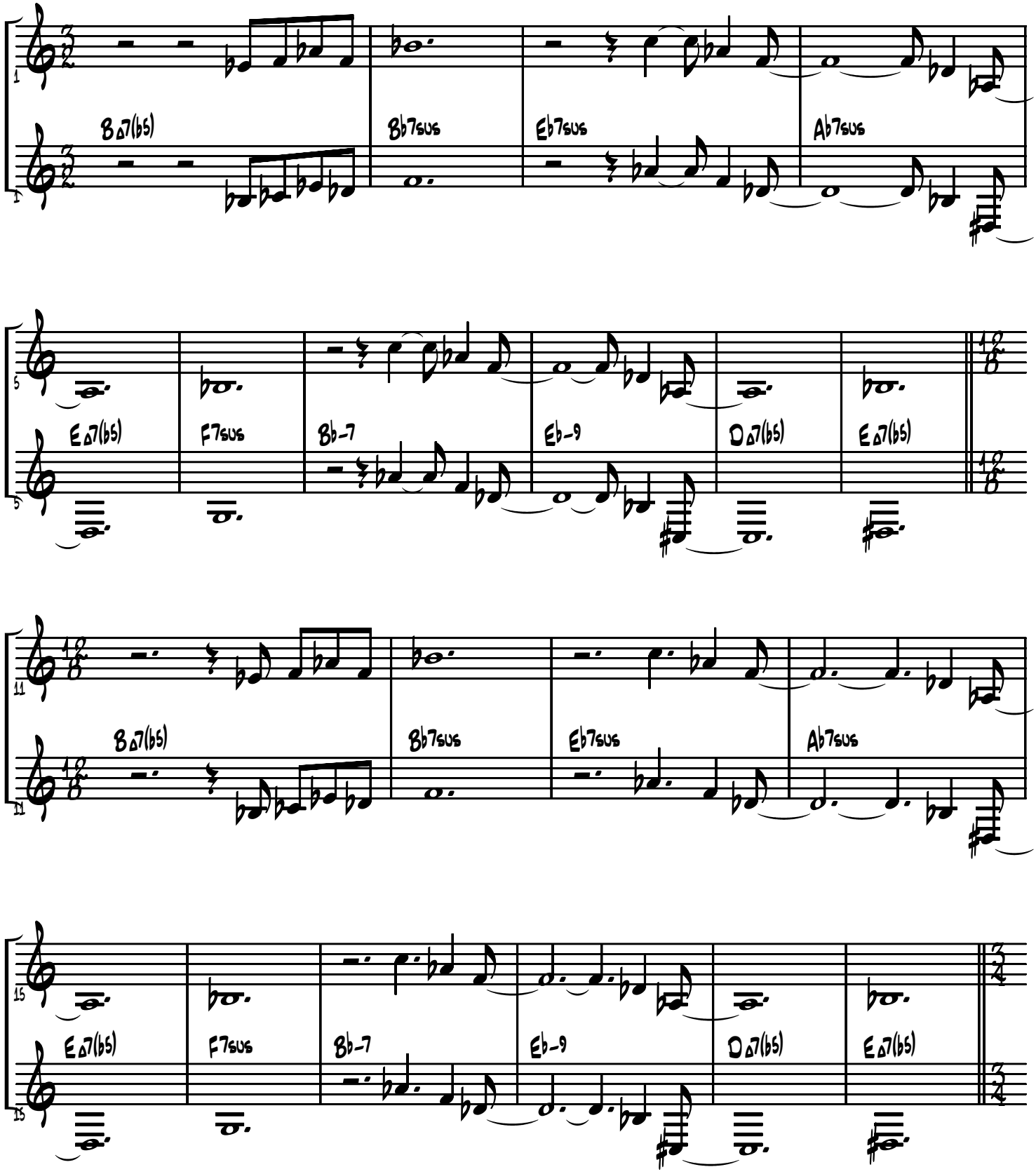


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

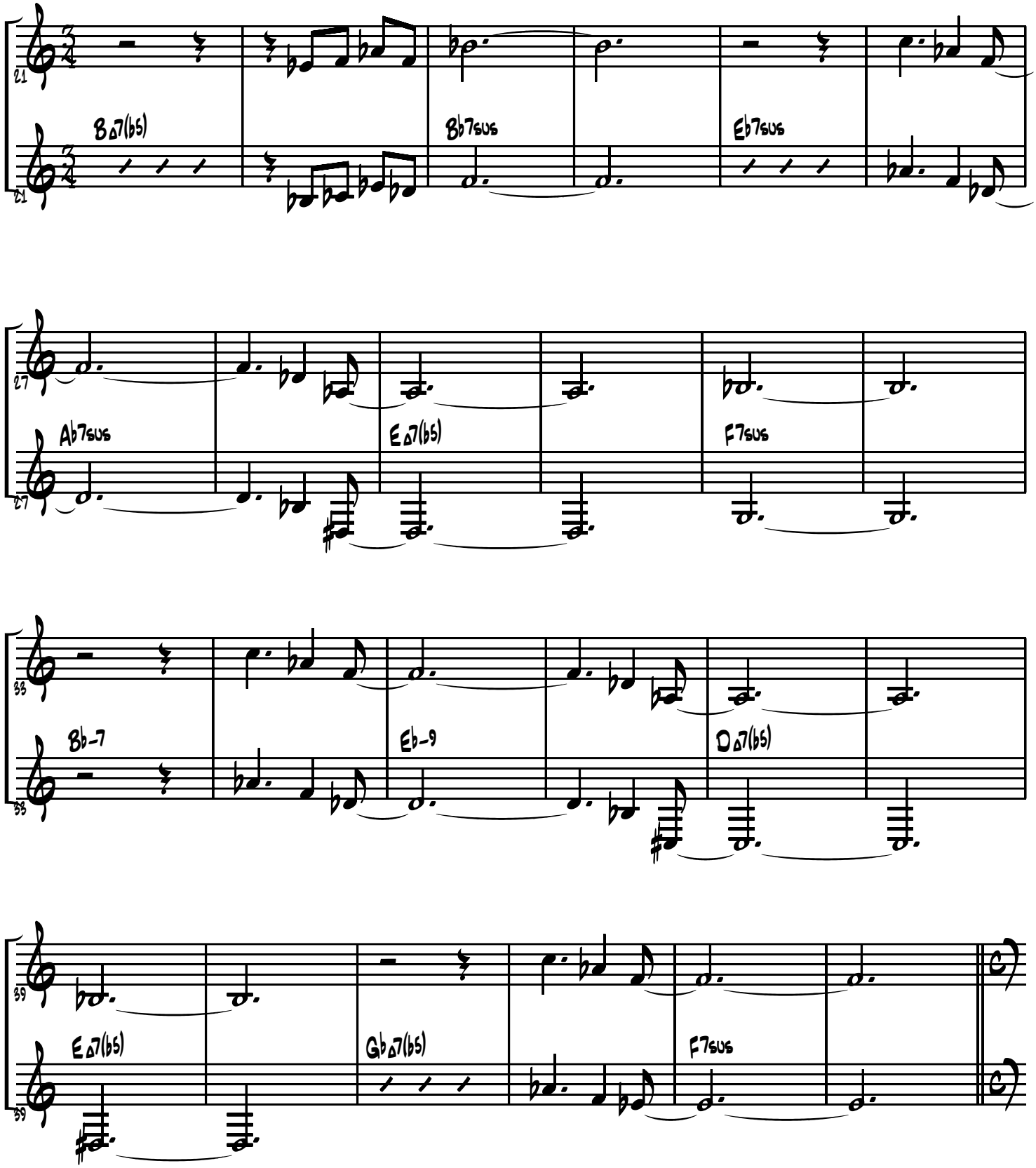


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

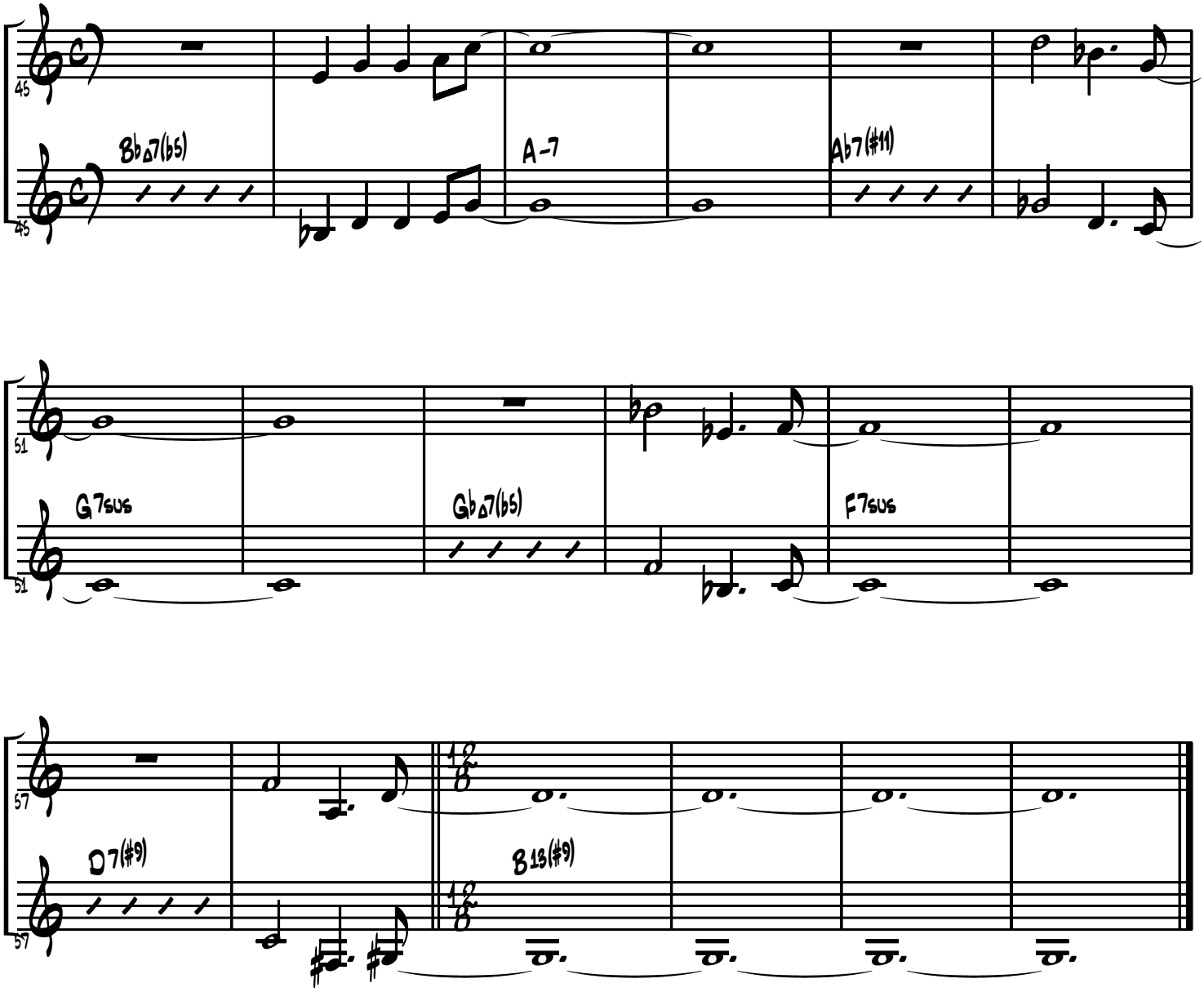
Modulated Milton



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

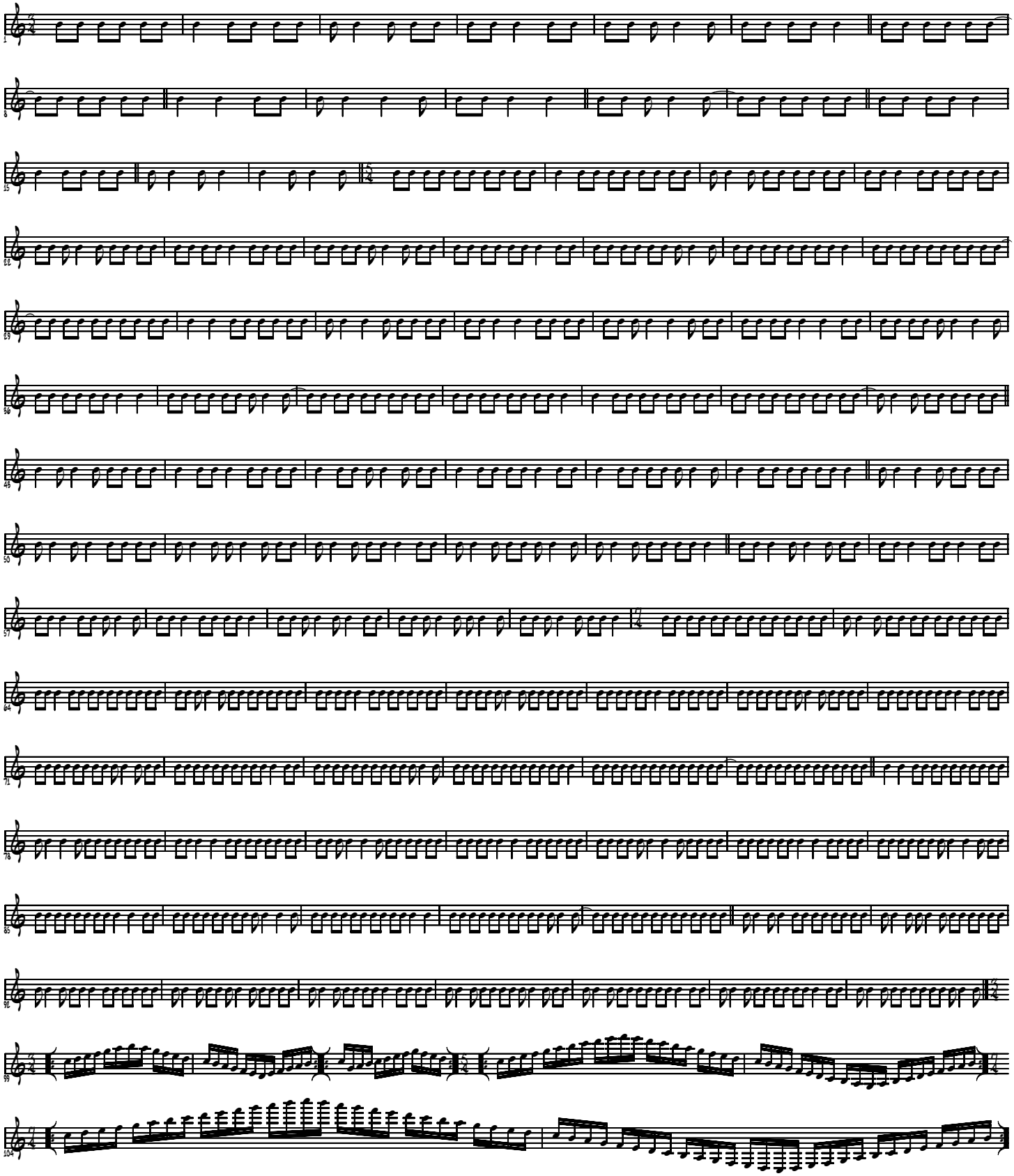


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



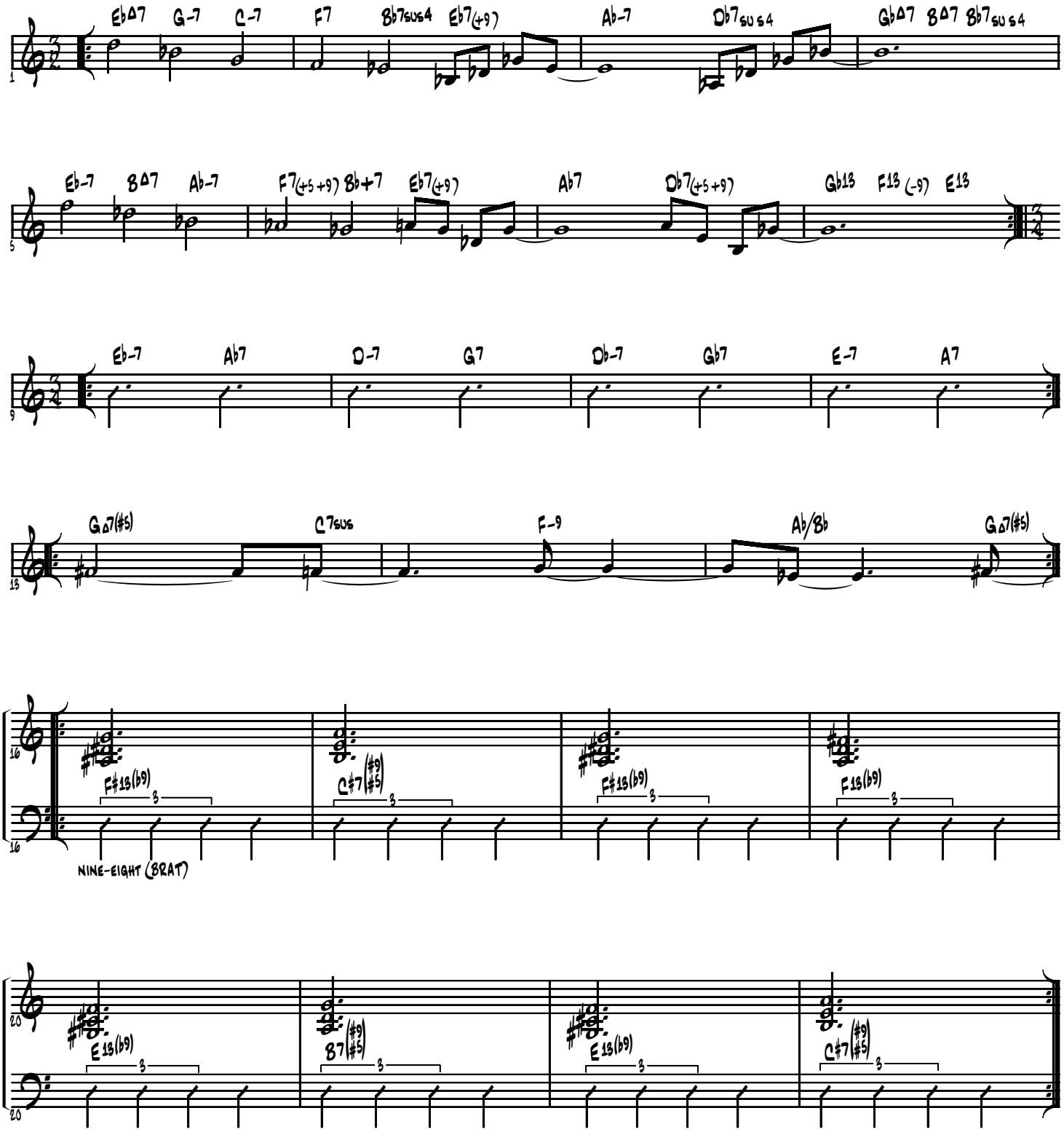
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Templates

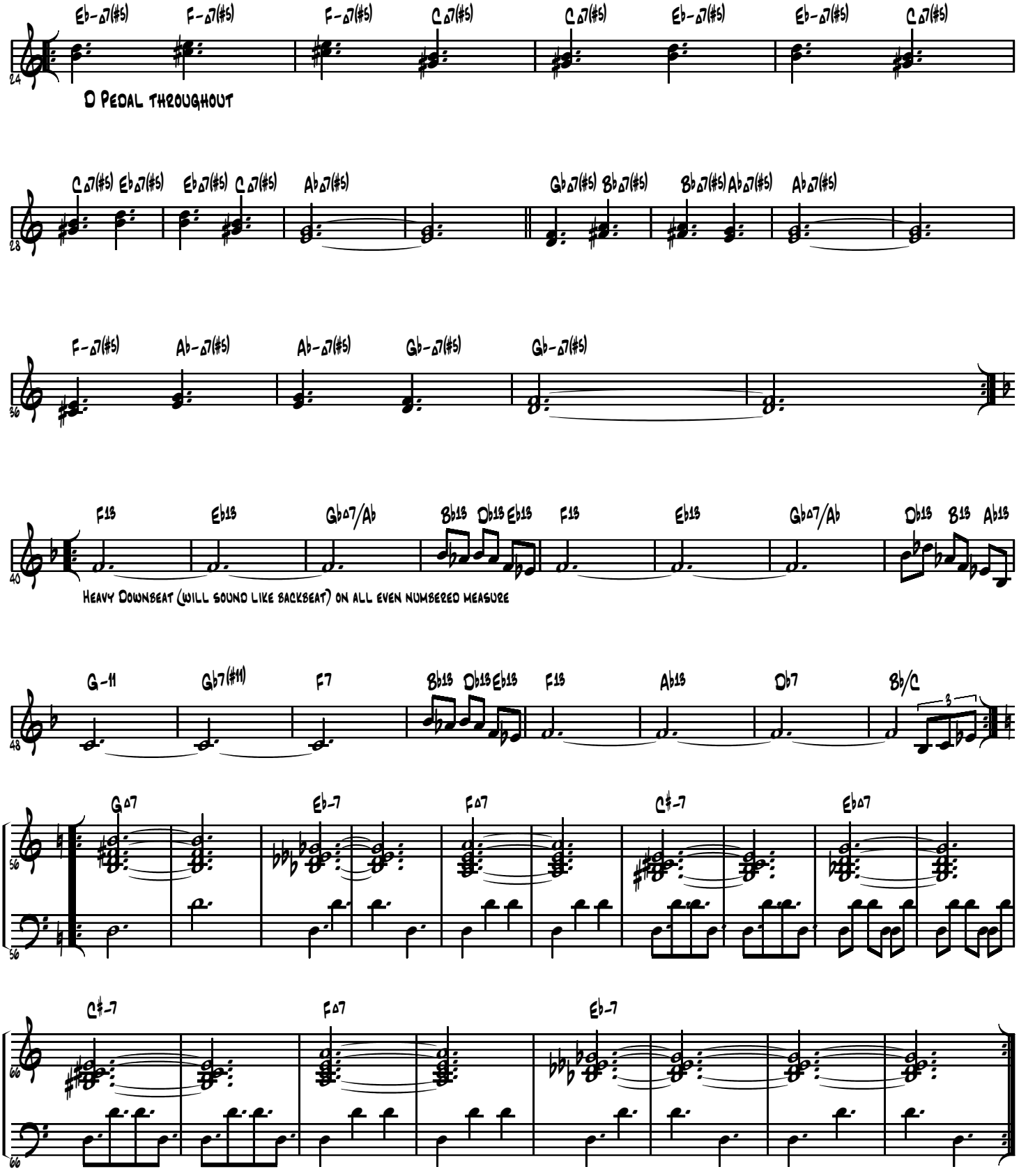


© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Vamps in Three

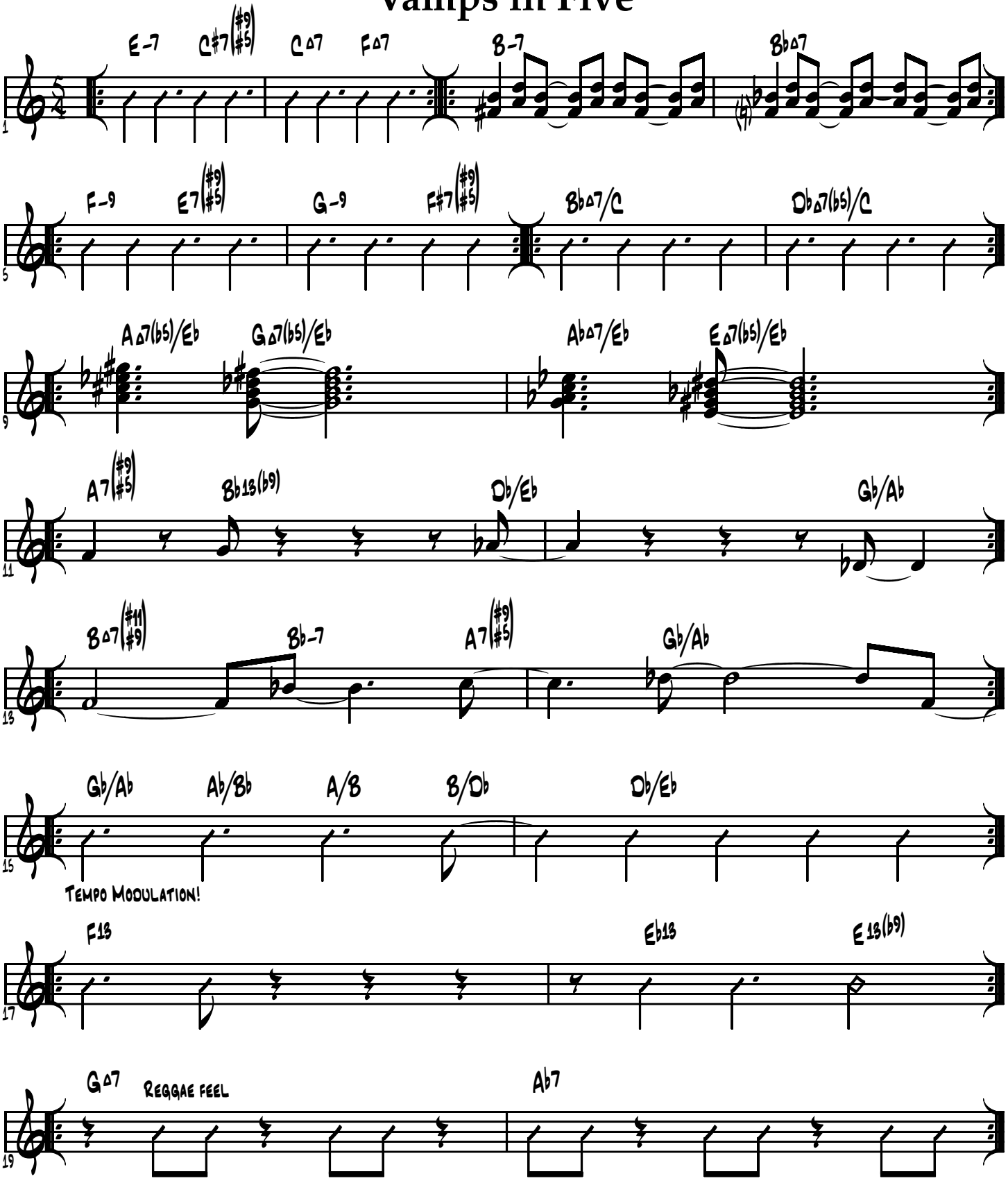


© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



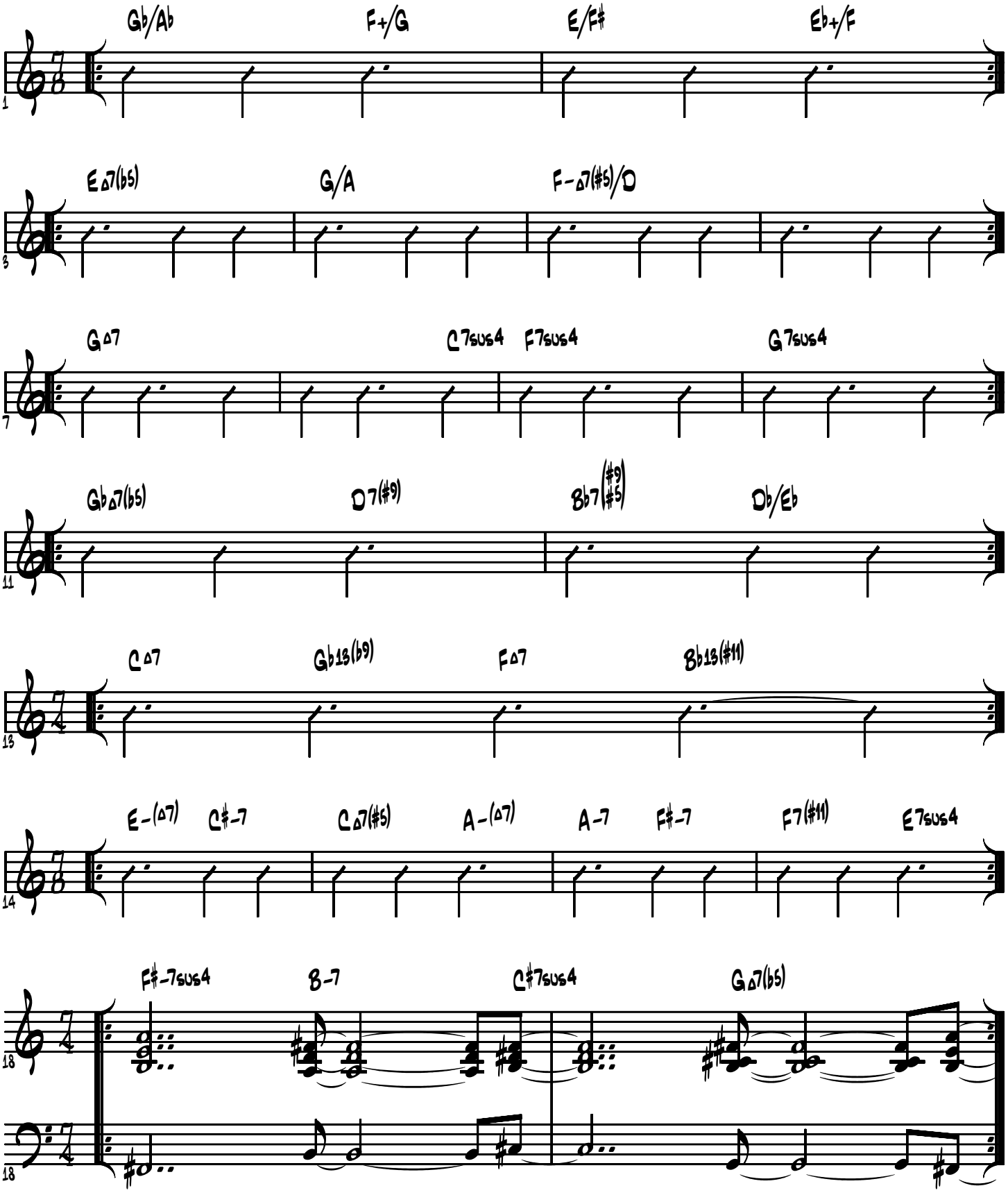
© 2001 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Vamps in Five

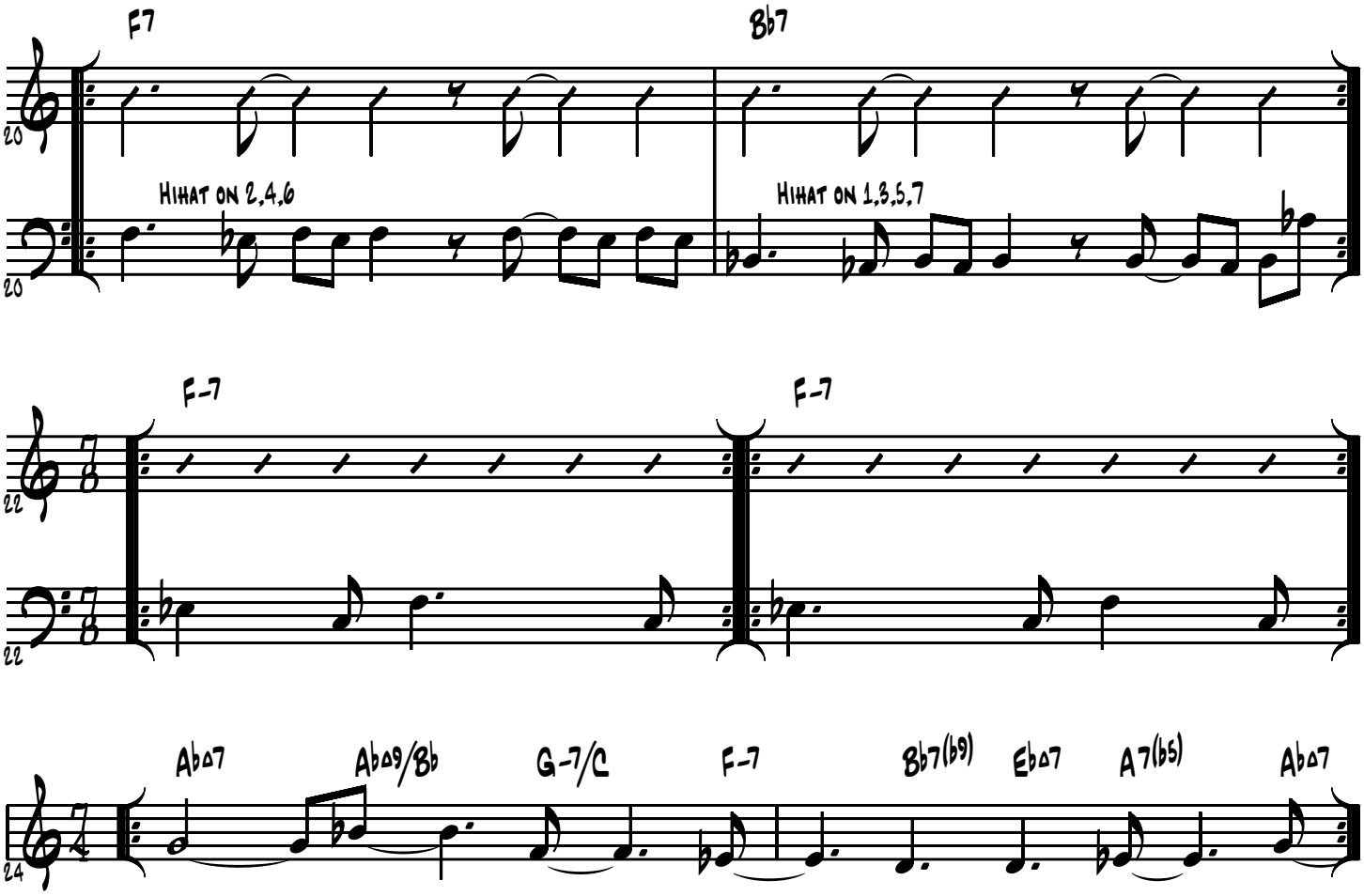


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Vamps in 7

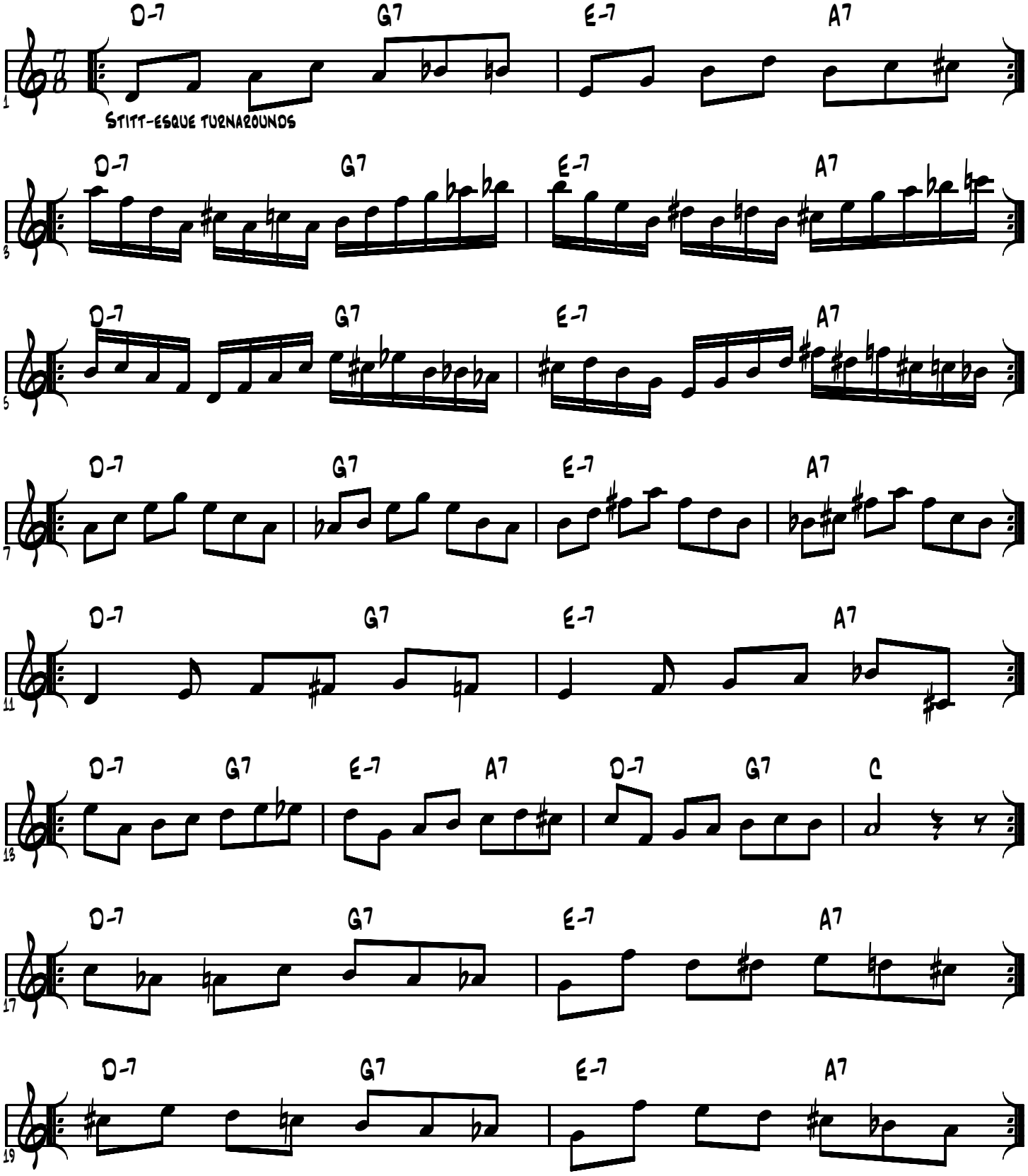


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

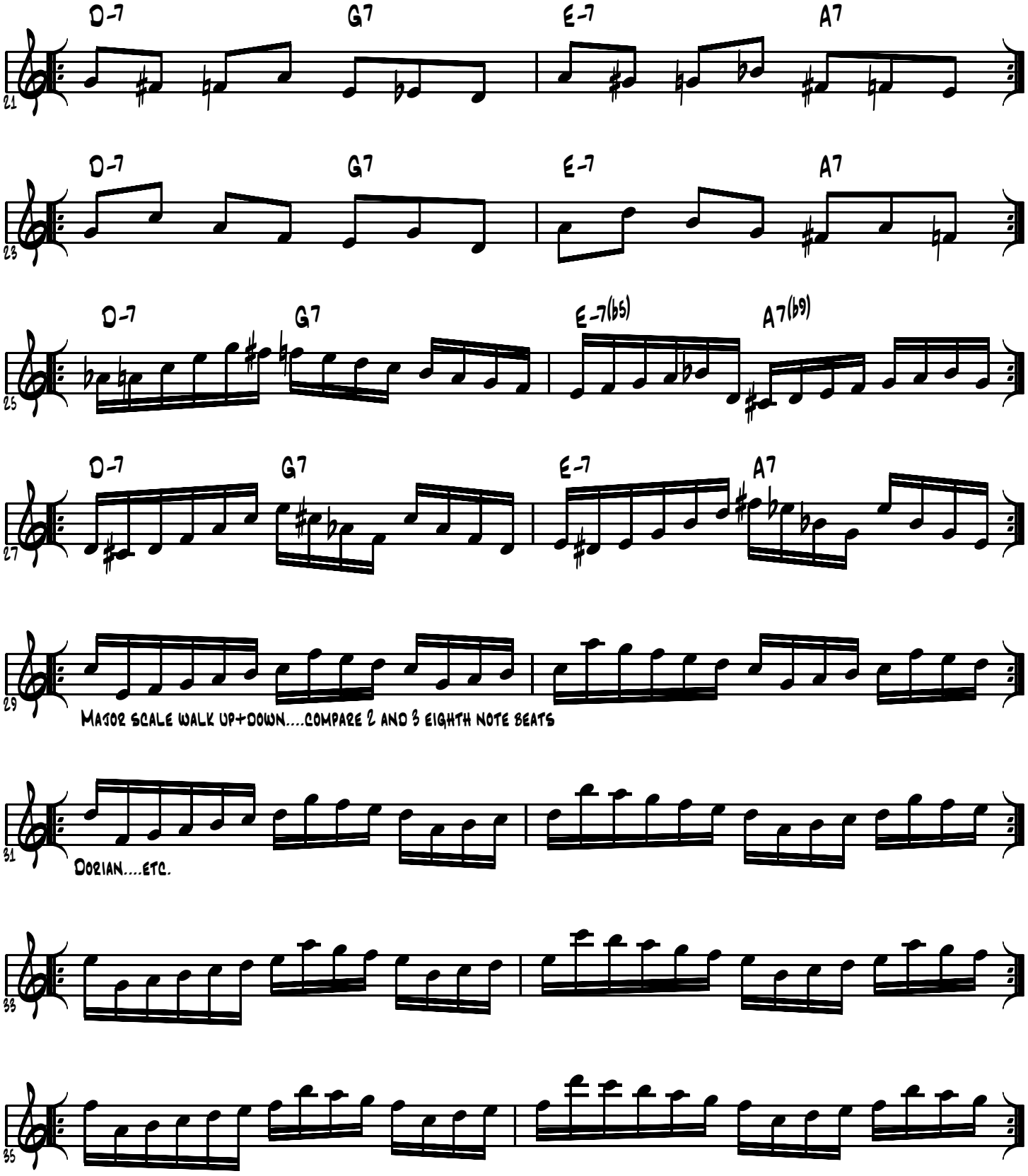


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

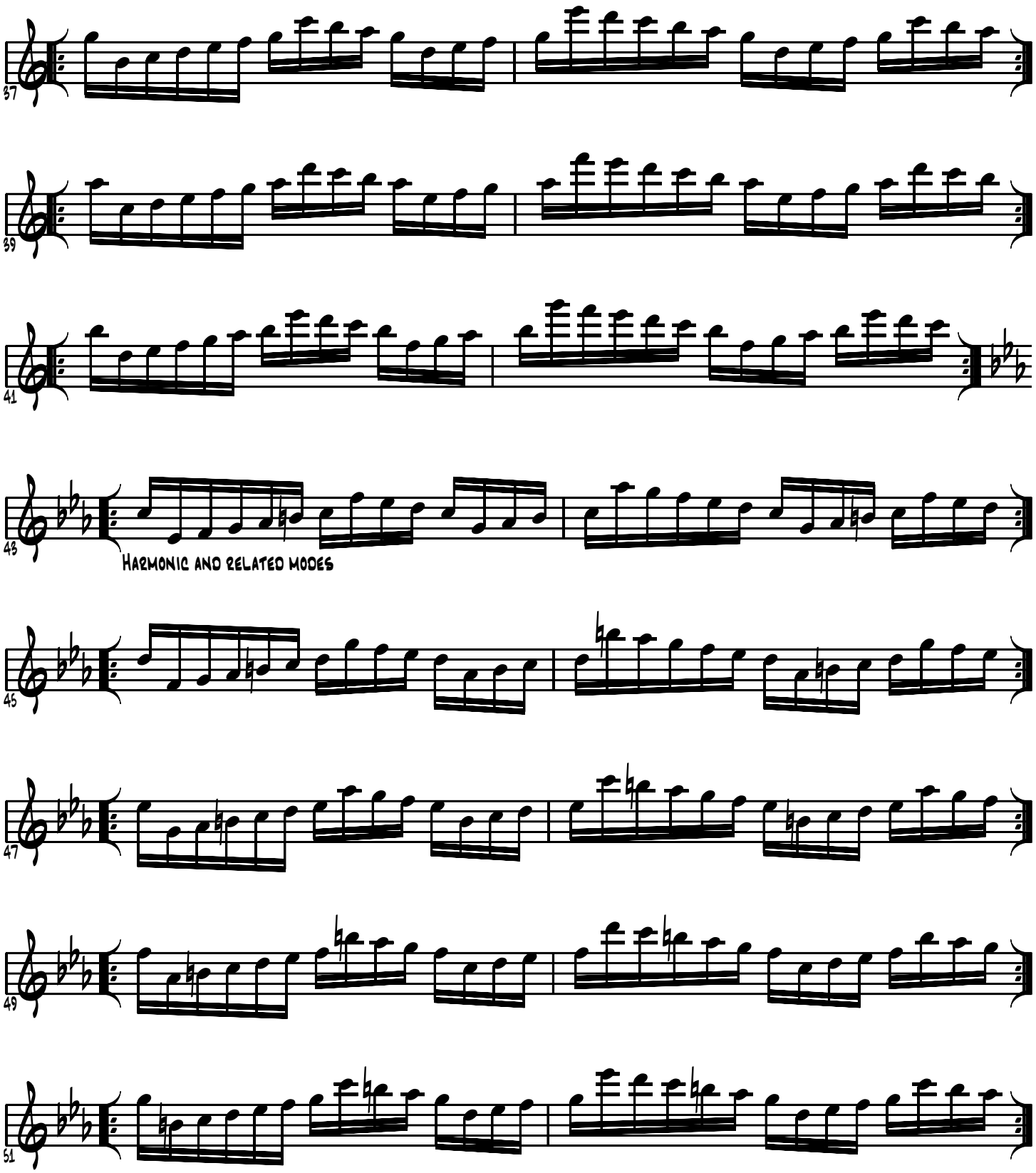
7/8 Etudes



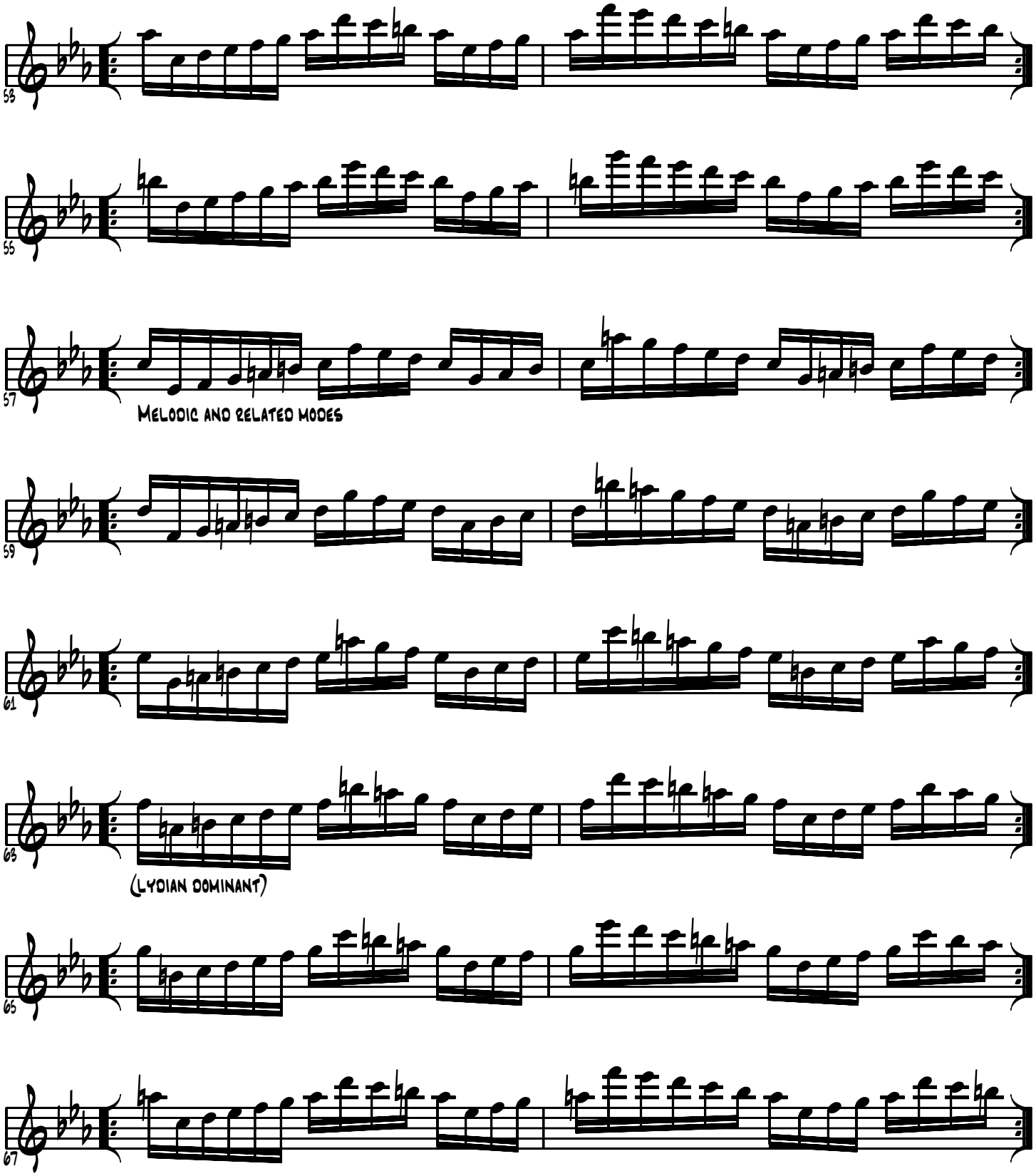
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



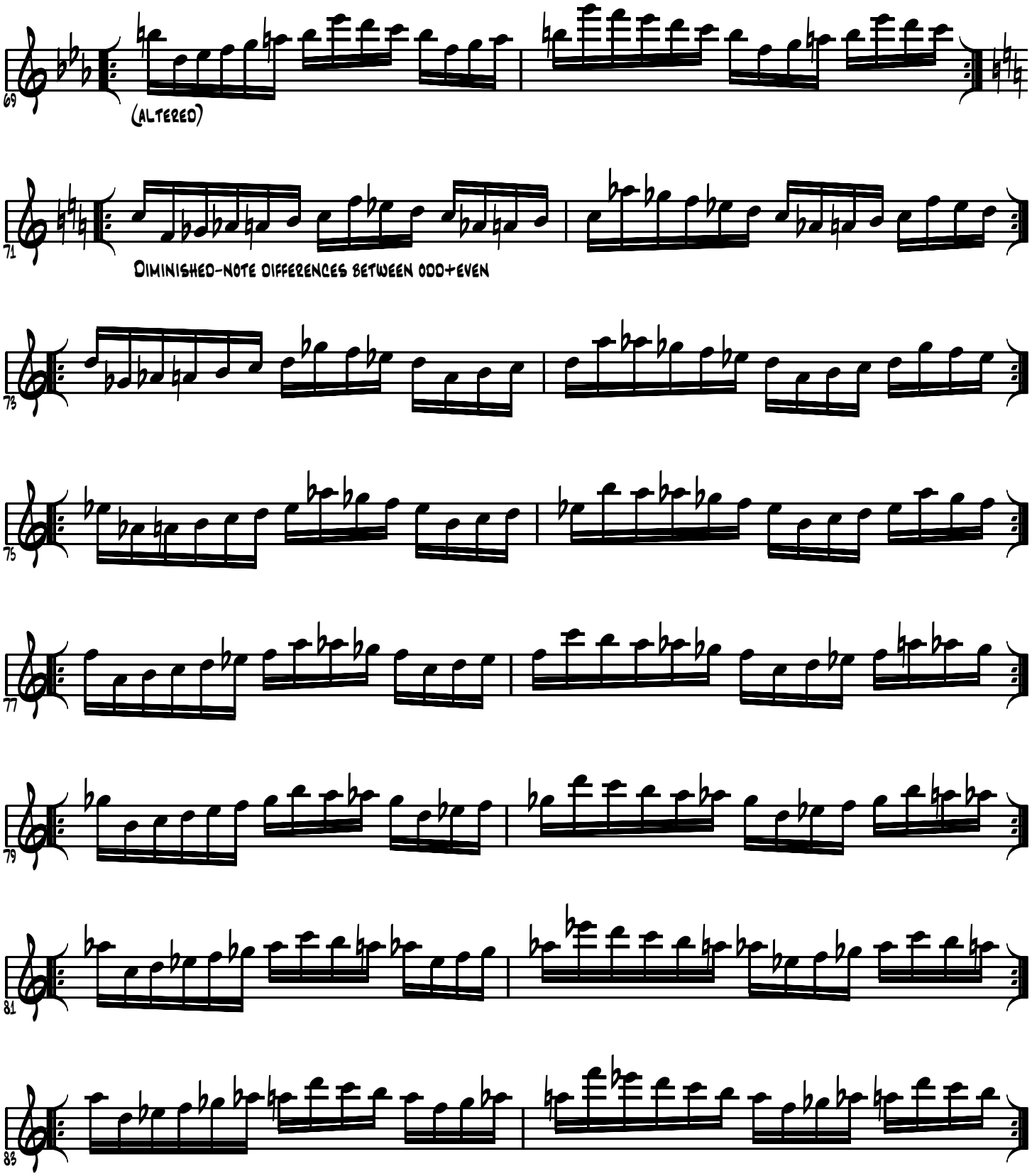
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



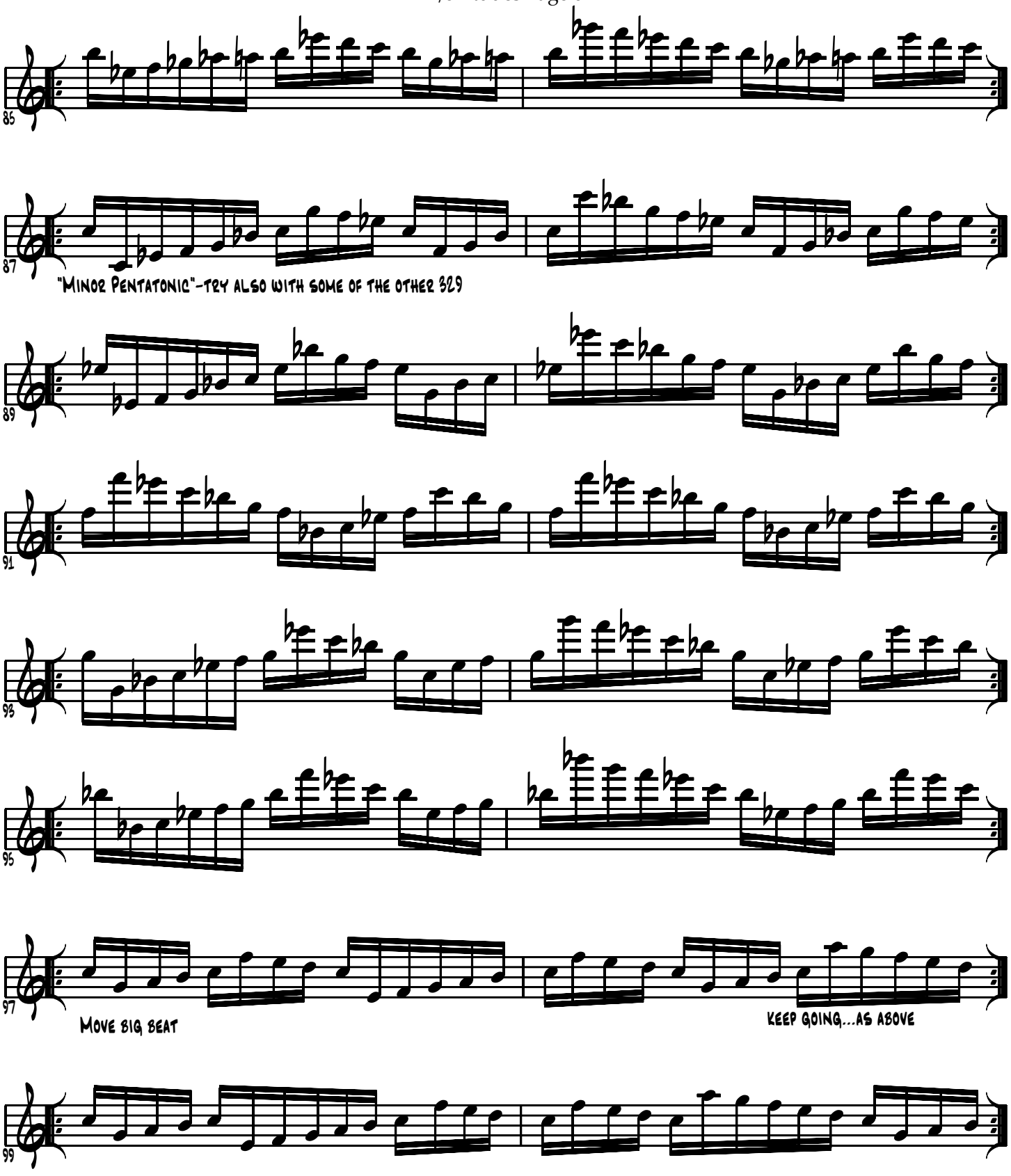
© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

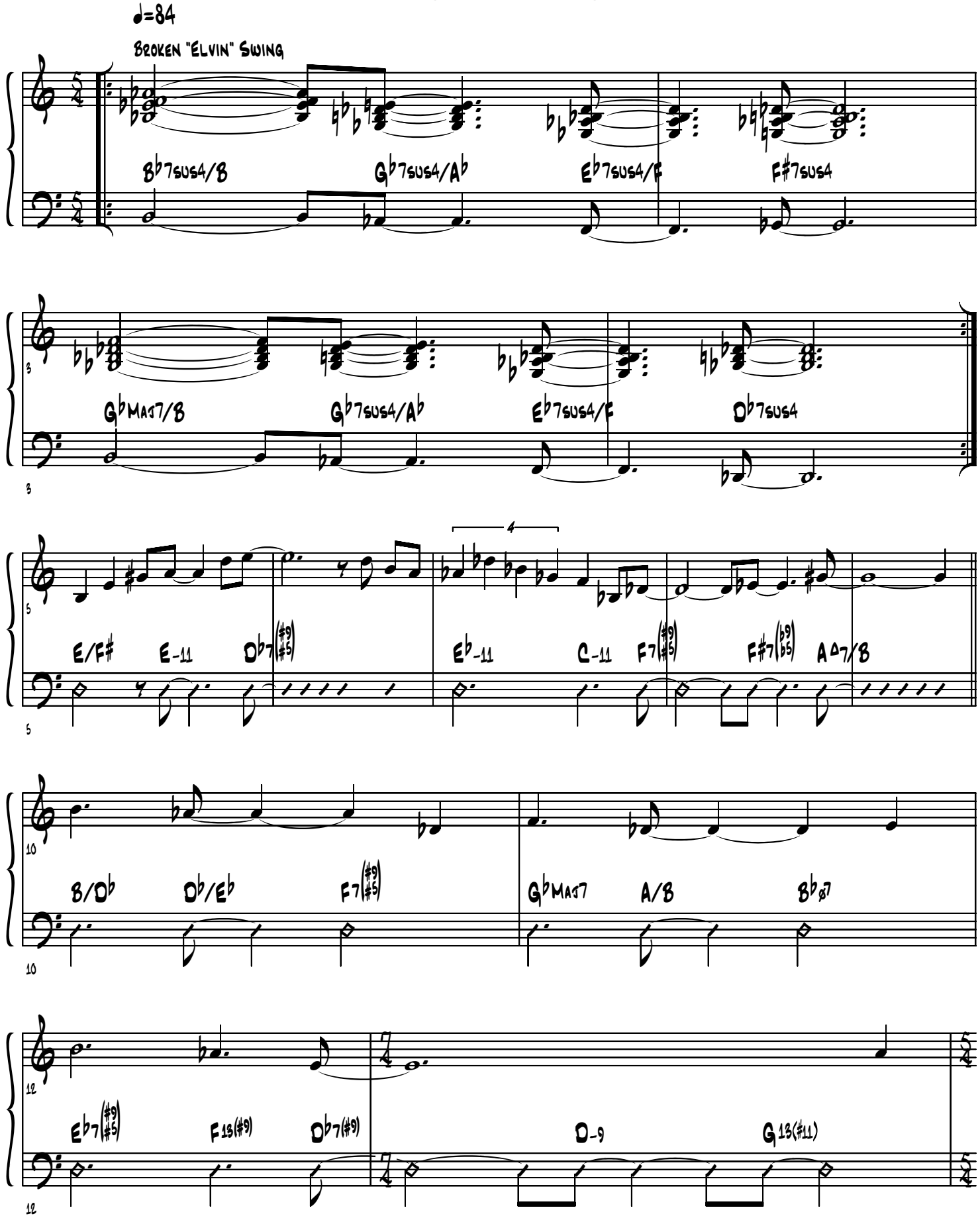


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

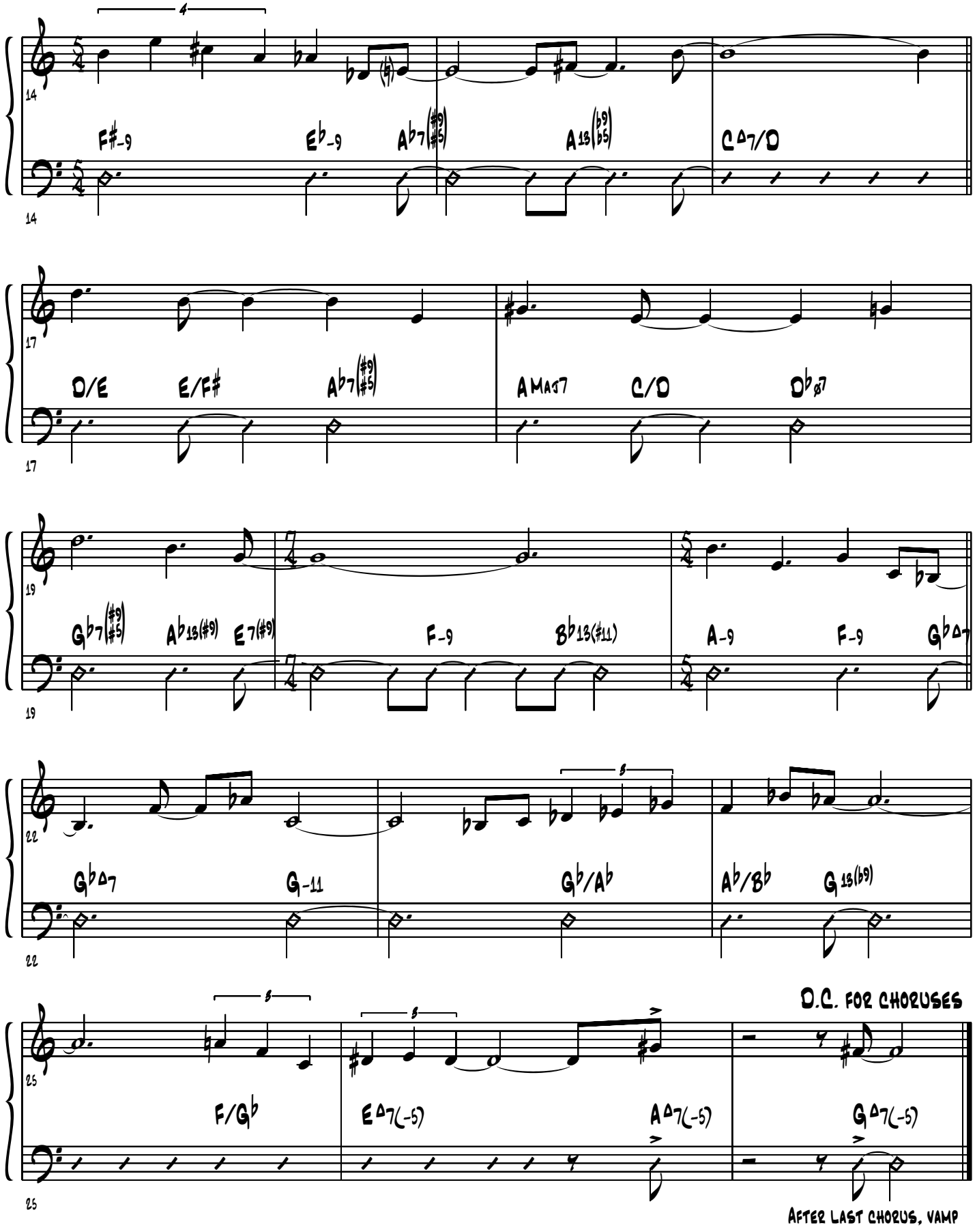


© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Man of Few Words



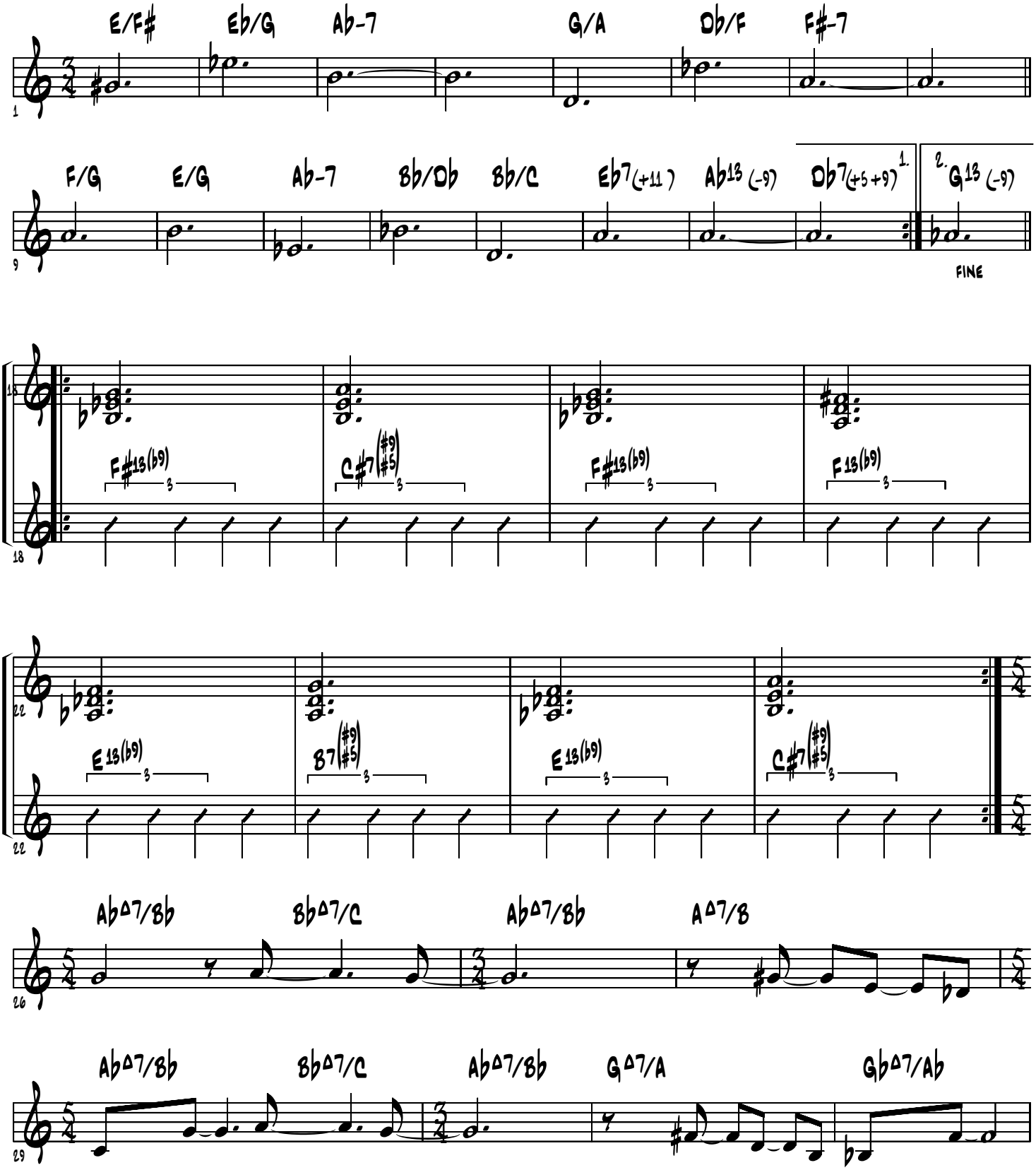
Copyright 2004 Edward Petersen/Roving Bovine Music



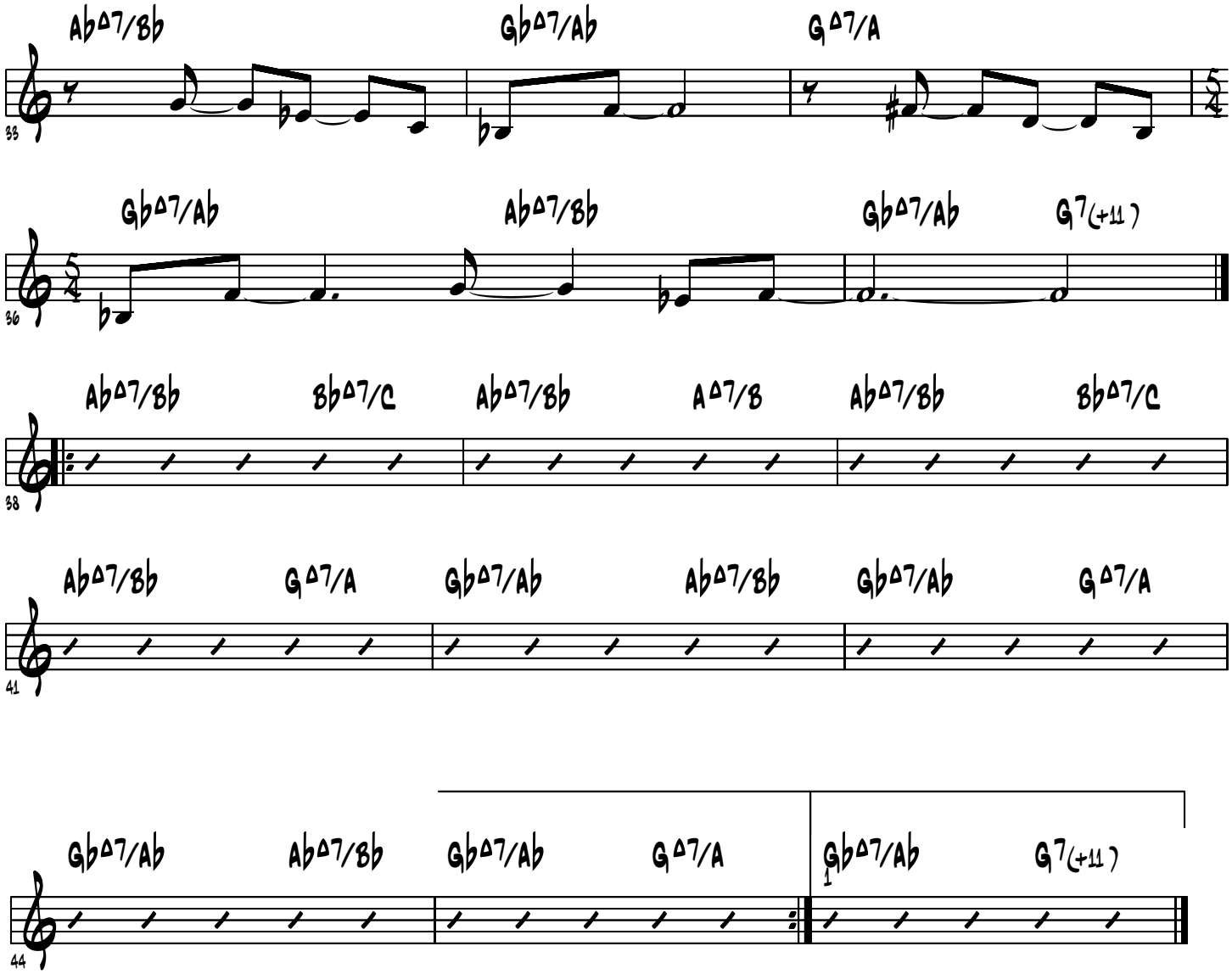
Copyright 2004 Edward Petersen/Roving Bovine Music

You Never Know

Slow, Gospel feel

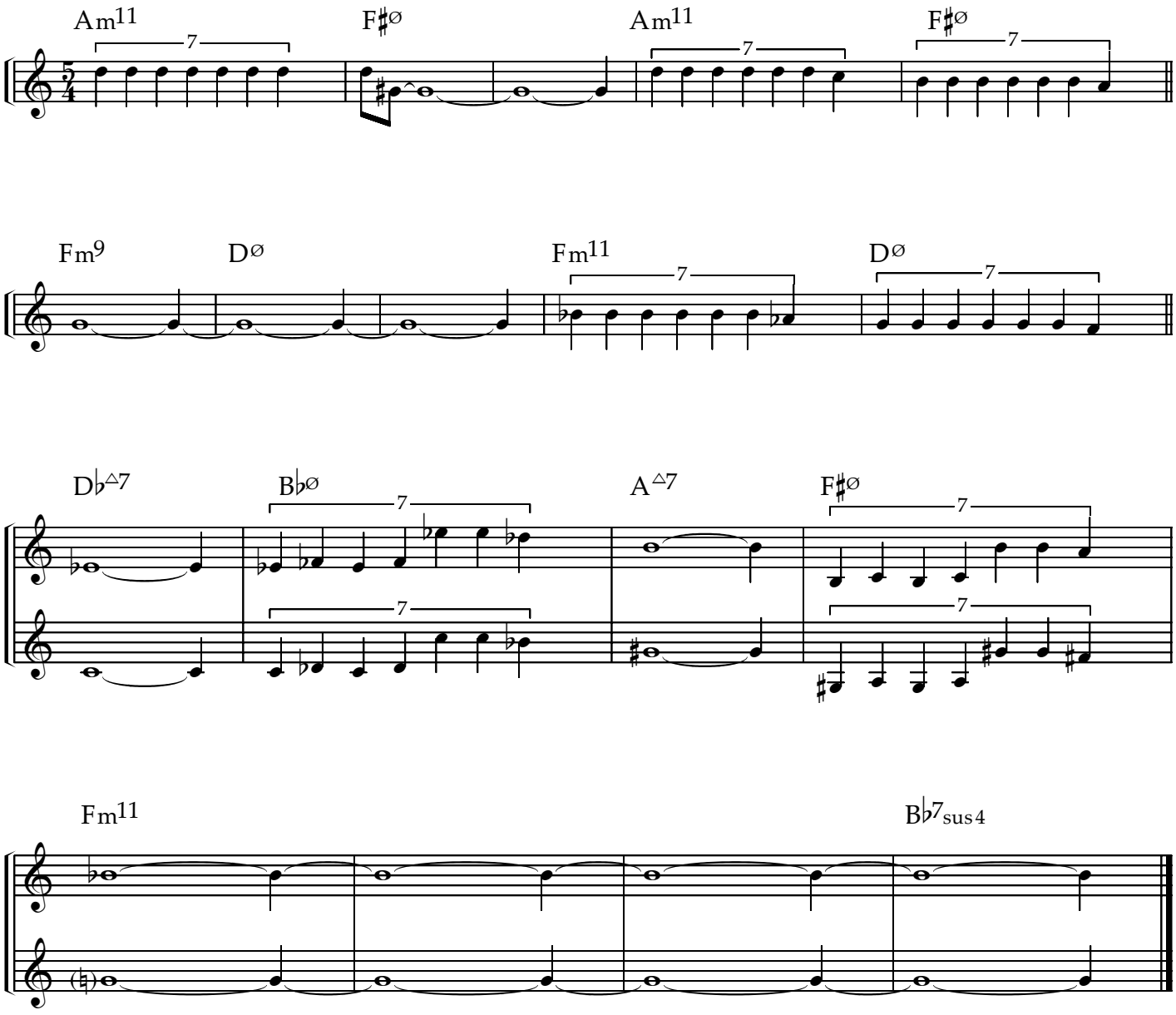


Copyright 2005 by Edward Petersen/Roving Bovine Music-ASCAP
All Rights Reserved


Ab△7/Bb
Gb△7/Ab
G△7/A
33
Gb△7/Ab
Ab△7/Bb
Gb△7/Ab
G7(+11)
36
Ab△7/Bb
Bb△7/C
Ab△7/Bb
A△7/B
Ab△7/Bb
Bb△7/C
38
Ab△7/Bb
G△7/A
Gb△7/Ab
Ab△7/Bb
Gb△7/Ab
G△7/A
41
Gb△7/Ab
Ab△7/Bb
Gb△7/Ab
G△7/A
1
Gb△7/Ab
G7(+11)
44

The Dreaded Symphony

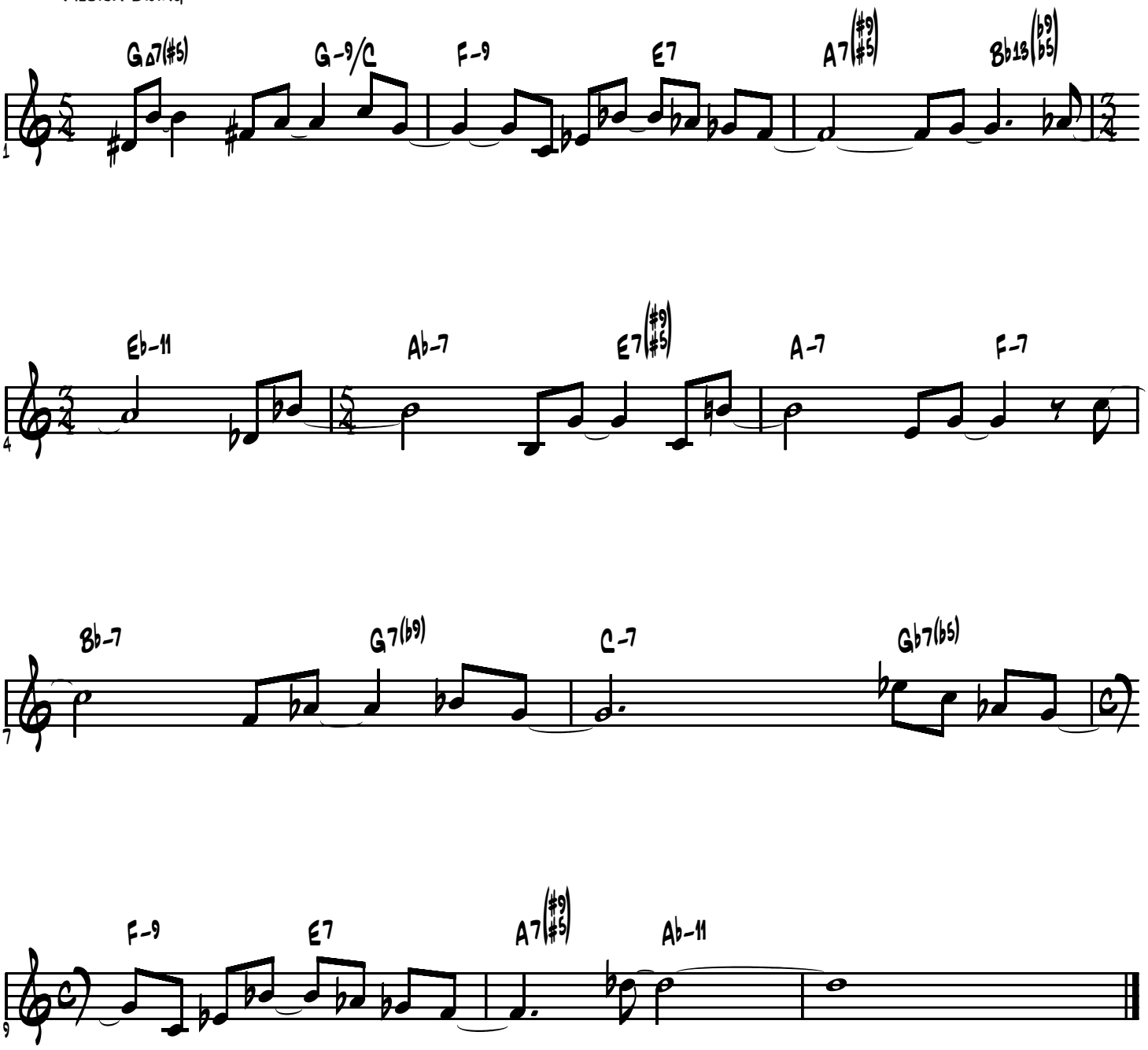
Relaxed 3+2



Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

Joe

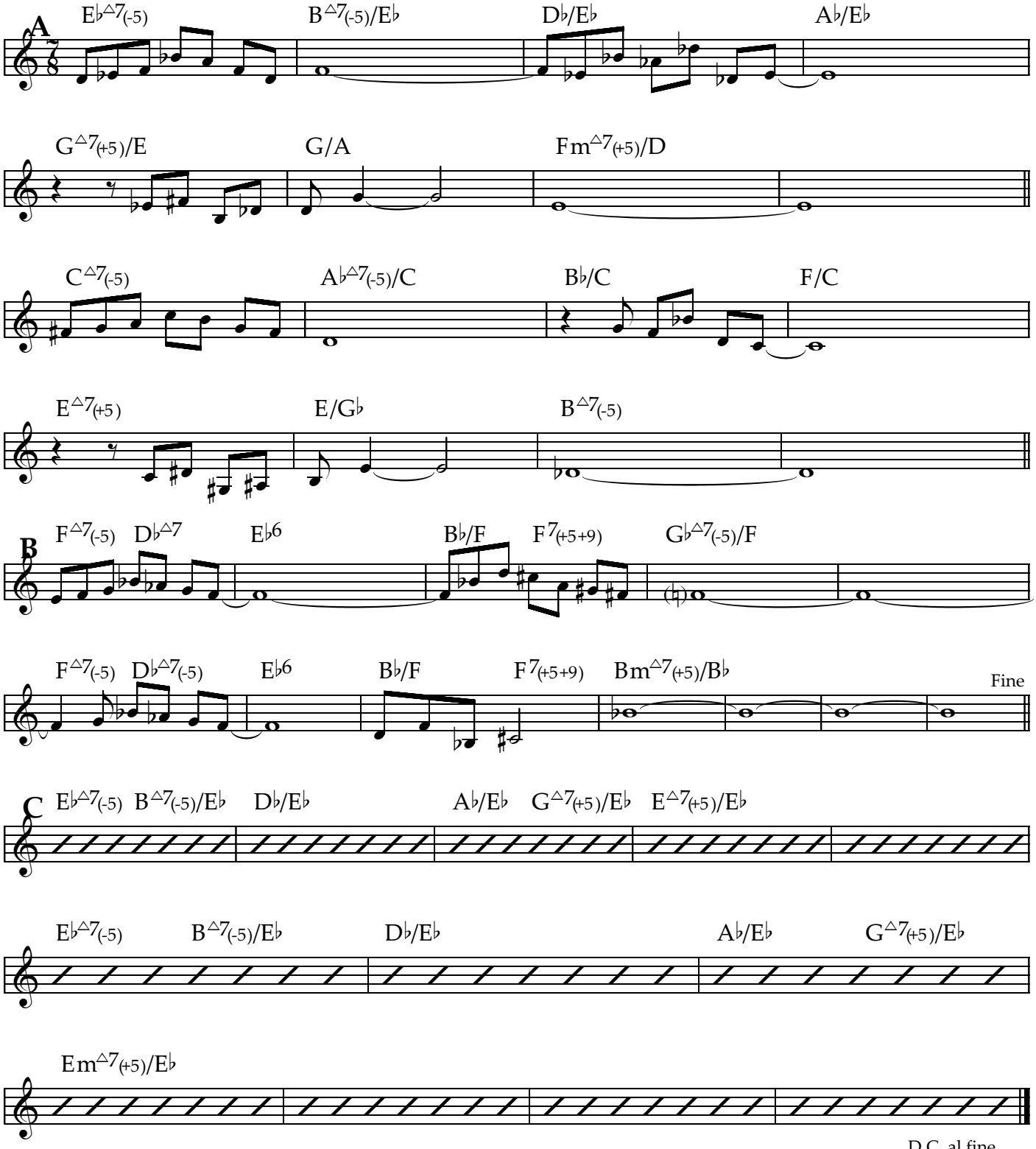
Medium Swing



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

medium 3+2+2

Son of Lumbriga



D.C. al fine

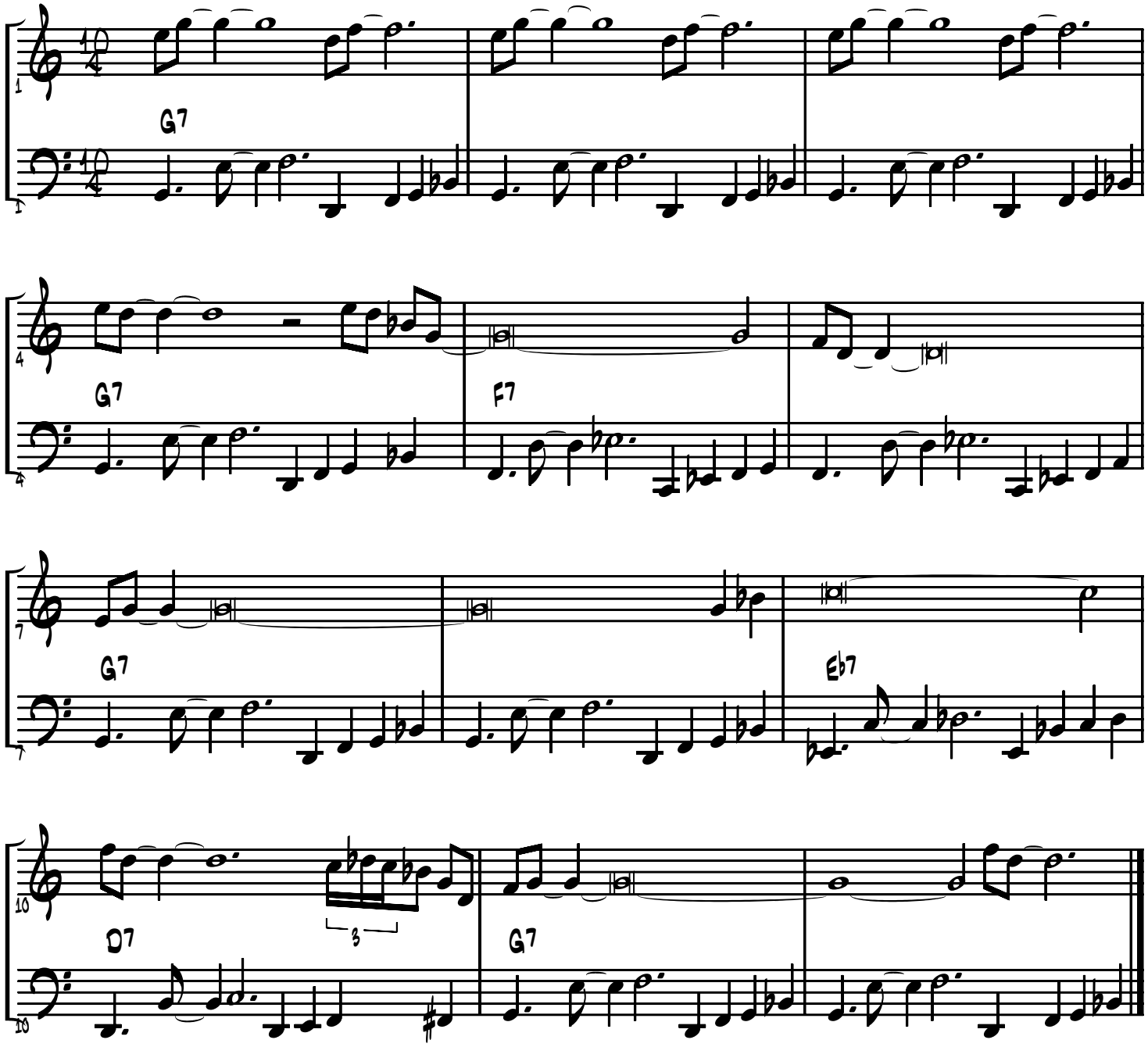
Form:
1. solo cadenza
2. solo 1 (ABC)
3. melody (AB)
4. solo cadenza
5. solo 2 (ABC)
6. melody (AB)

Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

Ten-Four

Over and Out

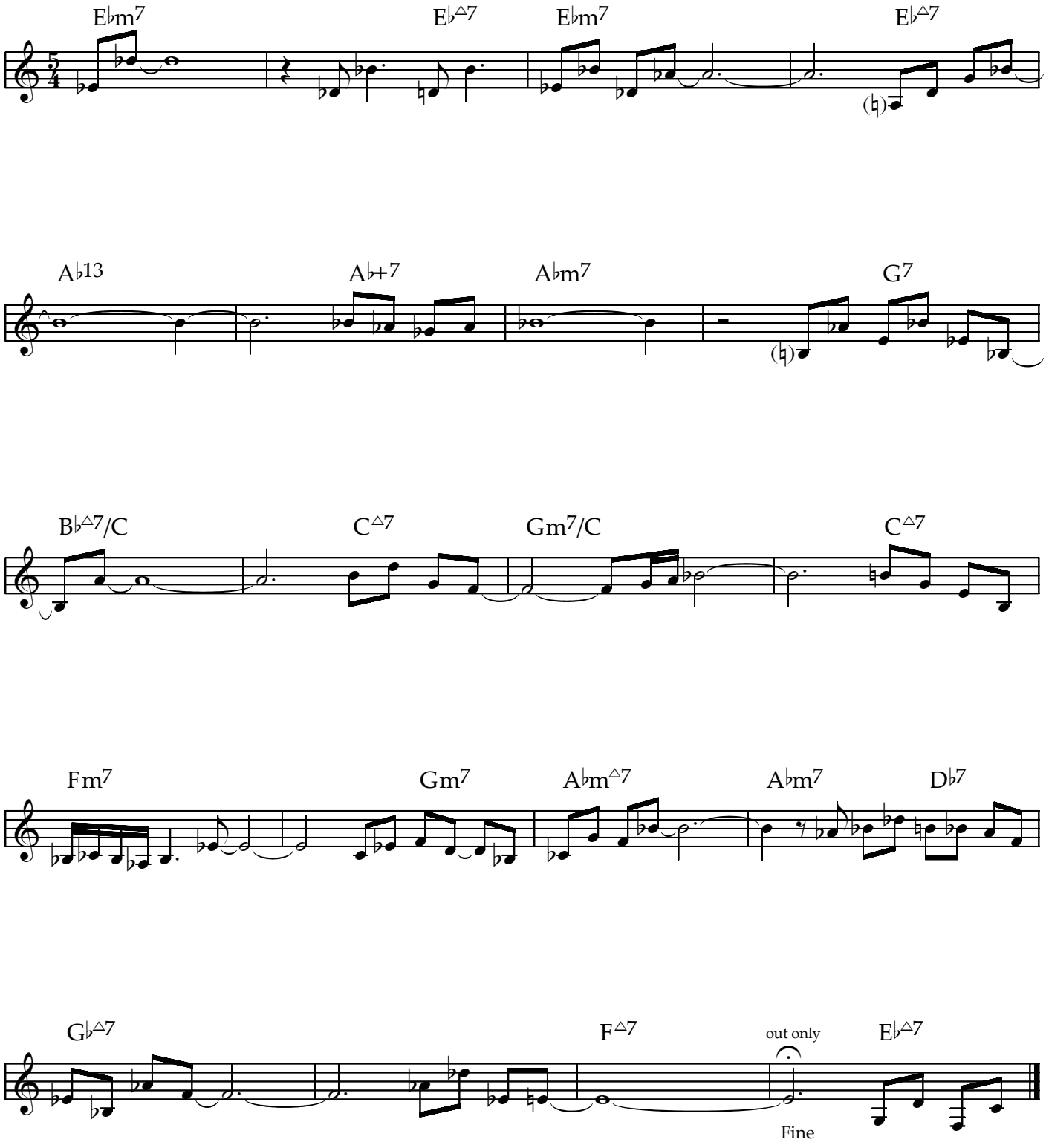
M.M.=152 (Heavy Backbeat)



© 2003 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

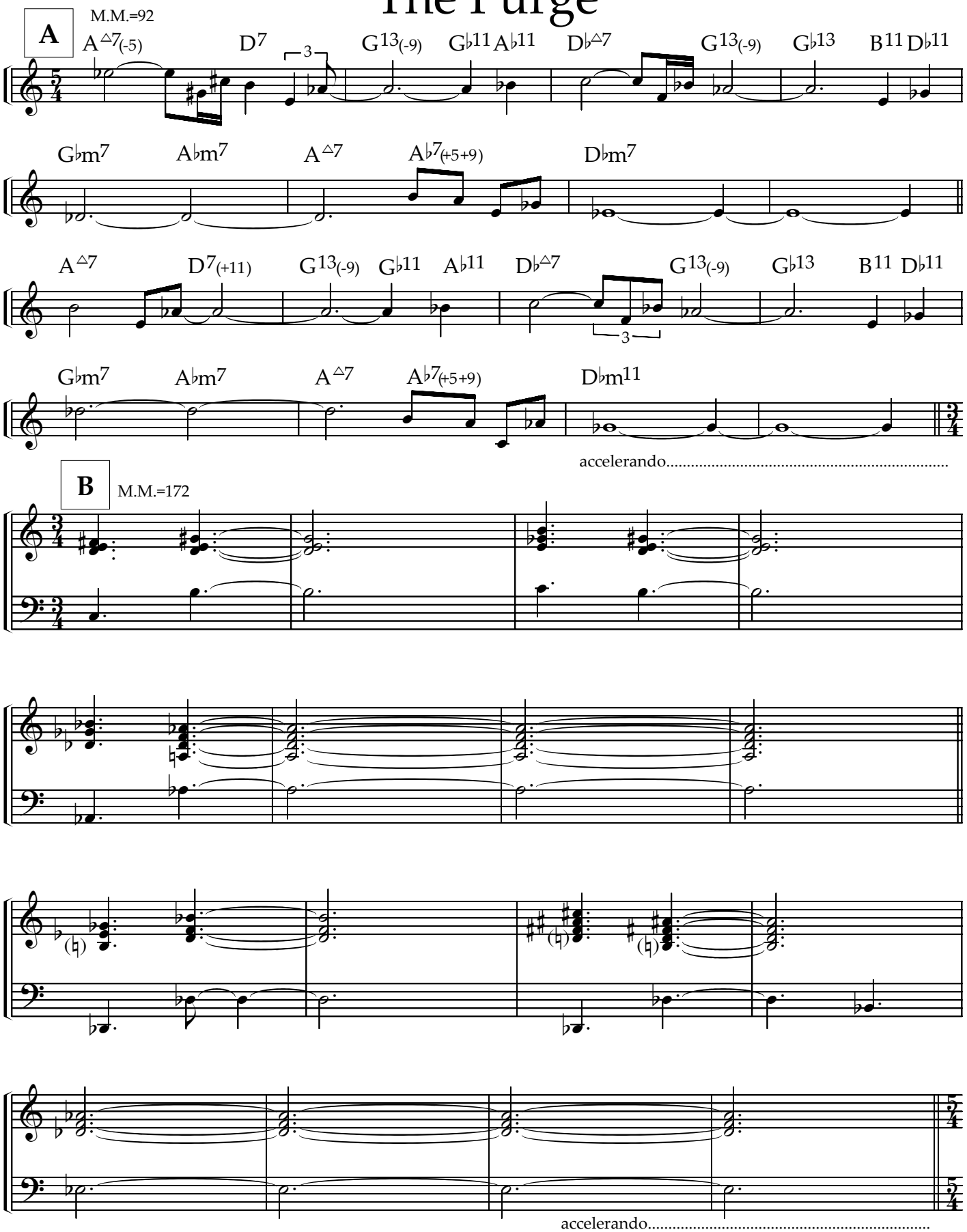
The Mission

M.M.=92

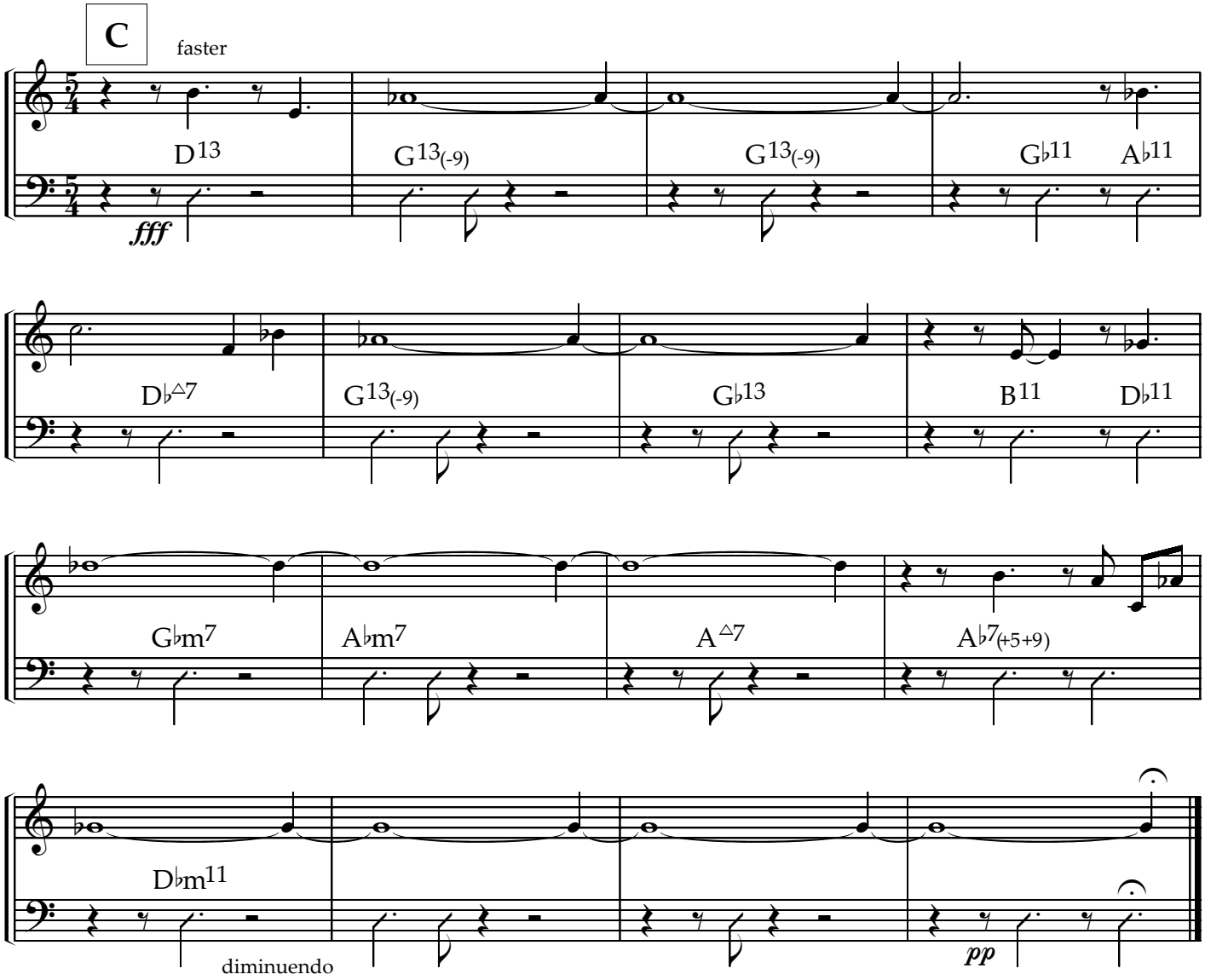


Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

The Purge

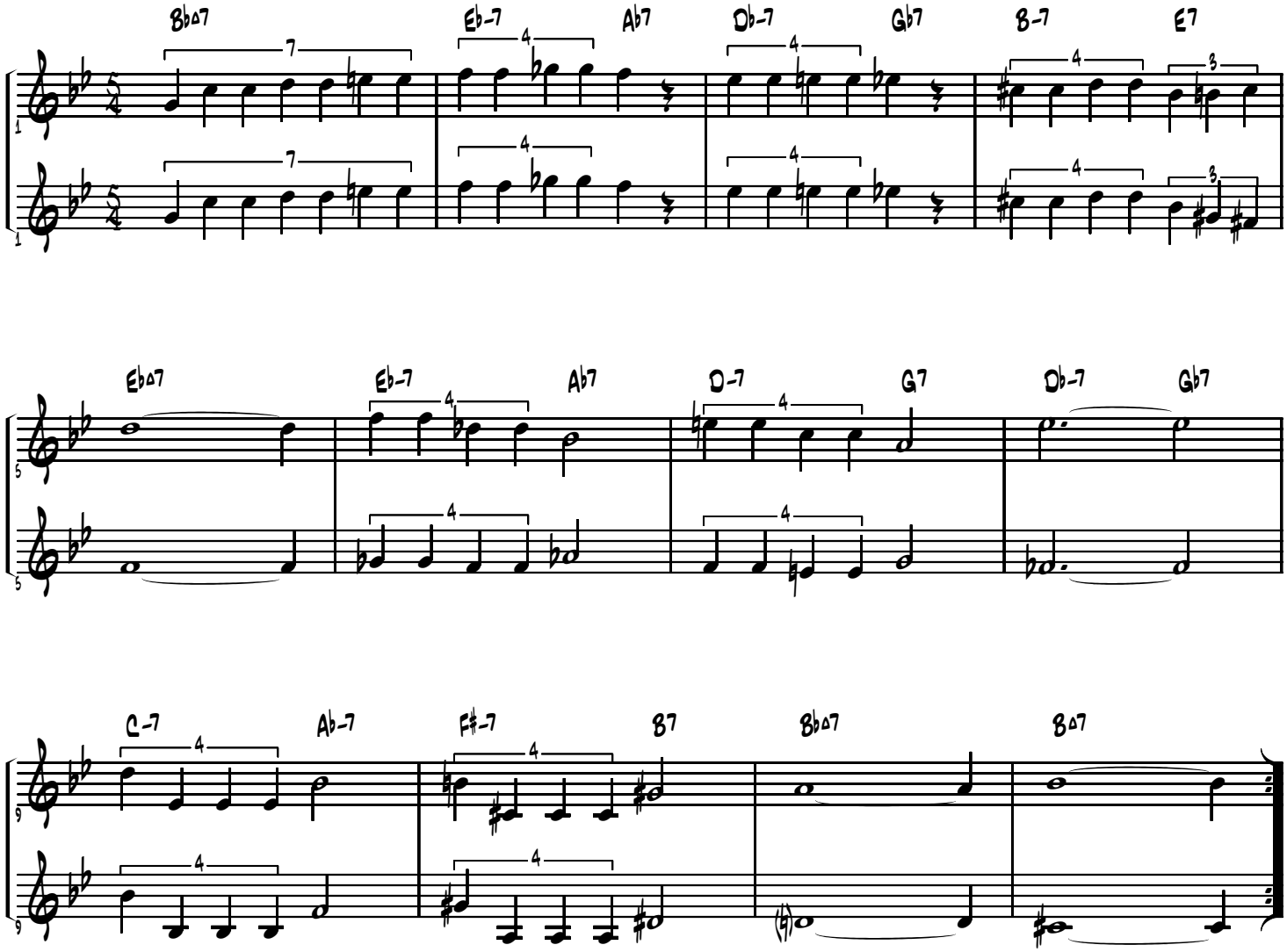


Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved



Form:
-play melody from beginning to end
-solo cadenza
-solo over A
-solo over B (no accelerando)
-free improvisation
-play melody B behind solo (w/accel.)
-play melody C to the end

Voice in the Night



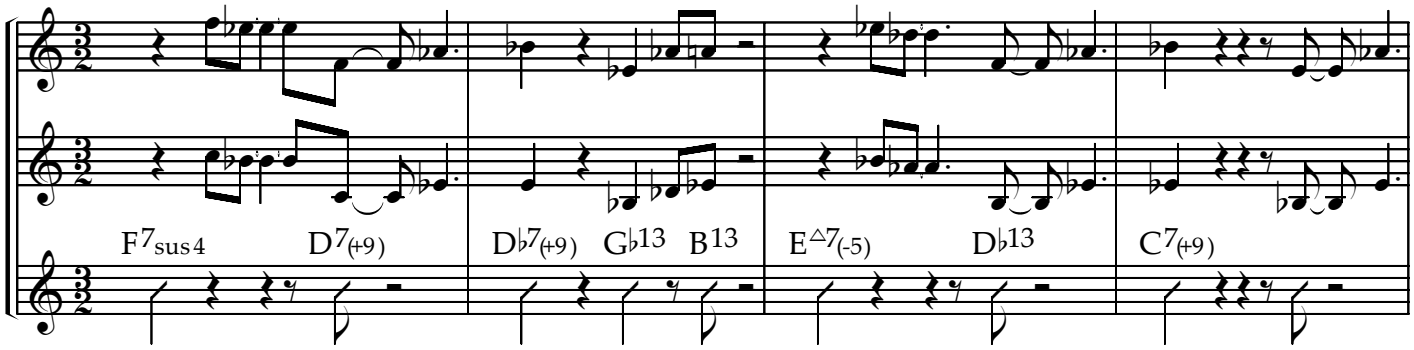
Vamp on last two measures for intro and outro

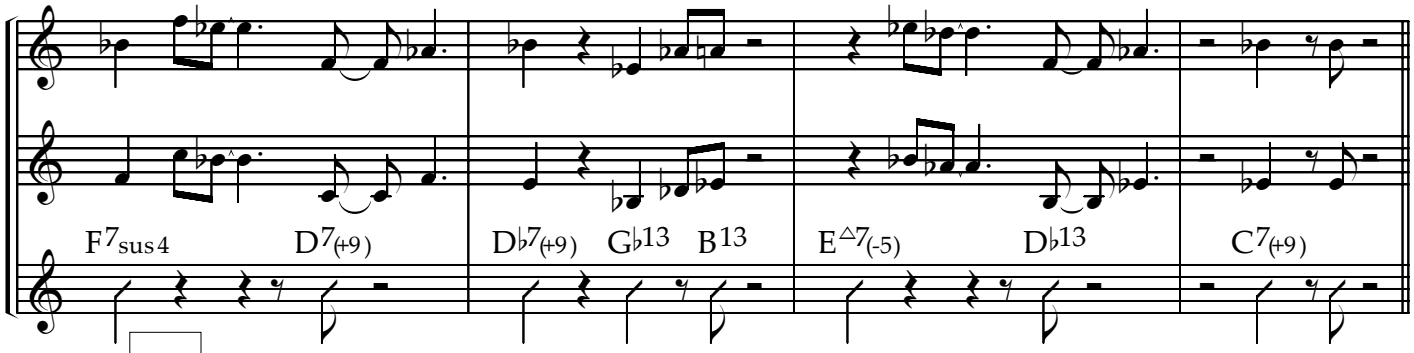
© 1997 by Edward Petersen-Roving Bovine Music ASCAP-All Rights Reserved

Samba tres

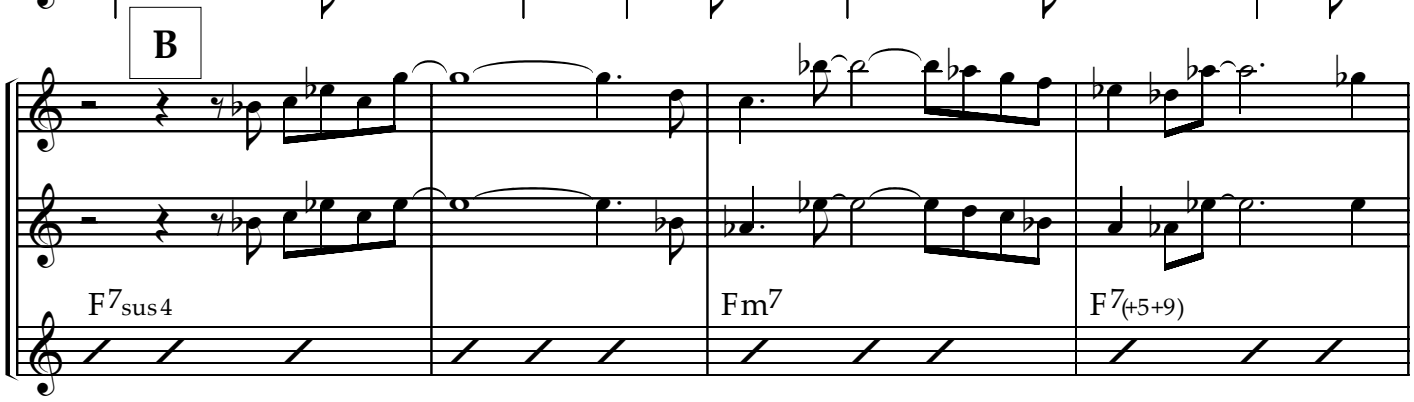
A

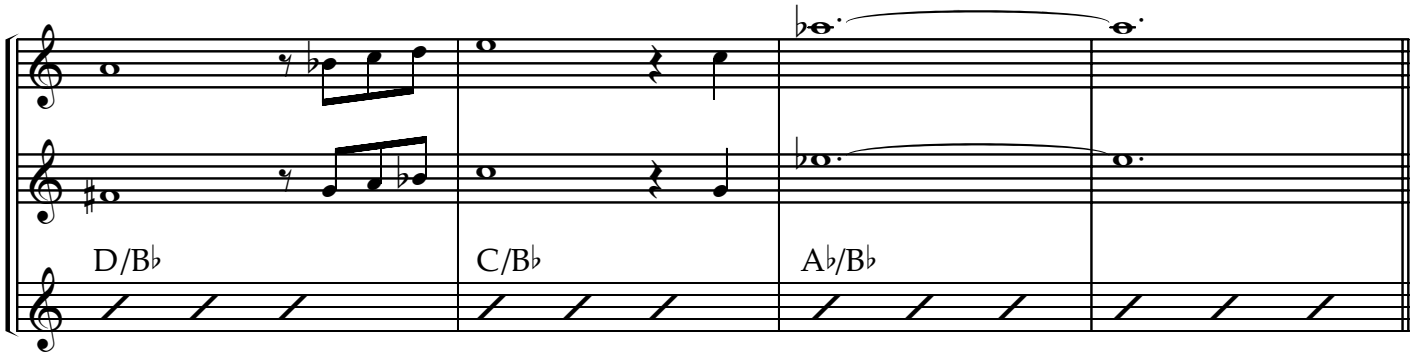
For Dan



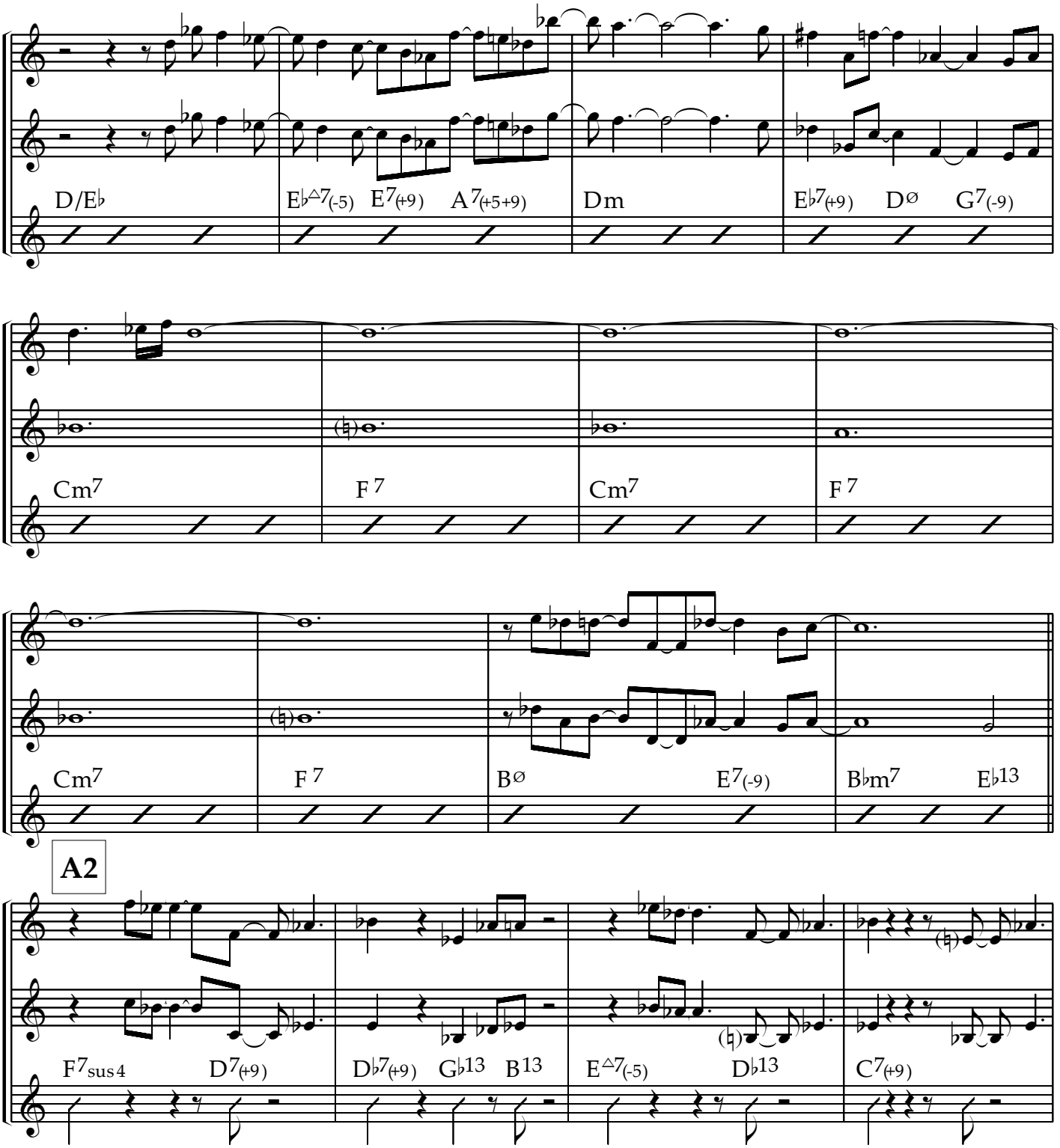


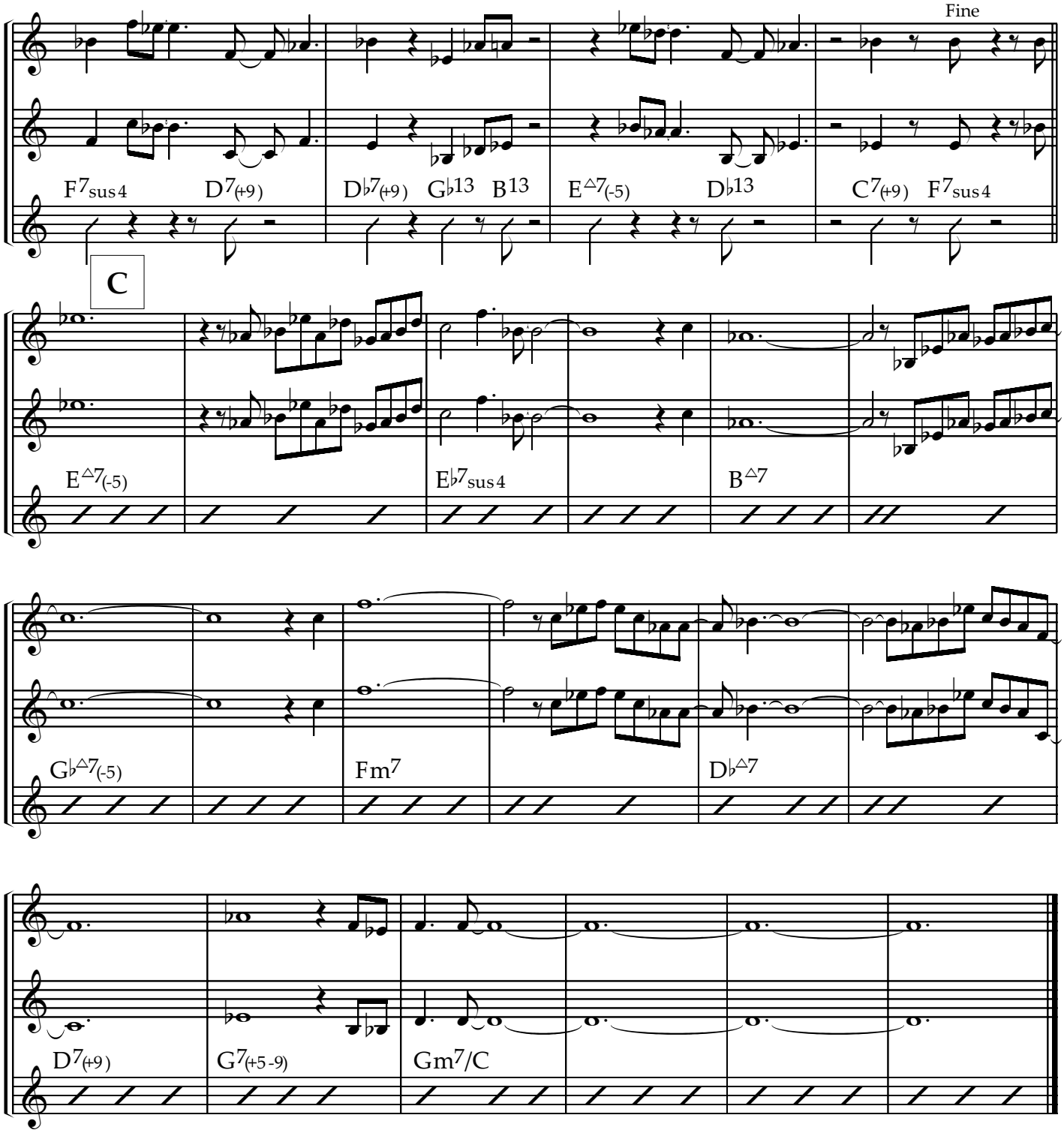
B





Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

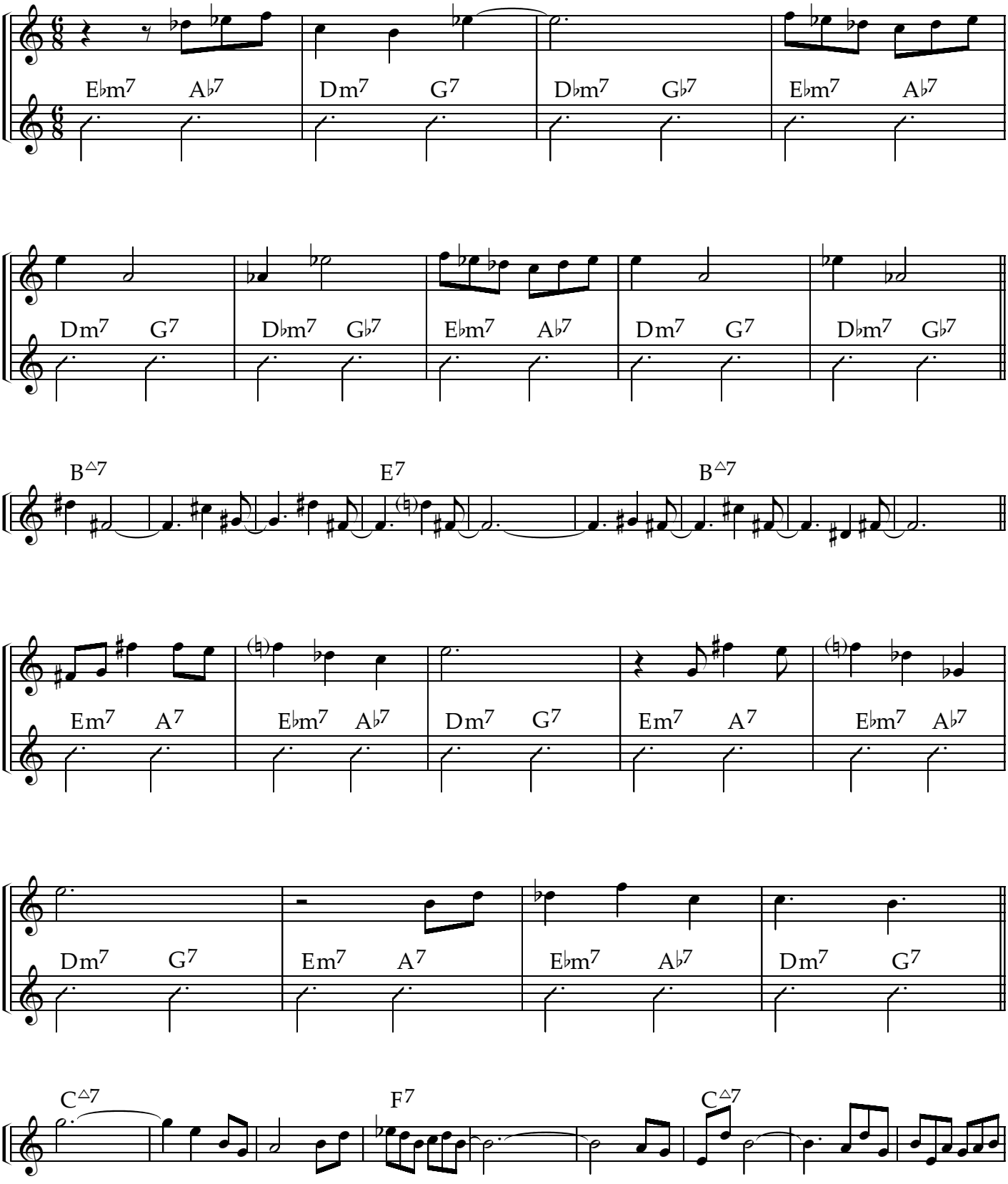

D/E♭
E♭△7(-5) E7(+9) A7(+5+9)
Dm
E♭7(+9) Dø G7(-9)
Cm7
F 7
Cm7
F 7
Cm7
F 7
Bø
E7(-9)
B♭m7
E♭13
A2
F7sus4
D7(+9)
D♭7(+9) G♭13 B13
E△7(-5)
D♭13
C7(+9)



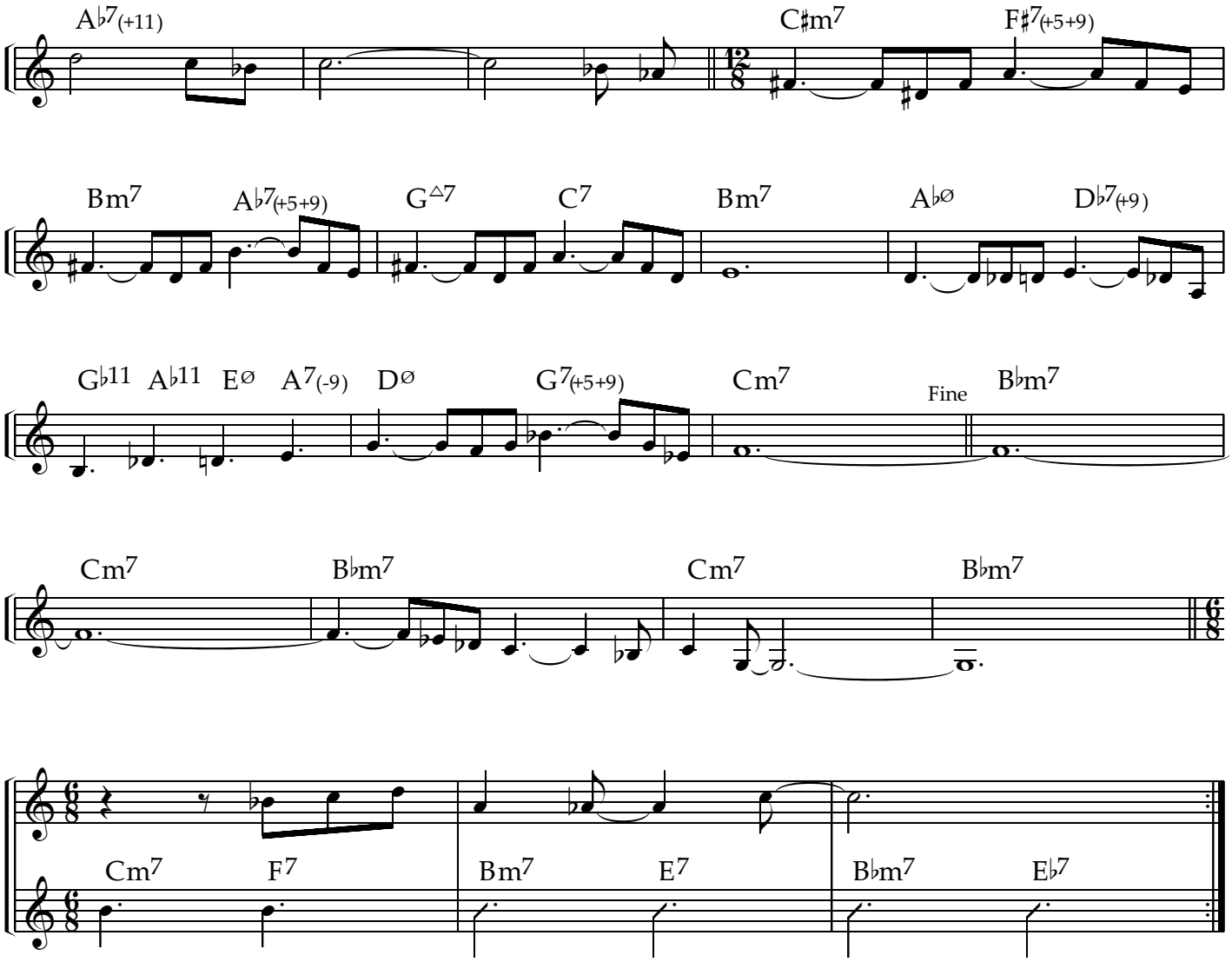
Form:
-melody A, B, A2, C
-solo1-play over B only (open)
-melody A2 (interlude)
-solo 2- play C once, then B (open)
-melody A1 (interlude)
-drum solo (open)
-melody B
-melody A2 (al fine)

Memo From Emmo

very fast march tempo (in 2)

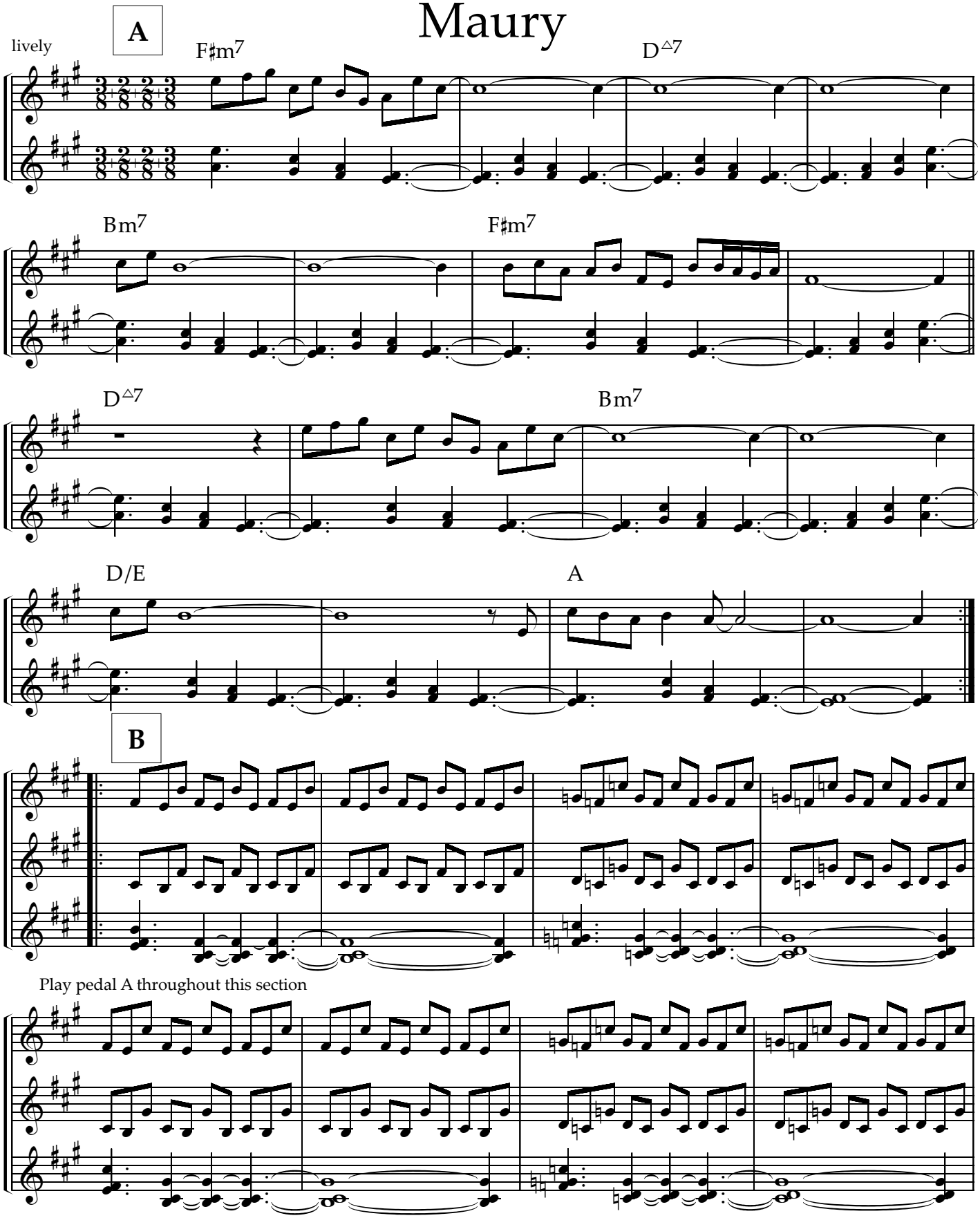


Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved

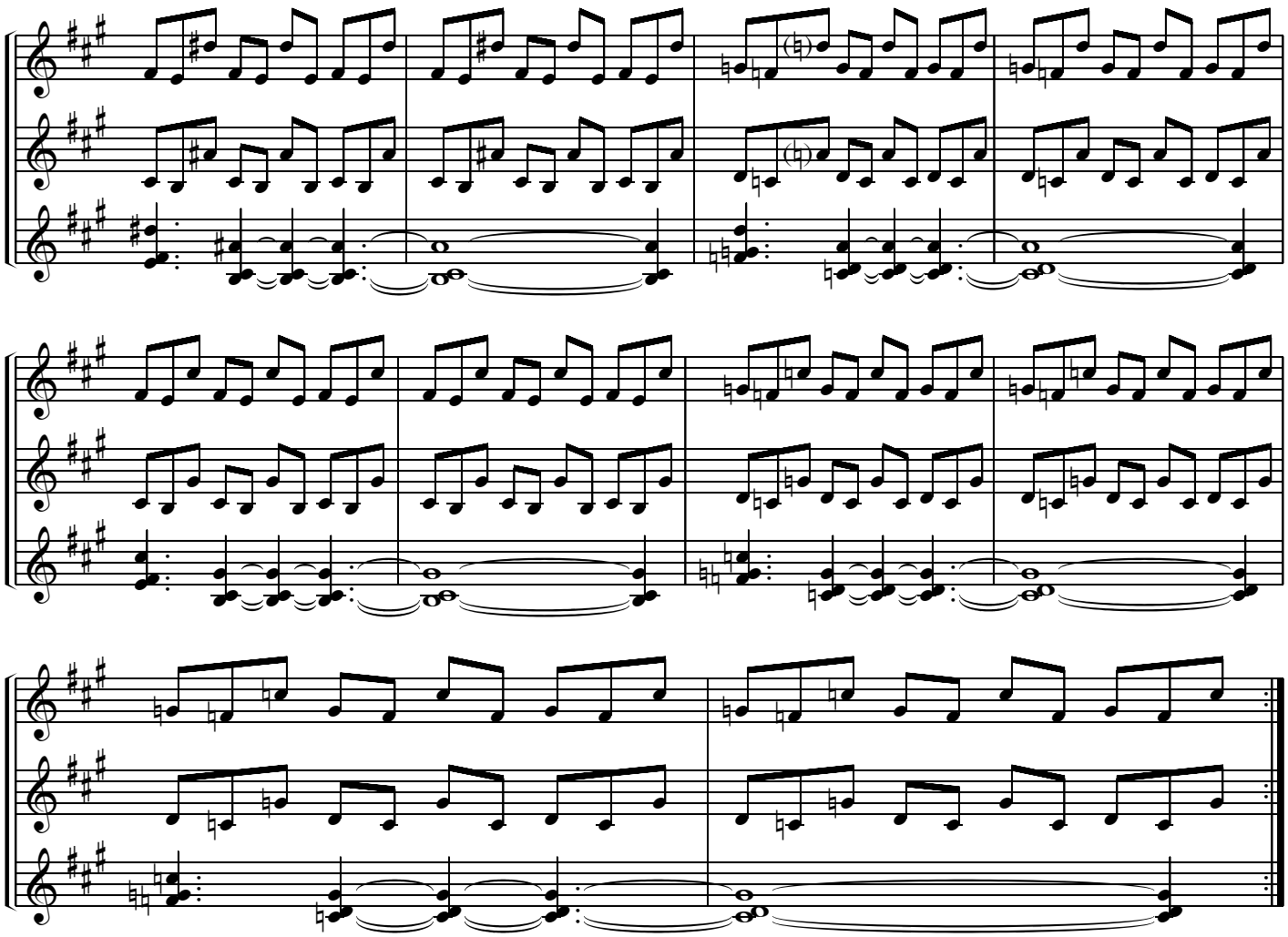


Repeat entire form for choruses.
Terminate the final melody chorus at the fine.

Maury



Copyright 1996 by Edward Petersen
Roving Bovine Music ASCAP
All Rights Reserved



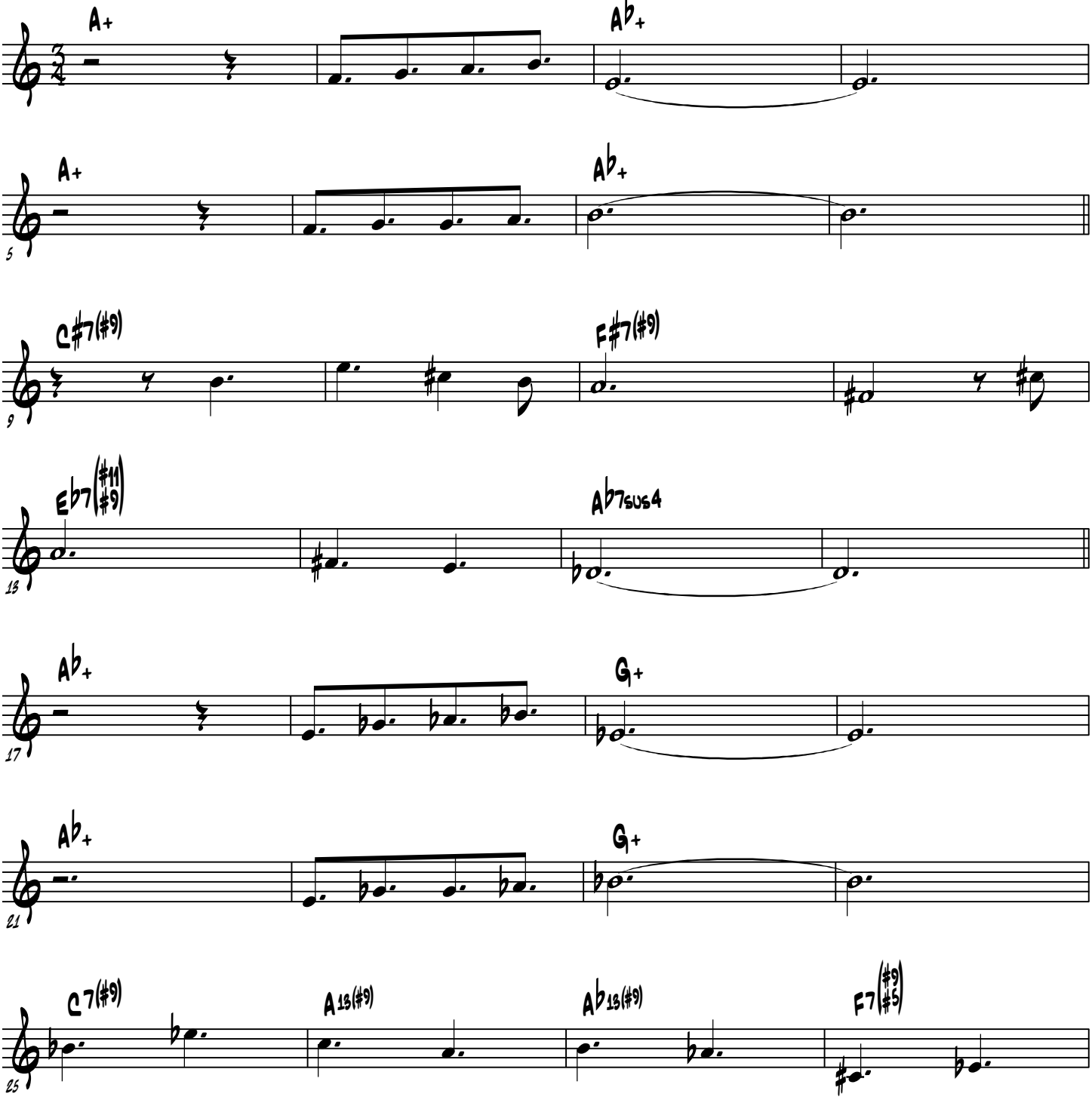
Suggested form:
1. play A-tacit melody
2. repeat A-play melody
3. play B melody
4. solo 1 (open vamp on B section)-use chords and countermelody as background
5. solo 2 (open vamp on A section)
6. play A melody
7. solo 3-drums (open vamp on B section)-play parts at B behind drum solo-repeat many times
8. on cue-end abruptly on last measure of B

6. 200 Turtle Stack

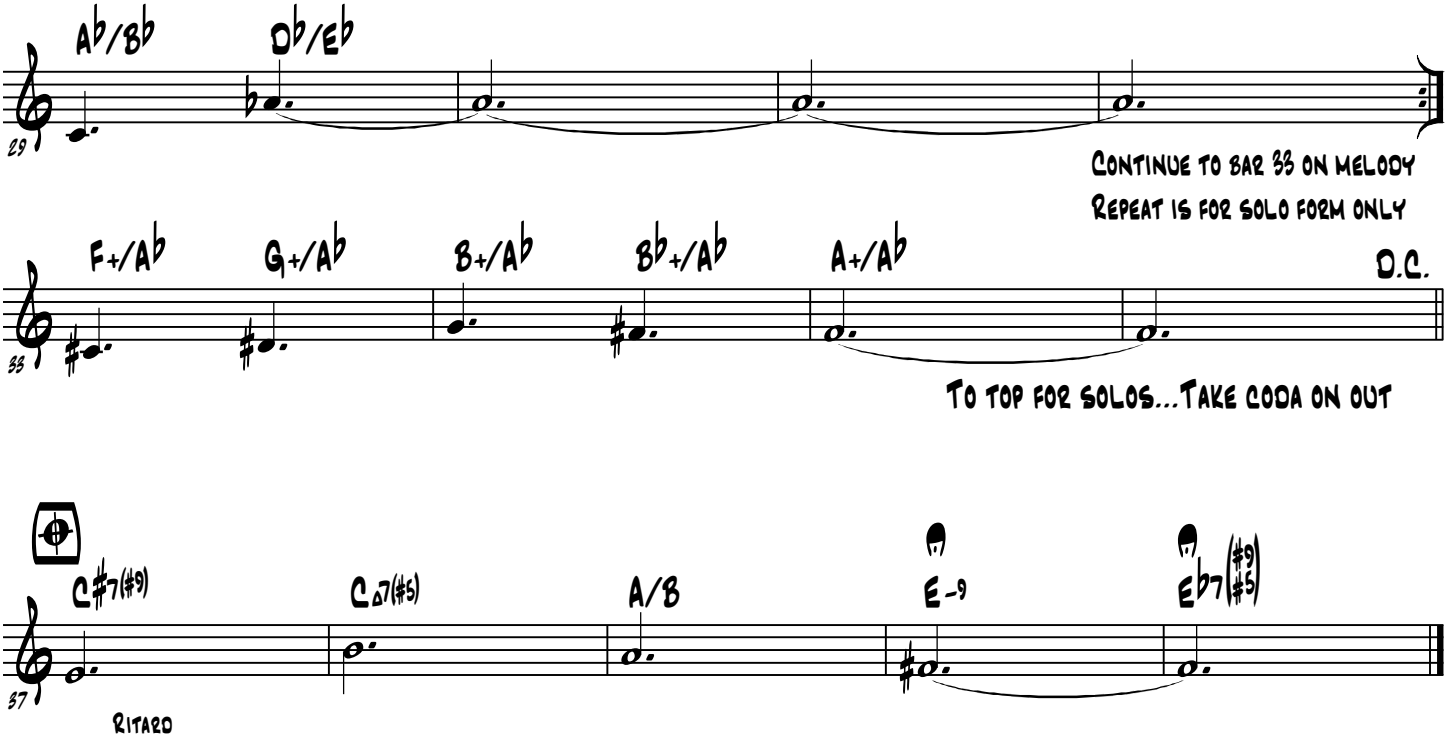
Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Medium Bash



Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net



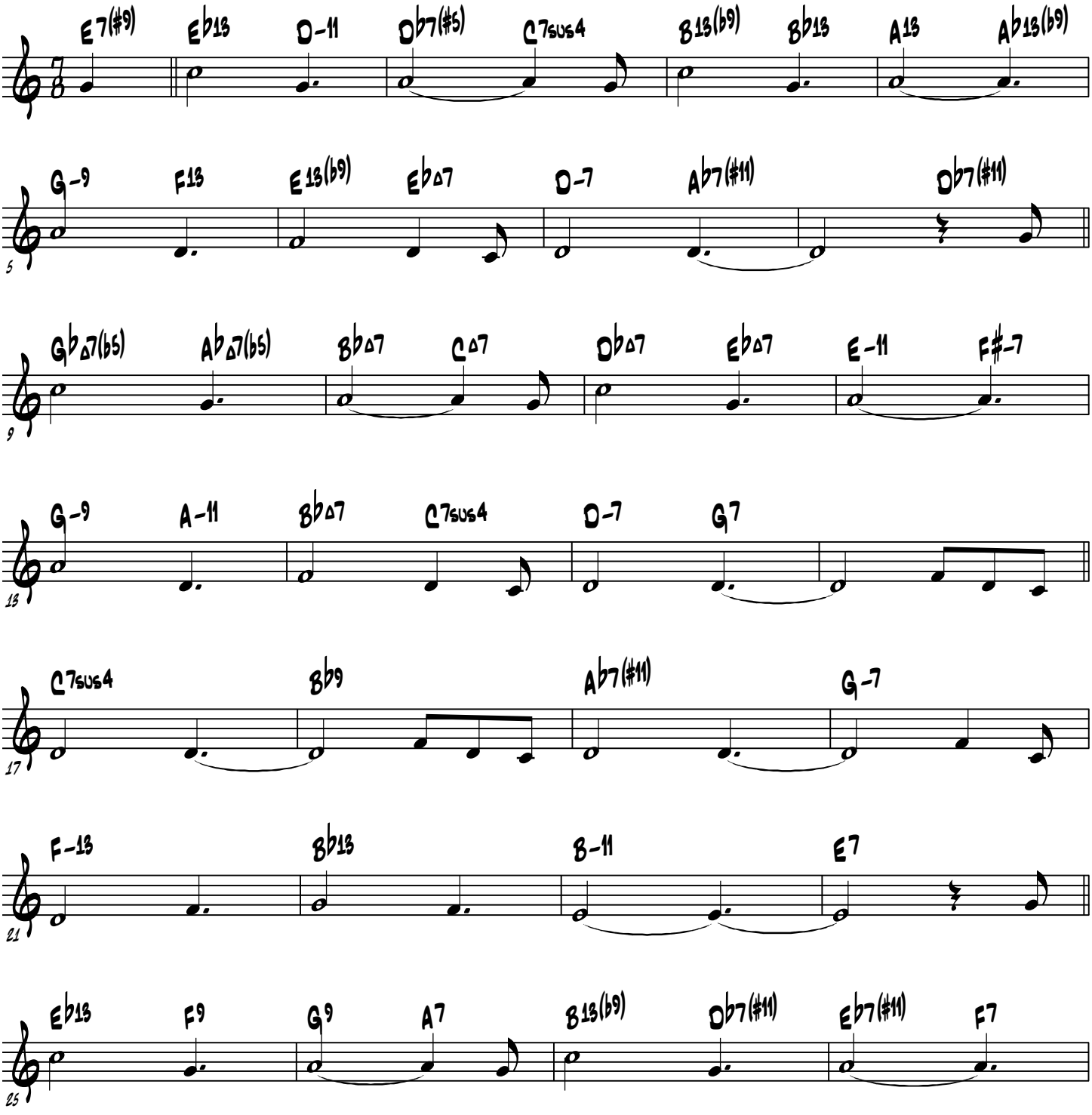
Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net

9. NOTHING, That's Higher than Me

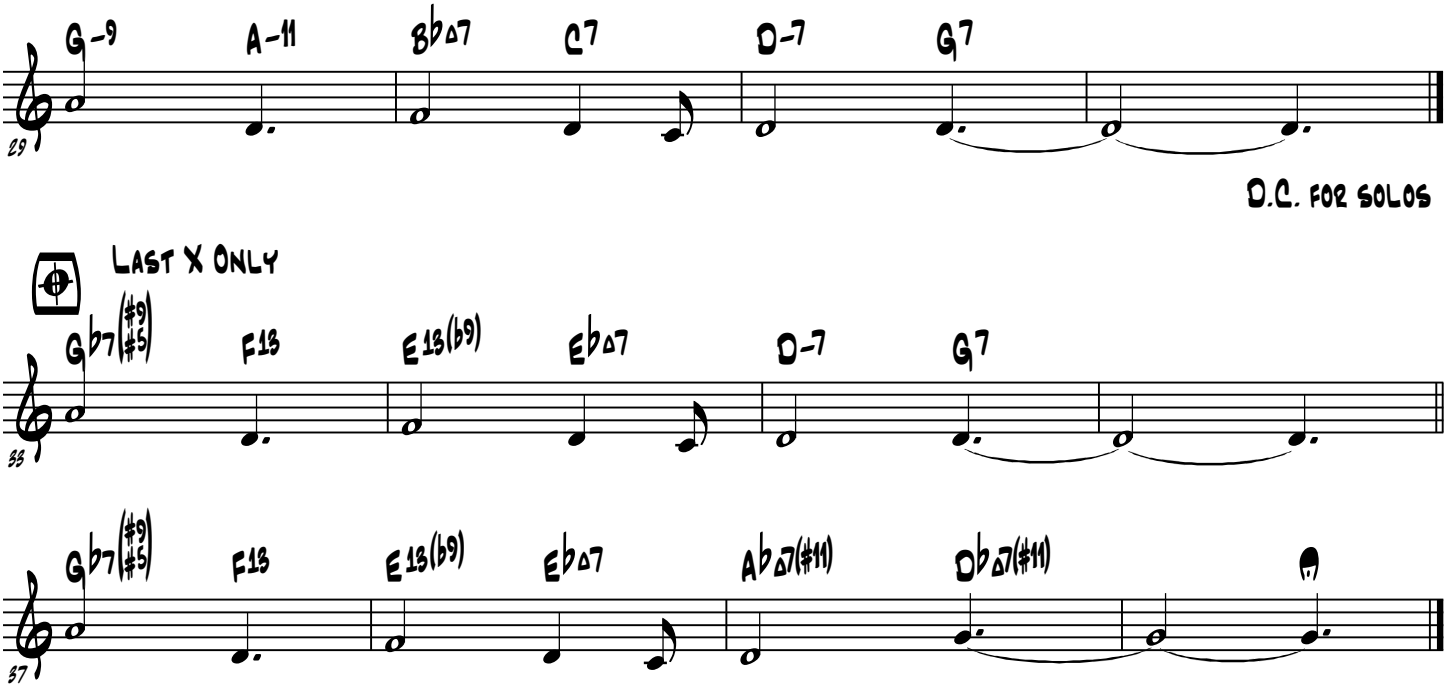
Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Second Line



Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net



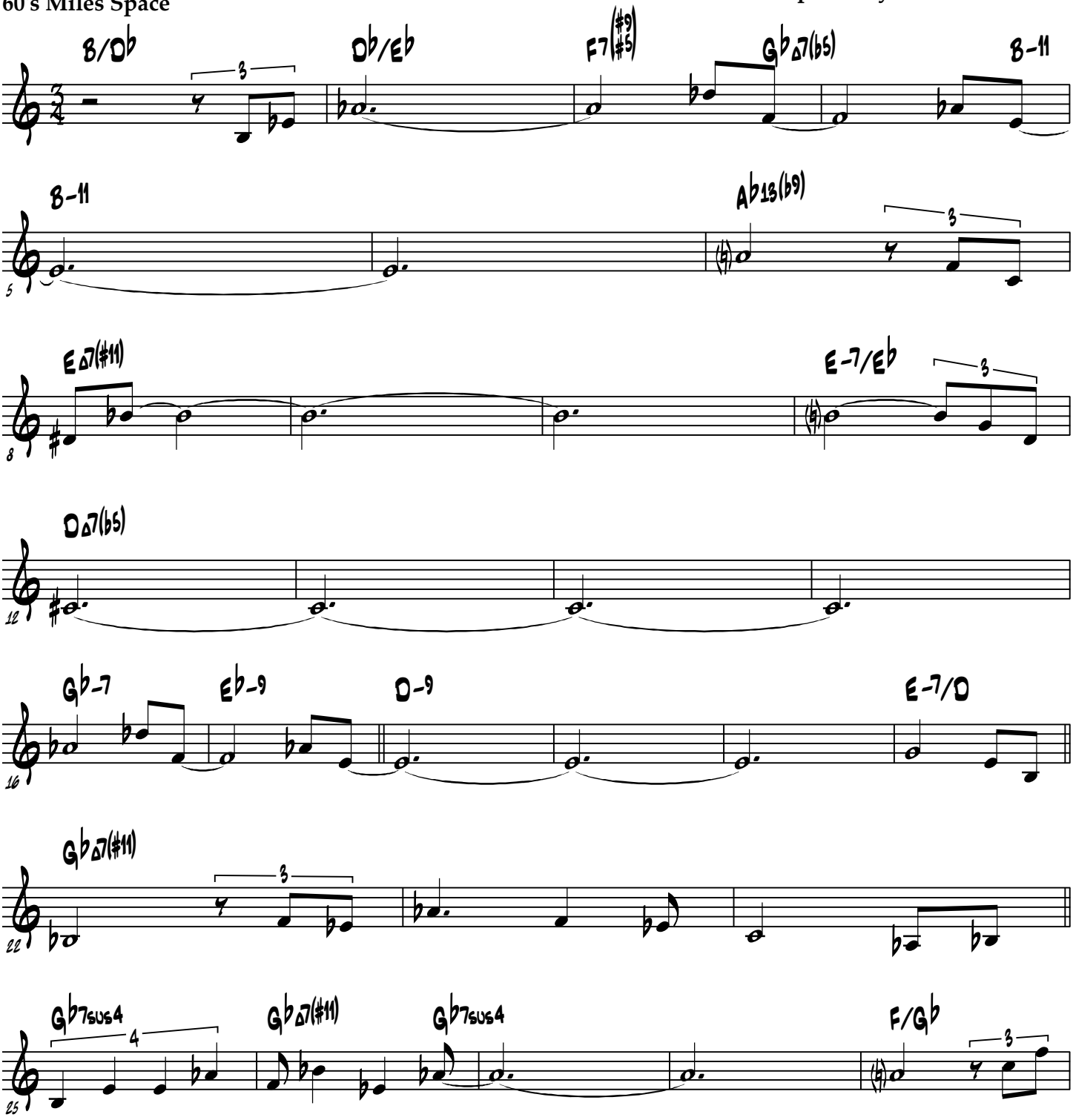
Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net

7. ...Stepped on the Head of Poor Mack

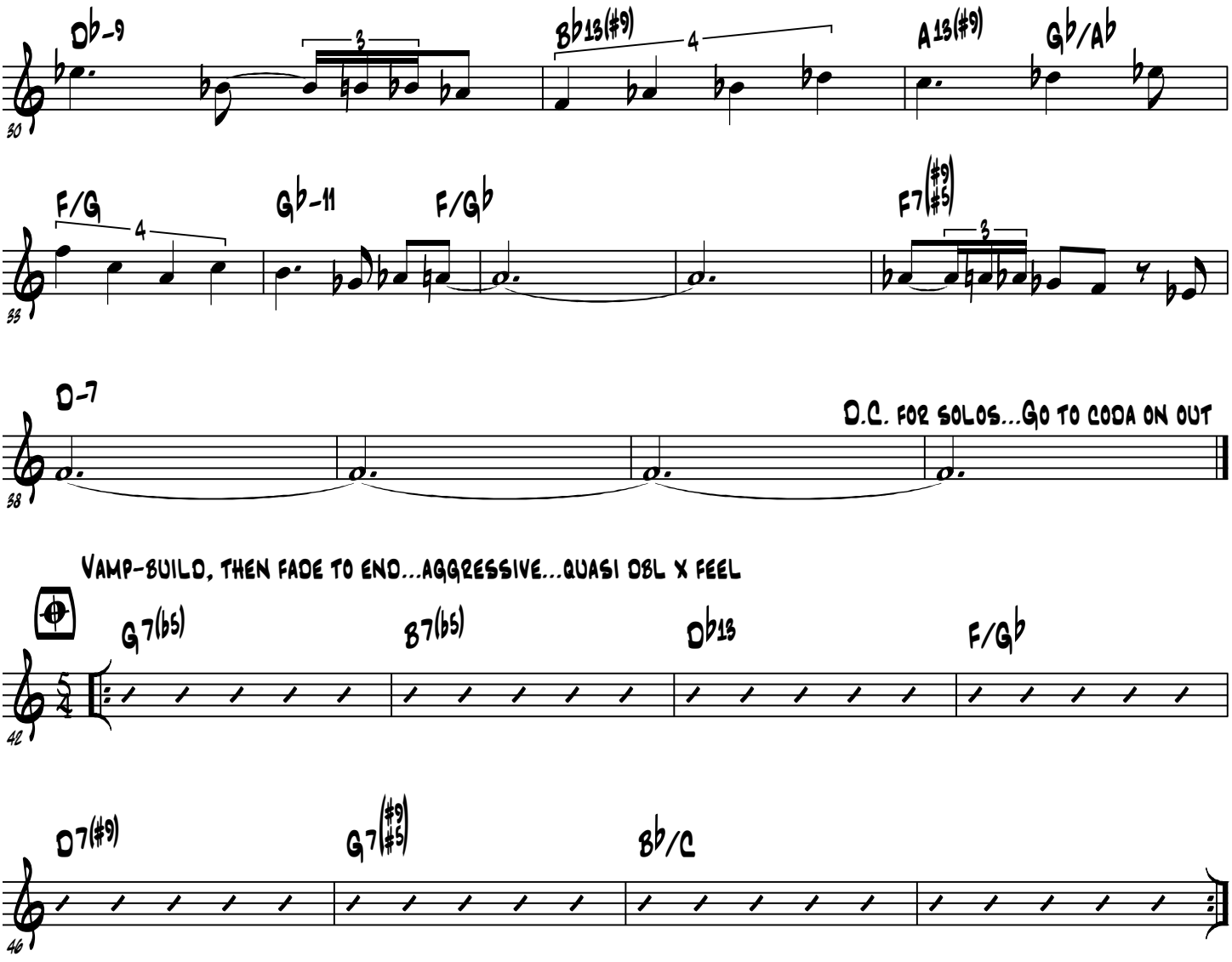
Commissioned by the New Orleans Jazz Institute

60's Miles Space

Composed by Edward Petersen



Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net



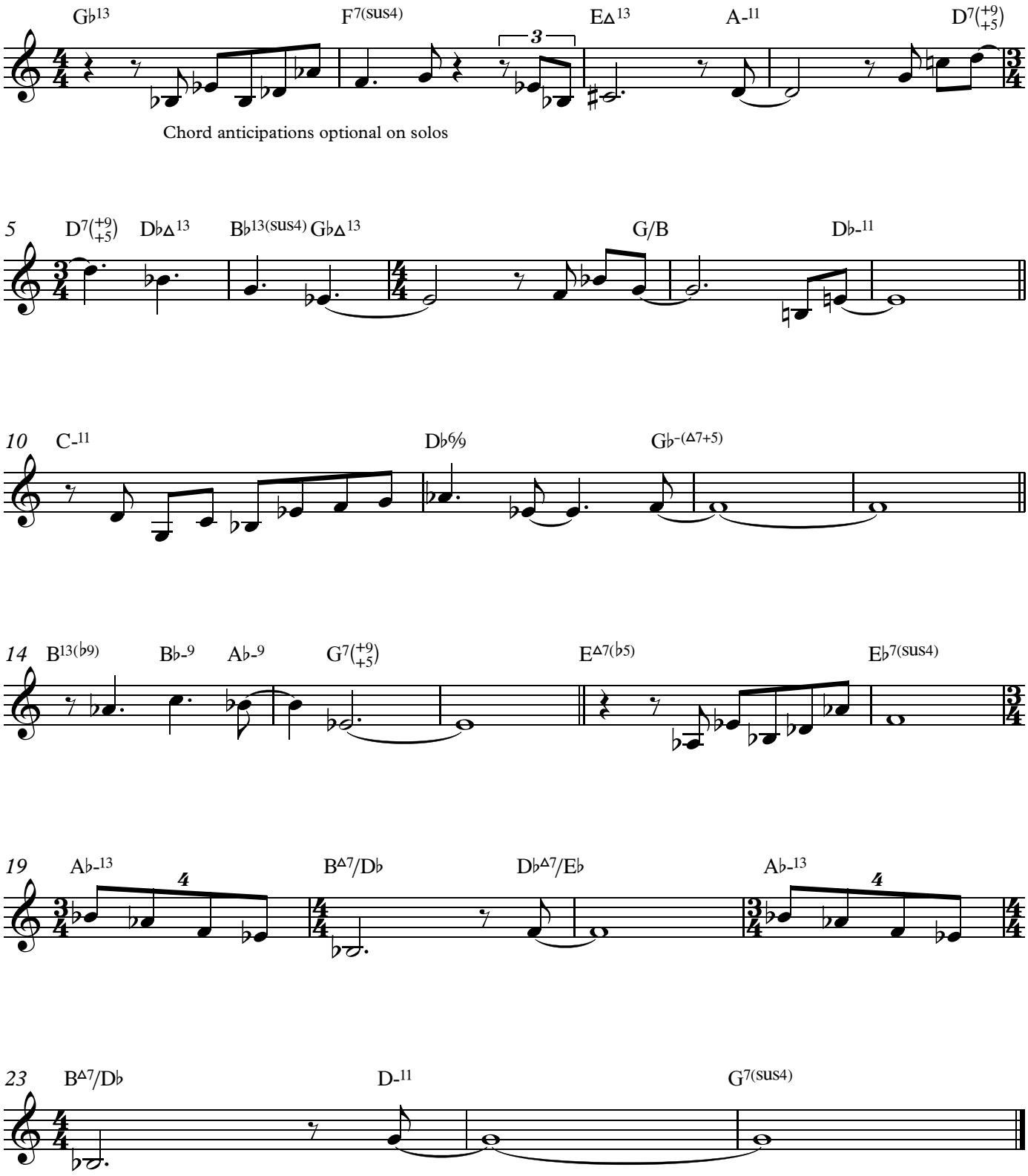
Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net

Hoping the NOJO Will Continue to Make Great Music

Let 'em Have It!

Relaxed, Spacey Swing

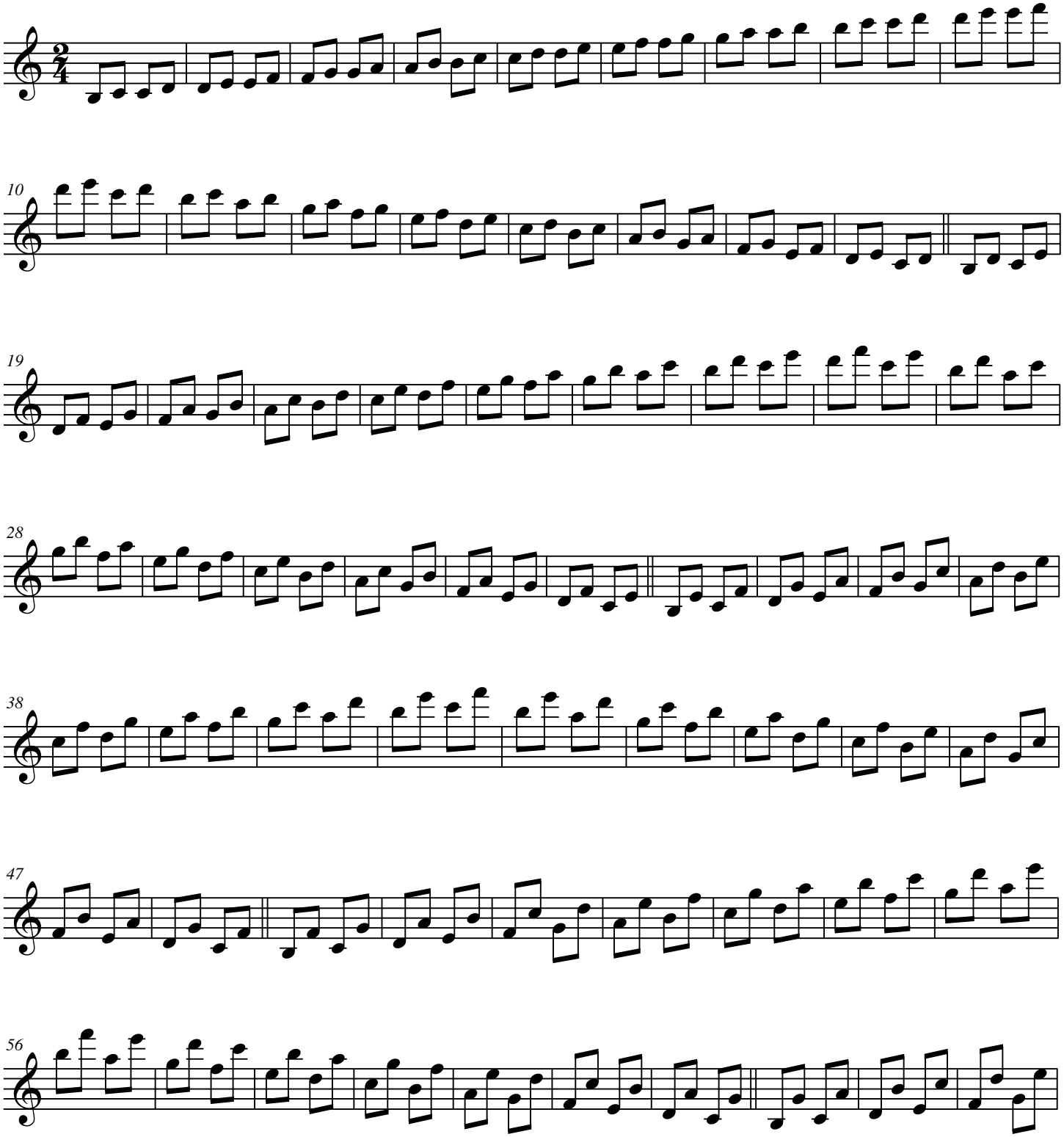
Edward Petersen



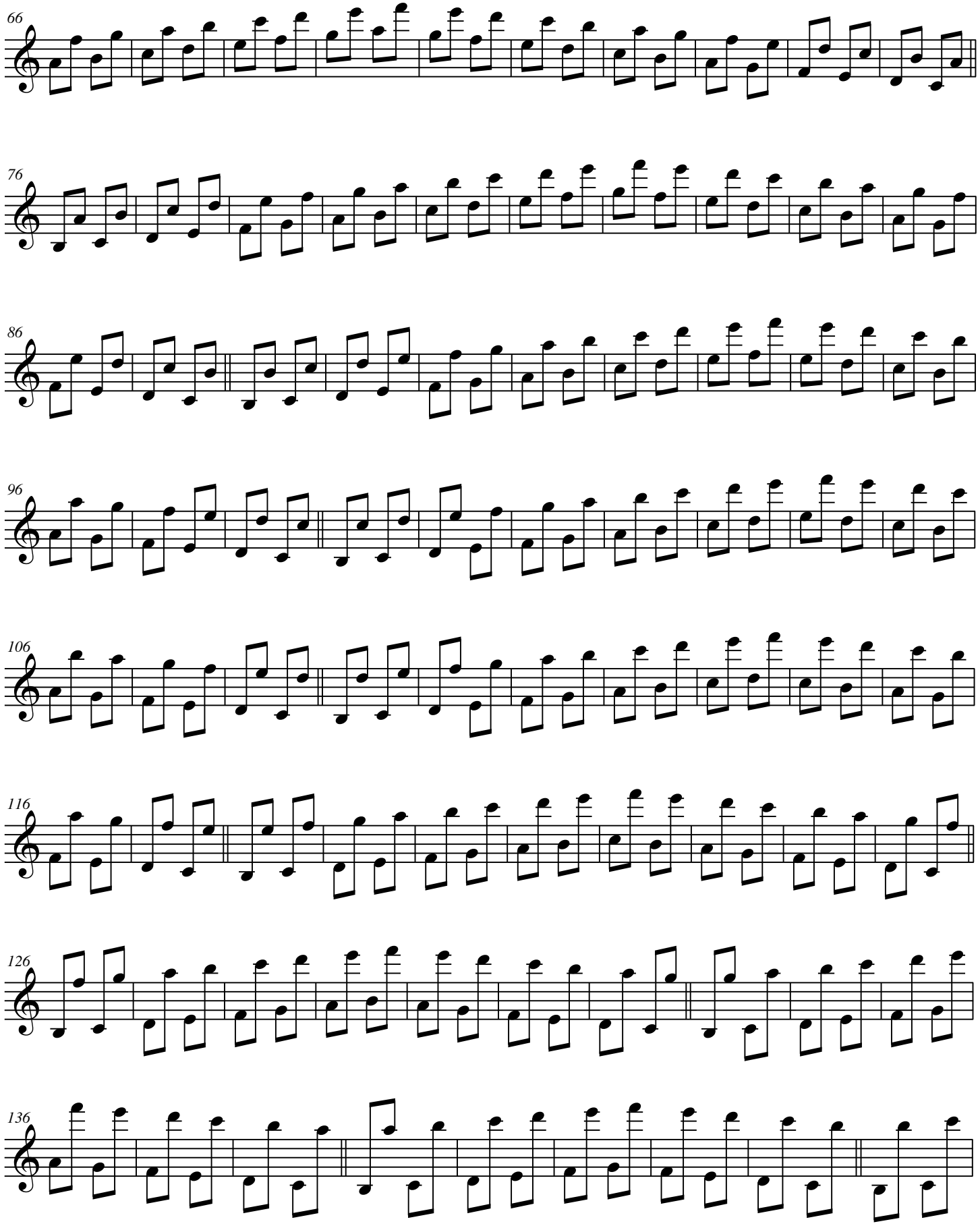
Copyright 2016 © Edward Petersen/Roving Bovine Music/ASCAP

Every Interval, Every Direction

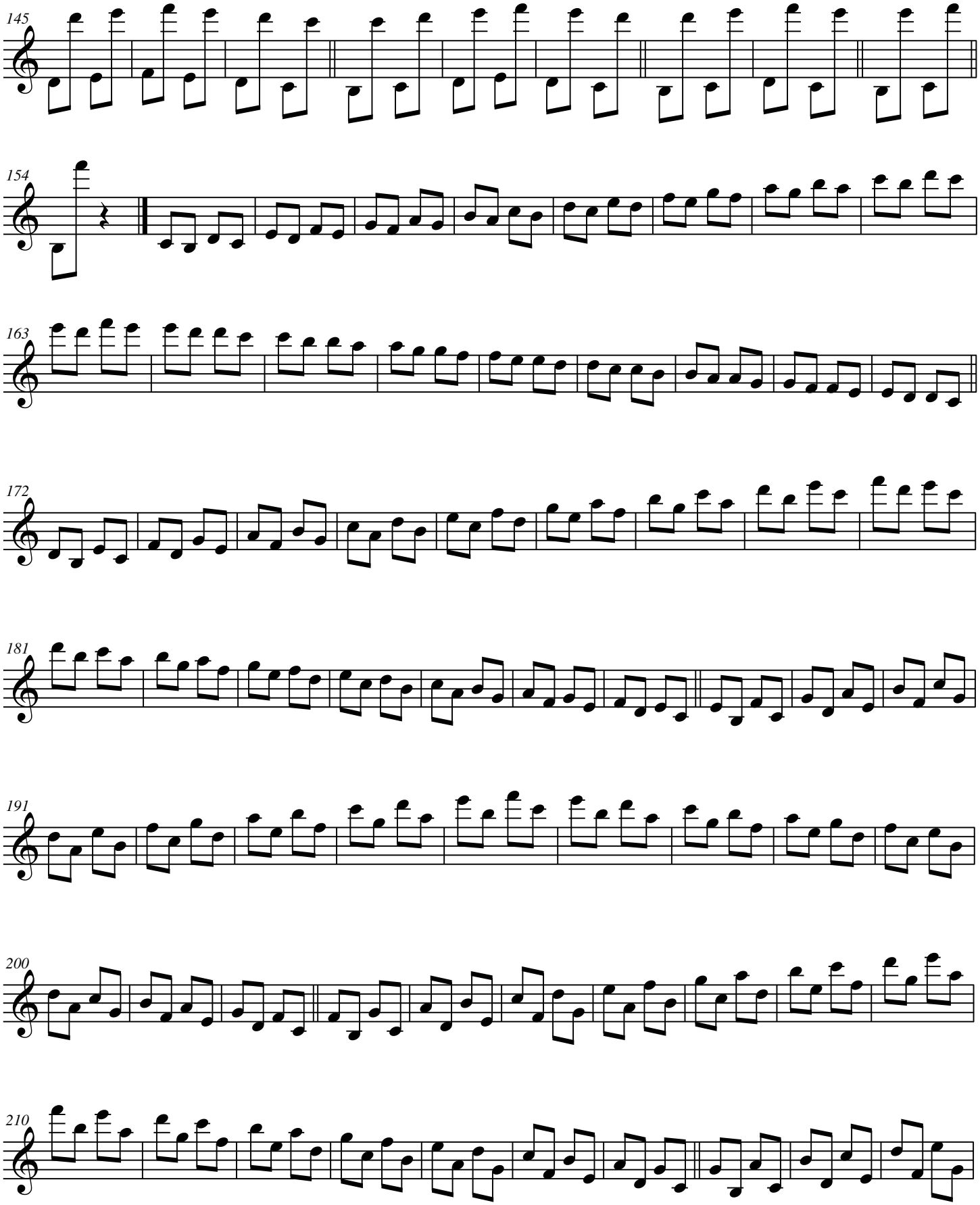
Play through full range of instrument/Transpose to every key and to every modality/pitch set that has meaning to you/Play two or three keys/pitch sets a day for good musical health



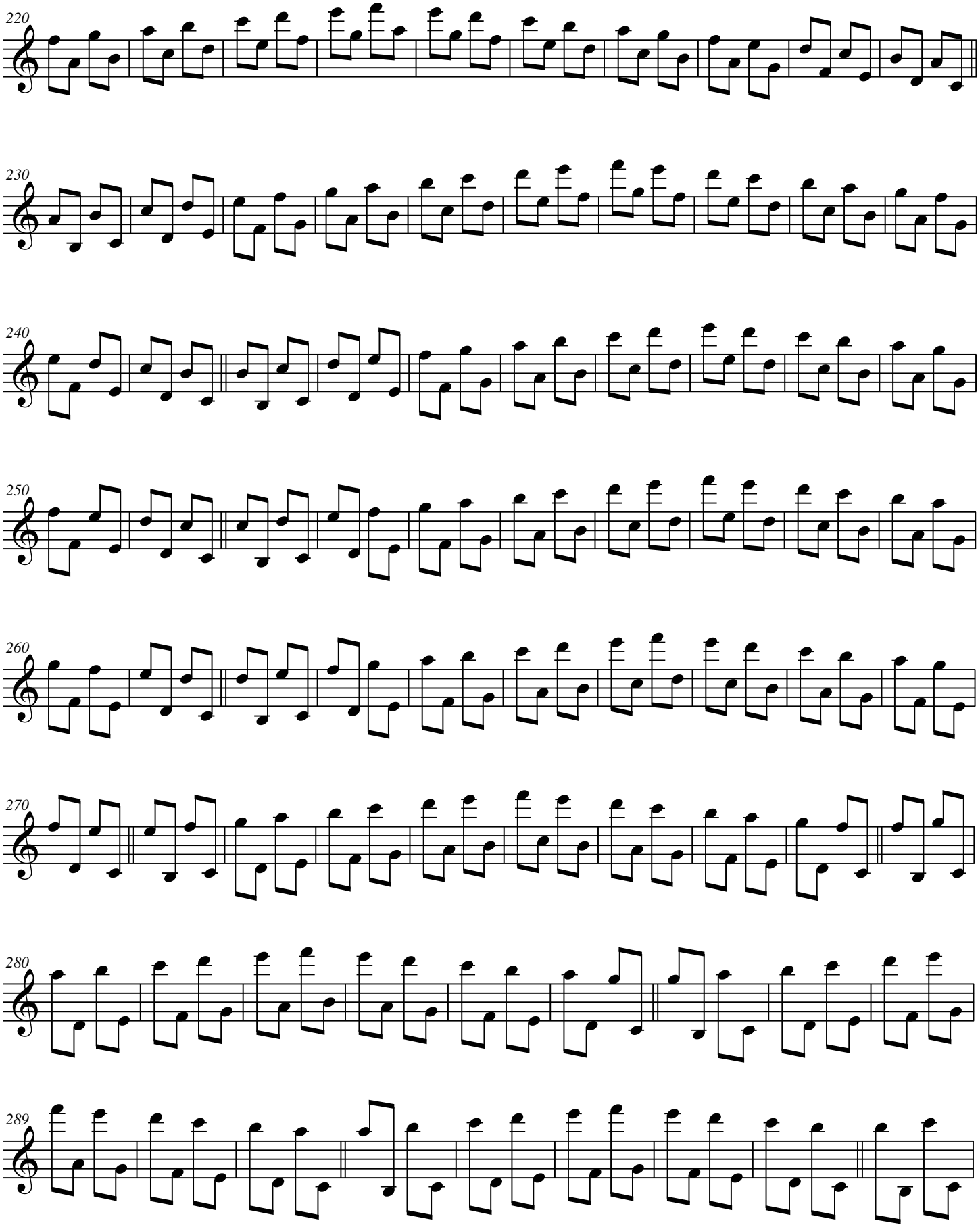
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



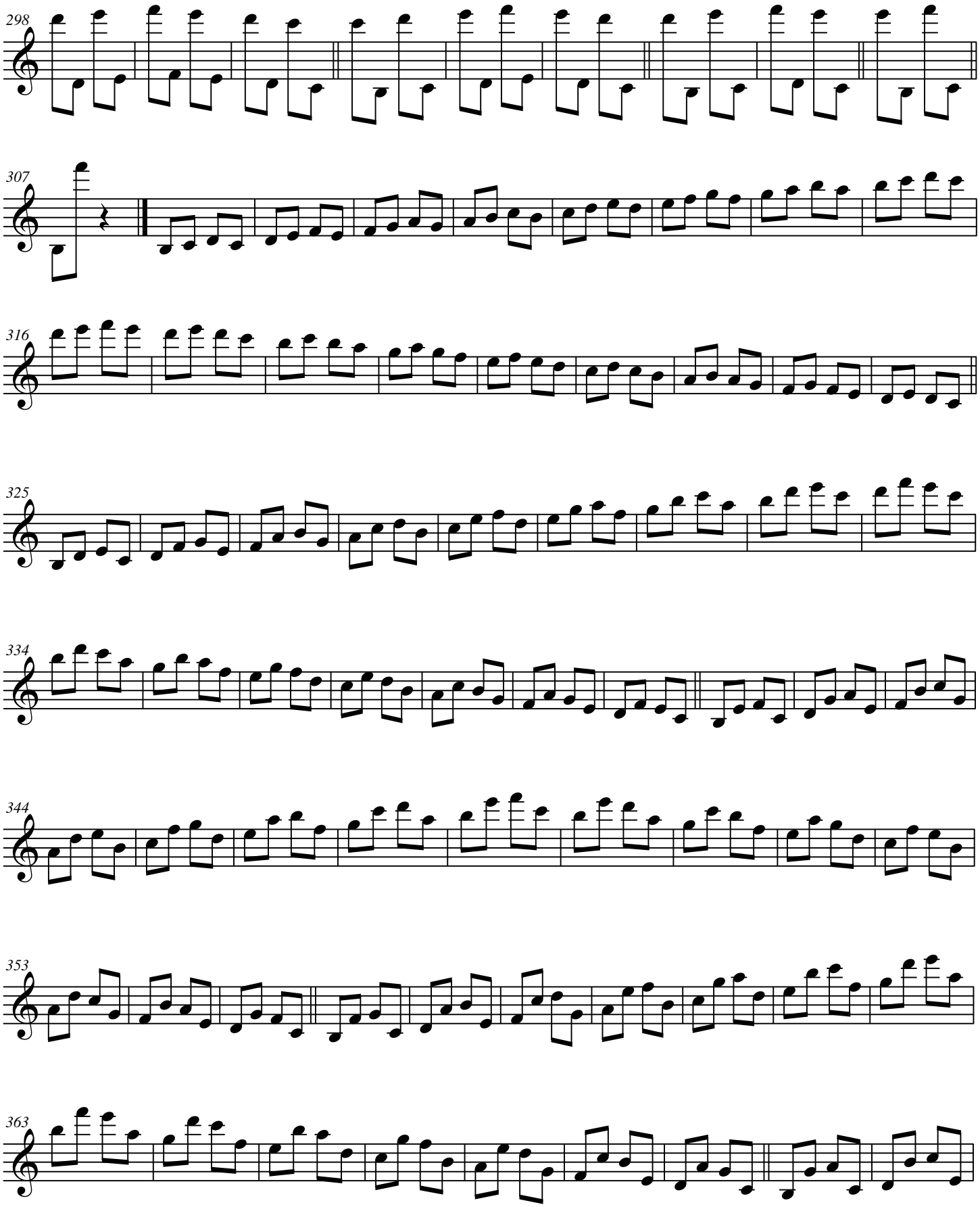
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



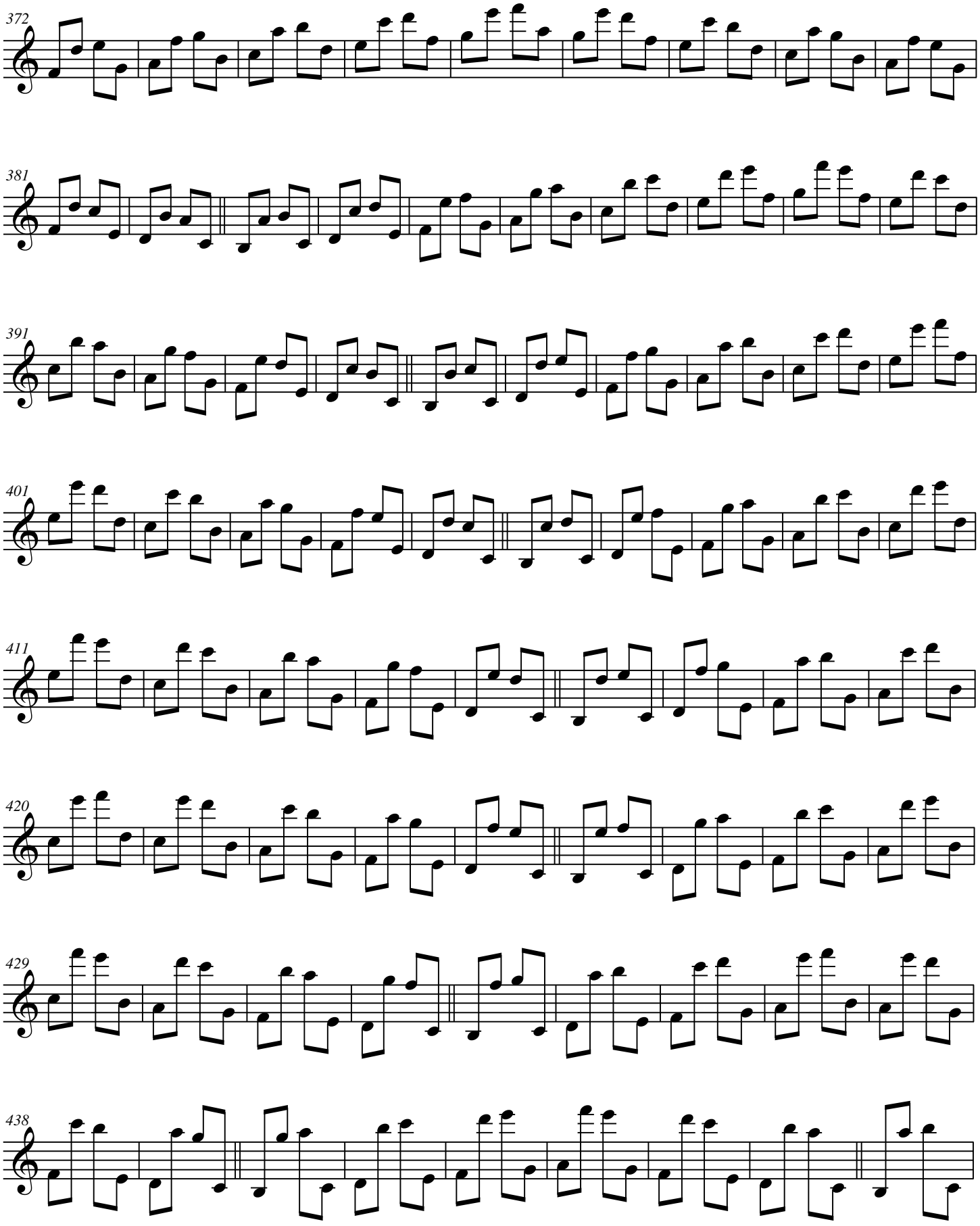
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



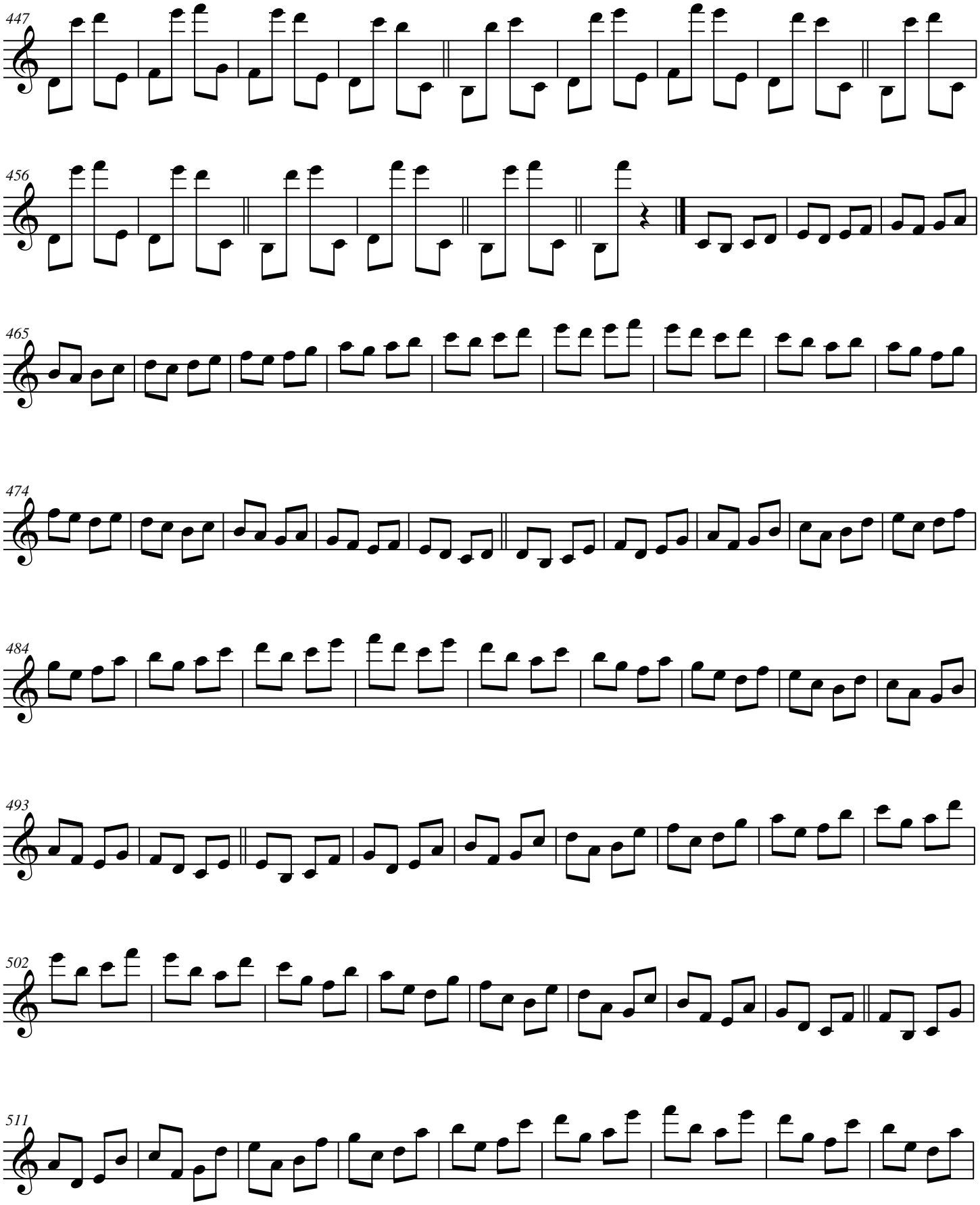
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



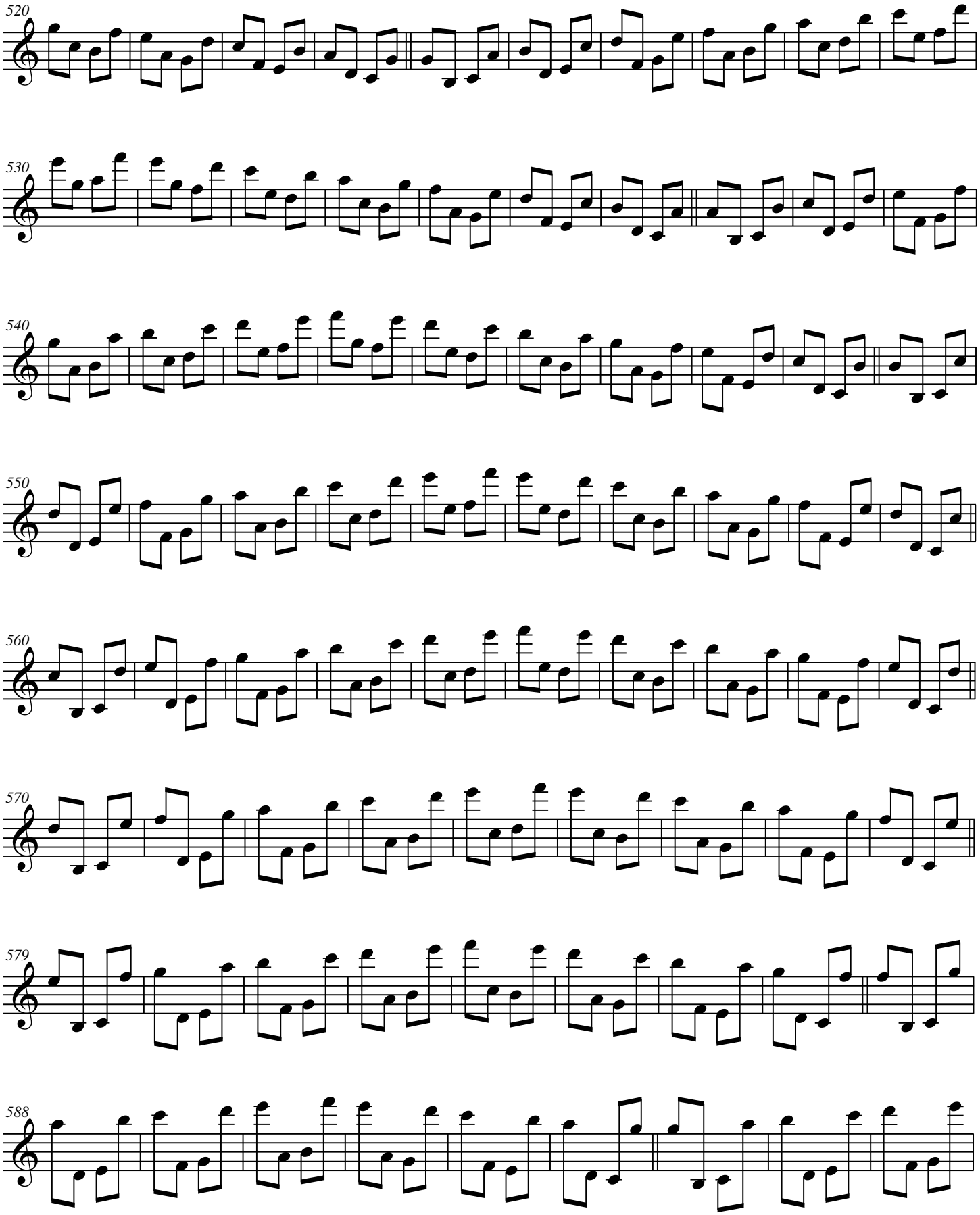
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



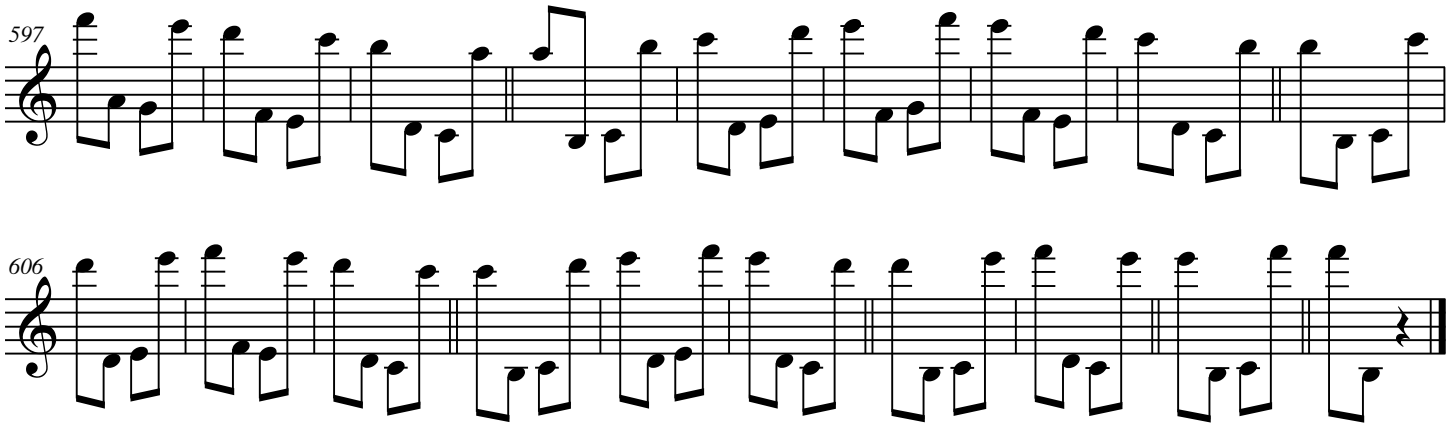
Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP



Copyright 2011 by Edward Petersen-Roving Bovine Music-ASCAP

Exercises

If you are having a difficult time getting started writing new music, try some of these exercises. You may follow-through and complete an exercise, or just do it until you create something that you feel as if you can develop into a completed work.

1) Choose a favorite standard tune….Create several lead sheets. All should include the melody…change the rhythm, as necessary, in order to make it swing. One lead sheet should have the notated, "corrected" melody with really great standard harmonies (ala Red Garland), indicated with chord symbols. The next two or three lead sheets should include the melody with alternate harmonizations. All of the harmonizations should work with the original "corrected" melody. The next batch of lead sheets should contain substitute harmonizations along with a melody that can be changed to fit the alternative harmonies.

1b) Choose your favorite reharmonization, or create a hybrid comprised of elements from several of your versions and write one or more "heads" based on the harmony.

2) Create as many beautiful four or more part harmony/voicing for all twelve notes in the bottom voice and all twelve notes in the top voice….in other words, create at least 12 beautiful harmonies for the melody note "C." At least one of the chords should use Db as the bass note, then D, Then Eb, and so forth. Repeat the process for the melody note Db, then D, etc. The result will be a collection of at least 144 great harmonizations.

2b) Write a melody (at least 16 bars). Use each note as the bass note and choose one of your great harmonizations that uses that bass note (try to avoid repeating harmonies). Next, Use each note of your melody as the melody note and choose one of your great harmonizations for each note. Play the result….listen to the chord progression. Does it sound good? If so, create a satisfying harmonic rhythm for the chords and write a new melody over the resulting changes. If the resulting progression does not sound good, change a few things until it does (maybe leave a few chords out or add a few…..maybe change a note here or there…maybe rearrange the order of chords, or….). When you get the chord progression sounding the way you want it to sound, create a satisfying harmonic rhythm and write a melody over the resulting progression.

3) Write a beautiful melody without considering any harmonic implications. Create a whole tune….consider the form, groove, tempo…everything-except the harmony. When it sounds great all by itself, find some chords that you like.

3b) Write a beautiful set of chord changes without considering any melody. Create a whole tune….consider the form, groove, tempo…everything-except the melody. When it sounds great all by itself, write a melody that you like.

4) Write a beautiful melody that uses all twelve melodic simple intervals at least once…then create a form, groove, and harmonize.

5) Create a twelve tone row out of three mutually-exclusive four note chords or four mutually-exclusive three note chords. Transpose the chords to every key and see where it takes you.

5b) Create a twelve tone matrix out of your row and pick and choose elements out of the matrix to create a masterwork. Employ strict twelve tone techniques, if helpful, but disregard them if they get in the way.

6) Write a short melody (8-12 notes)…try to avoid repeating pitches. Write another melody with the same number of non-repeated pitches. Write the second melody so that it sounds great as the bottom voice. Create rich 2 part harmonies. Invert the lines…manipulate each one until it sounds great with either line as the top/bottom voice. Create variations by rearranging the note order or by using other techniques. Once you have generated a large amount of raw material, use it as the basis of a completed composition.

7) Identify a piece of music that you really love. Make a list of every element/technique that makes that piece of music what it is….tempo, rhythm, meter, choice of melodic and harmonic intervals, melodic contour, range, note density, form, etc……Then, write a piece in a completely different style that incorporates those elements.

…to be continued

Pentatonic Scale Studies

Second Edition (2003)

Edward Petersen

Roving Bovine Music

Introduction

This book is intended to serve as a point of departure for the study of pentatonic scales. It looks like a method book and can be used as one, but it is better to think of it as a collection of potentially useful intervallic sequences*[1] that are designed to be modified to suit the player's (your) purposes. I use the phrase "potentially useful" because they will be of little benefit until you have developed your own way of understanding them and using them in the creation of your music.

There are many pentatonic scales. The Pentatonic Scale Compendia found in section one list all three hundred thirty pentatonic scales*[2] that contain the note "C." The best way to learn them is to **choose one** scale that appeals to you and spend a considerable amount of time and energy practicing and thinking of ways in which you can use it before exploring other scales. Become familiar with the intervallic patterns that characterize the scale. The exercises in Section 2.1 (Page 29) are studies in the movement of every note in a scale to every other note, throughout the range of your instrument. They are notated within the practical written range of the saxophone, but please decrease or increase the range to fit your instrument. If you have chosen a scale other than the one that is used in these exercises (which is number three hundred twenty six*[3] in the Pentatonic Scale Compendium, often referred to as the "Major (326) or Minor (330) Pentatonic Scale"*[4]), play the shapes found in the exercises, but replace the written notes with the notes of your chosen scale. Once you are familiar with the intervallic characteristics of the scale, it should be very easy to play in any key. Do this by using your musicianship and feeling, not your muscle memory or mathematical transposition skills. Every pattern in this book is based on "C." It is essential to play the scales and other shapes that interest you in **every** key. If I had wasted the paper necessary to notate these "transpositions," you and I, as users of this book, would not be well-served. It is much more beneficial for us to develop the ability to imagine and then play musical gestures at various pitch levels than it is to read notes that provide directions on the proper buttons to push.

In addition to developing familiarity with the melodic interaction of the notes in the scale, it is important to understand their relationship to various harmonic configurations. Some pentatonic scales contain so many contiguous small intervals that it is difficult to discern a strong relationship with most "mainstream" harmonies, but they may relate very clearly to certain contemporary "outside" or "cluster" harmonies. Many other pentatonics can be used to create music that relates very clearly to "mainstream" harmonies. For example, Pentatonic 326 is comprised of a major second, another major second, a minor third, another major second, and another minor third. Starting on "C," that is the following notes: C, D, E, G, and A. Please consider these notes in the following harmonic contexts:
In relation to a:
* CMaj7 or C7 chord…this scale contains the root, ninth, third, fifth, thirteenth (sixth)
* D7(sus4)…seventh, root, ninth, (suspended) fourth, fifth
* E Phrygian (F/E)…minor thirteenth (minor sixth) or augmented fifth, seventh, root, (minor) third, eleventh
* F Maj7…fifth, thirteenth, seventh, ninth, third,
* F#7(+5 +9) or F#7(+5 -9) aka F#7alt.…augmented eleventh, augmented fifth, seventh, minor ninth, augmented ninth
* Gmin7 or G7(sus4)…fourth, fifth, thirteenth, root, ninth
* Amin7 or A Phrygian…third, fourth, fifth, seventh
* BbMaj7 chord…ninth, third, augmented eleventh, thirteenth, seventh

All of the above examples demonstrate the use of these notes as components of the designated chords. The scale can be used very effectively in other ways, too. For example, in relation to an Abmin7 chord, this useful pentatonic contains all of the notes that are "outside" of the chord and the scale that is usually associated with it, the Ab Dorian scale. In other words, Pentatonic 326 contains all of the chromatic notes in relationship to this chord/scale sound! Familiarity with this very convenient way of organizing diatonic and chromatic elements can be very liberating for the improviser.

After you have found a scale/interval set that you like and become familiar with

its characteristics and possible harmonic applications, look at some of the other exercises in Section 2. You will find a vast number of melodic shapes that are constructed from a pentatonic scale (326). You can read these in the way that you would read the pages of a method book, but you can learn more and have more fun by doing the following:

1) Find one shape, or melodic gesture that appeals to you

2) Identify the intervallic characteristics

3) "Plug-in" the notes of your selected scale. In other words, replace the written notes with notes from the scale that you are practicing, while retaining the shape of the written phrase

4) Play your version of the shape in every key throughout the full range of your instrument

5) Explore rhythmic and metrical variations. If the phrase is in 2/4, experiment with techniques for playing it in 3/4 or 5/4 or??? This can be accomplished by adding or deleting notes or rests or by changing durations

6) Play your new variations in every key throughout the full range of your instrument

7) "Plug-in" other scales. Retain the shape of the gesture, but replace the notes with notes from other pentatonic, diatonic, diminished, augmented, or other scales/interval sets.

8) Play your new variations in every key throughout the full range of your instrument

9) Try to play your shape over a set of chord changes. Change the component scales and make the corresponding adjustments to your shape in response to the changes in the harmony (Please see example on page 126)

10) See how far you can bend the gesture until it becomes something else…if you like your new creation, forget about this book and continue to explore your new phrase! This type of practice develops the ability to think compositionally, while improving technique and aural skills. It will cultivate better understanding of the ways in which musical gestures can evolve and serve as the basis for the creation of new expressions. It improves our ability to fine-tune musical ideas so that they work properly (i.e. the way that we want them to work) in relation to the time and harmony. The ability to modify a musical gesture using different pitch and rhythmic parameters to fit the demands of the

music is one of the fundamental skills involved in the process of creating and developing meaningful jazz improvisations.

10) Repeat this process with another shape…

The layout of this book is as follows:

Section One is a comprehensive listing of all of the pentatonic scales that include the note "C". Please see note *[3] below for more information regarding the structure of the Pentatonic Scale Compendia. In this section, there is also a collection of my favorite pentatonics and suggestions as to ways in which they can relate to various harmonic configurations. I hope that you will experiment and find your own favorite scales and their harmonic applications. The way in which we choose to relate to the harmonic structure of the music as we improvise is an important component of our personal style and sound. Please do not believe anything that I have written regarding the relationship of scales to chords until your own ears tell you what sounds good! One of the things that we do not need is another book that tells us what scale to play on a chord. There are many different ways to use the pentatonics in this book.

Section Two is divided into five parts, all of which are based on Pentatonic 326. At the beginning of this section (and the next) there are listings of suggested related harmonies, but please try to identify your own chord-scale associations. As I mentioned above, Section 2.1 is a collection of studies in the movement of every note in a scale to every other note. Section 2.2 contains intervallic scale exercises. 2.3 is a comprehensive listing of four note melodic patterns. 2.4 is a comprehensive listing of three note melodic patterns. 2.5 is a collection of other pentatonic melodic gestures.

Section Three is identical to Section Two, except for the fact that a different pentatonic scale (305) is "plugged-in" in order to demonstrate the modular concept upon which this book is based.

All of the exercises in this book are intended to be highly malleable. It is not necessary or recommended to practice every pattern exactly as it appears. It is possible; maybe even desirable, to play through the entire book while **never** or

only rarely playing the written notes! Every note that you play could be "plugged-in" or something from a different key. You might decide that you would like to play anything other than that which is in the book. Just try to find things that sound good to you and explore them. Many of the exercises have no indicated meter or bar lines. Use these only as a source of intervals and practice them using rhythmic parameters of your own creation. I encourage you to do the same thing with the exercises that do have specific rhythms indicated.

Each exercise starts and ends with repeat signs. The reason for this is that there should not be any fixed starting or ending point. Practice the patterns starting and ending wherever you want, but play them throughout the full range of your instrument and try to "loop" the exercises at the high and low end of your range so that you do not stop simply because you have run out of notes. As I mentioned above, the exercises are notated within the range of the saxophone, but please play everything throughout your full range.

Section Four contains a few practice suggestions.

Here are some notes:

*1 I prefer to think of scales (or any melodic or harmonic configuration) as intervallic patterns that easily can be rearranged or moved to different keys. Once we embrace the concept of thinking of scales and other musical elements as patterns of intervals, playing them in different keys no longer seems like transposing-a technique that many of us consider to be difficult and tedious. When we become familiar with the intervallic characteristics of a musical element, we can play it in any key simply by playing that which we already know using different notes!

*2 There are actually sixty six unique pentatonic intervallic patterns. The pattern can start in five different locations; therefore the total number of pentatonics in any key is three hundred thirty (66 x 5 = 330). There are a total of three thousand nine hundred sixty pentatonic scales in all keys!

*3 This refers to the numbering system in the Pentatonic Scale Compendium. There are numbers below the staff lines of each scale. These numbers are used throughout this book to identify the scales. In addition to these numbers, the first scale on each line is identified by its pattern of intervals, designated as the number of half steps between each note, including the interval between the fifth note and the note one octave higher than the first. Each of the five scales on each line is comprised of the same pattern of intervals starting in different places in the sequence. In Compendium 1, these families of scales are notated in a traditional format that appears to be one "parent" scale and its four additional modes. In Compendium 2, each of the scales begins on the note "C." Note that the first scales on each line are the same in both of the Compendia, but because of the different formats, the second through fifth scales on each line contain different pitches, but the patterns of intervals are the same.

*4 These are common, but very unhelpful ways of naming the scale that is constructed from two whole steps, a minor third, another whole step, and another minor third. Both the "Major Pentatonic" and "Minor Pentatonic" have the same intervallic resources. They are only different when the scale is spelled "C, D, E, G, A" as opposed to "A, C, D, E, G." This is a significant difference on paper, but when we want to use these resources to shape a melodic or harmonic idea in our improvisation, any of the notes might be played at any time. They will not necessarily be configured in an orderly graduated arrangement of pitches as they are in traditional scales. We might play them as follows: E, G, G, A, G, E, G, D, A, D….or maybe C, A, E, D, C, D, E, C, A, E, C, D, D…..the melodies that are sounded by playing these sequences of notes are different, but they are both wrought from the same tonal building blocks. The way we practice scales should help us to develop awareness of the ways in which we can use them. It should also help us to be able to play any of the notes **in or out** of the scale at any musical time from any musical place, not just from tonic on the downbeat to tonic on the downbeat! Traditional scale practice is a very effective way to develop muscle memory, which can be useful to a musician who strives to play a limited number of preset musical gestures with increasing precision, but it is not very helpful in developing proficiency in using scales as improvisational

resources. Improvisers benefit more from structured practicing that develops the ability to play things that they have never played before.

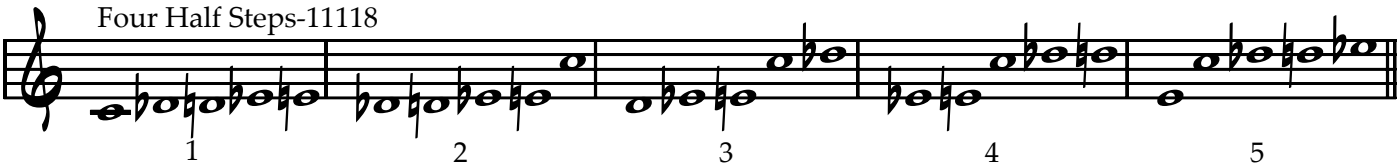
If you are confused after reading this introduction, that is good! Please proceed…

I hope that you enjoy this book.
Edward Petersen

1.1 Pentatonic Scale Compendium 1

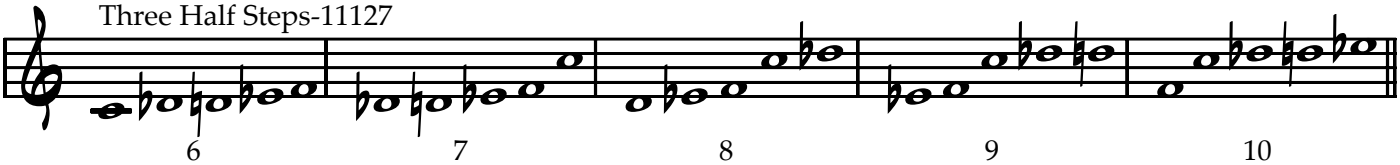
All Three Hundred Thirty Pentatonic Scales Containing the Note "C"
Arranged as a "Parent" Scale with Modal Variations

Four Half Steps-11118



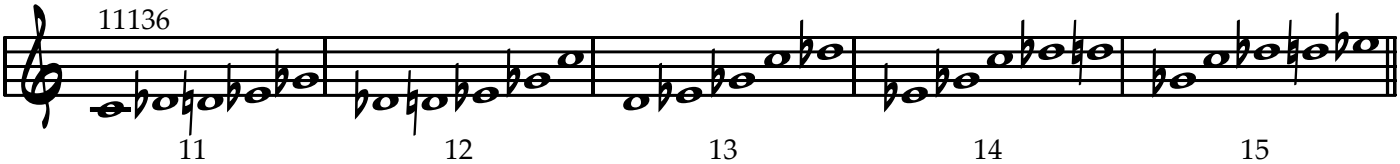
1 2 3 4 5

Three Half Steps-11127



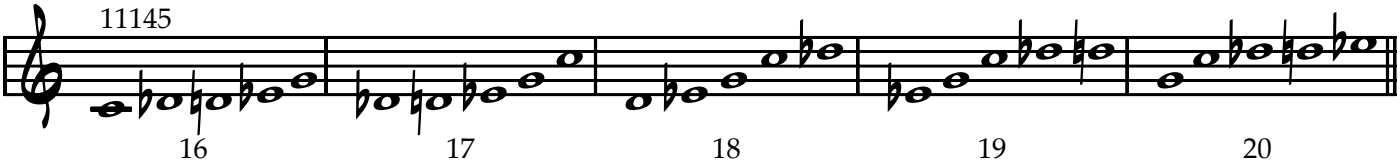
6 7 8 9 10

11136



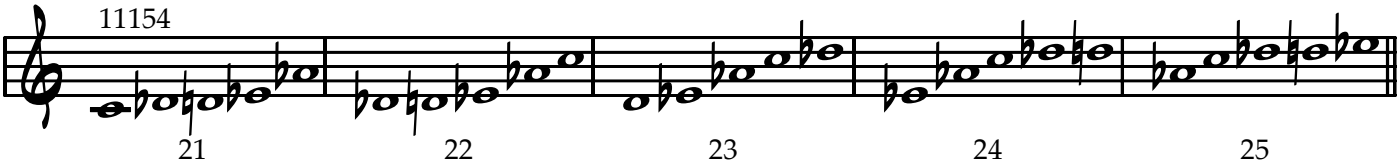
11 12 13 14 15

11145



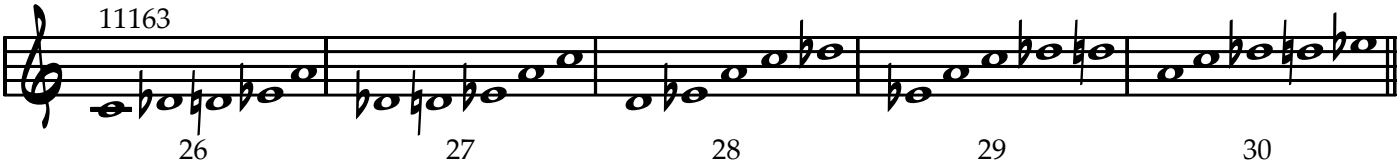
16 17 18 19 20

11154



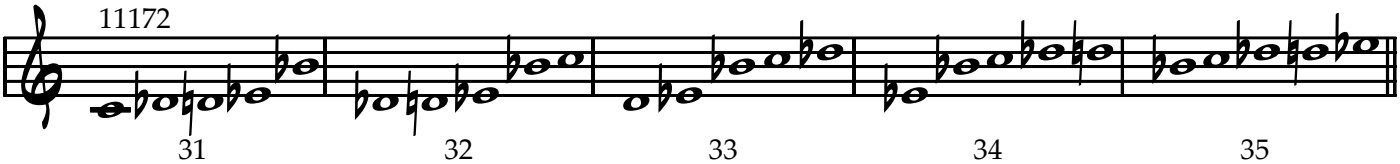
21 22 23 24 25

11163



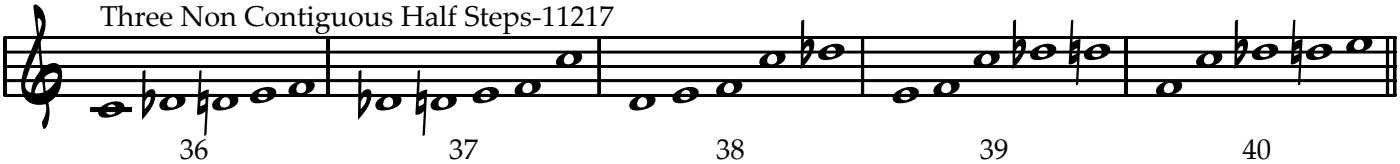
26 27 28 29 30

11172



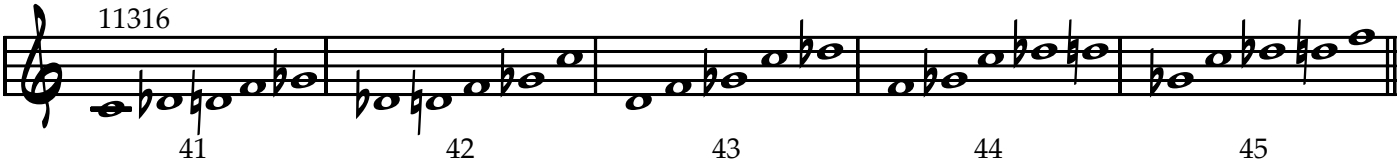
31 32 33 34 35

Three Non Contiguous Half Steps-11217

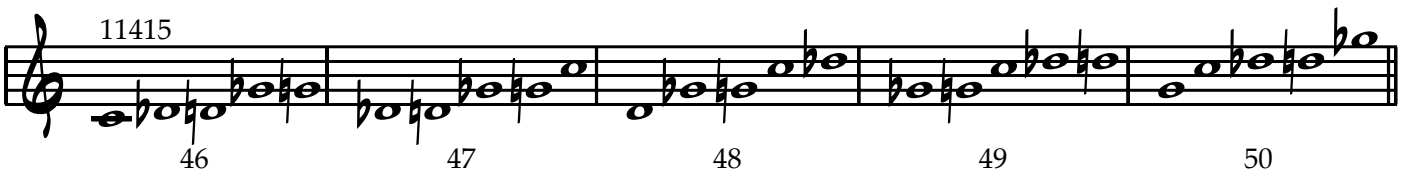


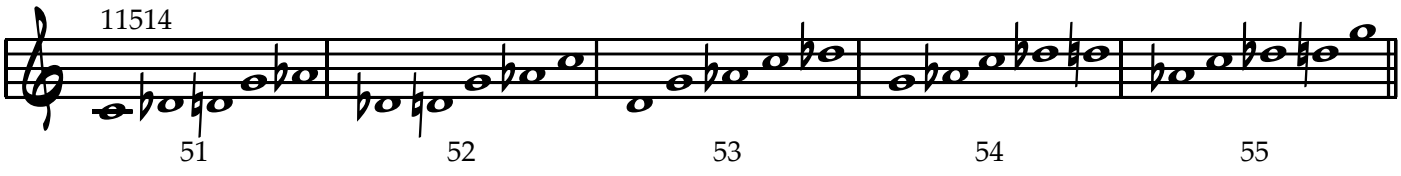
36 37 38 39 40

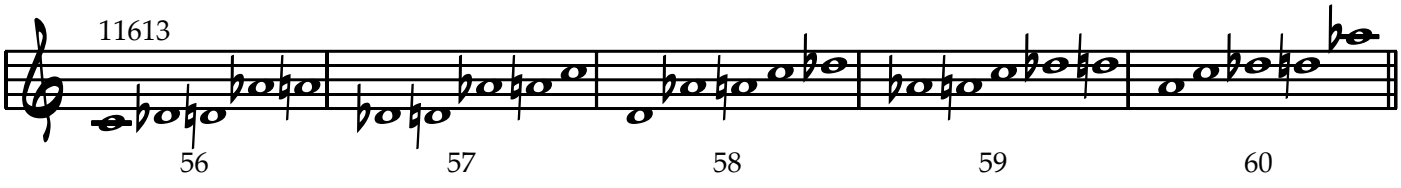
11316

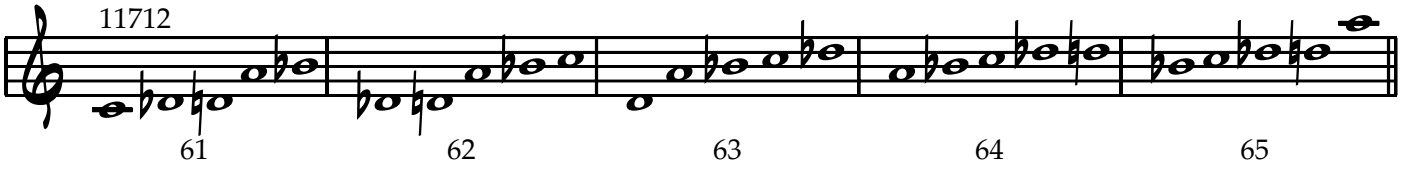


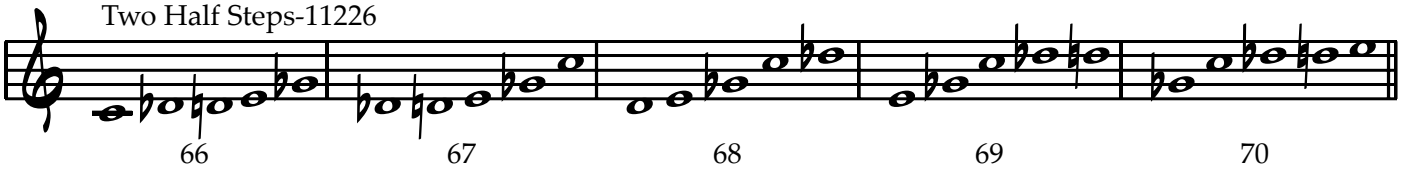
41 42 43 44 45

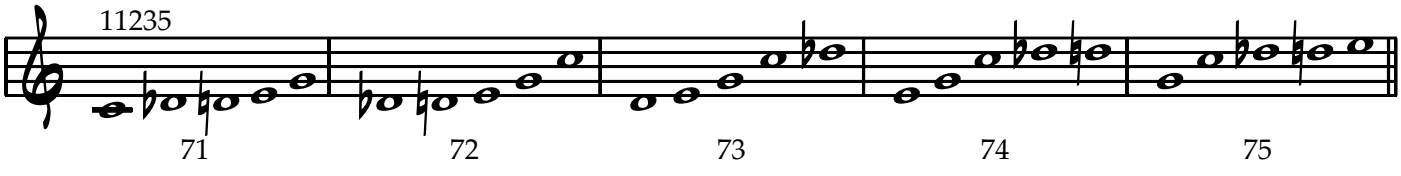

11415
46
47
48
49
50

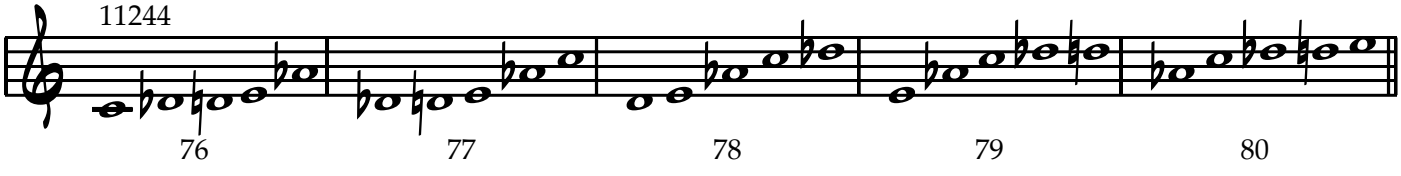

11514
51
52
53
54
55

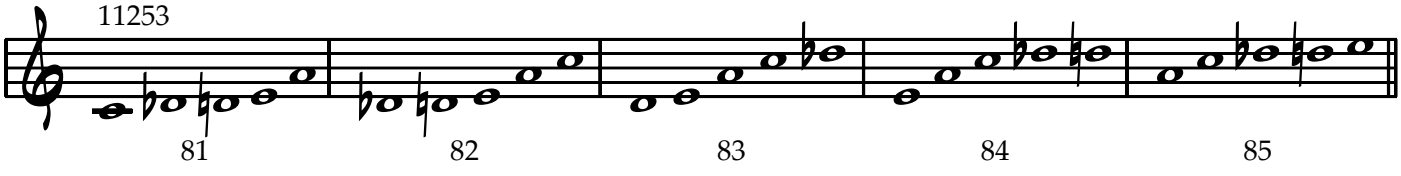

11613
56
57
58
59
60

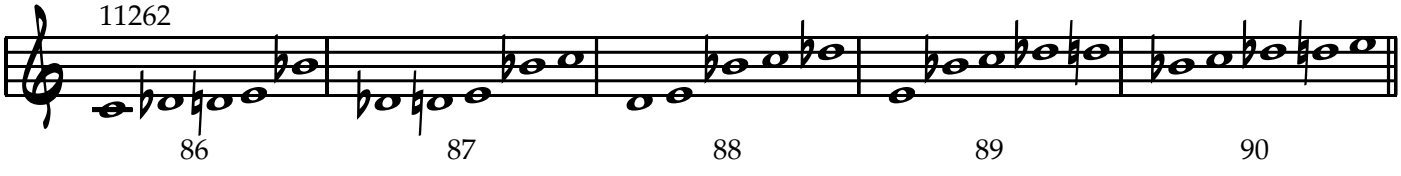

11712
61
62
63
64
65

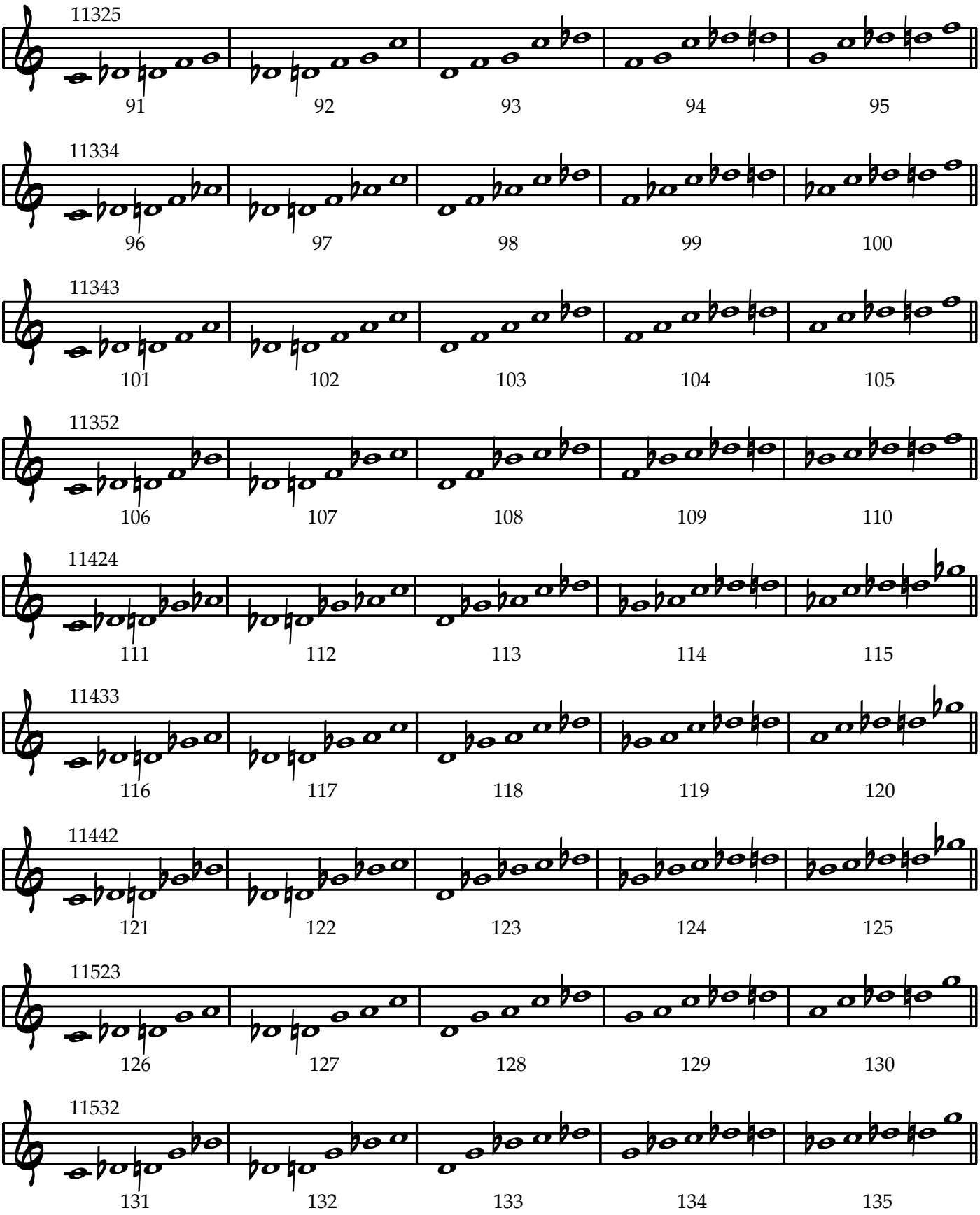

Two Half Steps-11226
66
67
68
69
70


11235
71
72
73
74
75

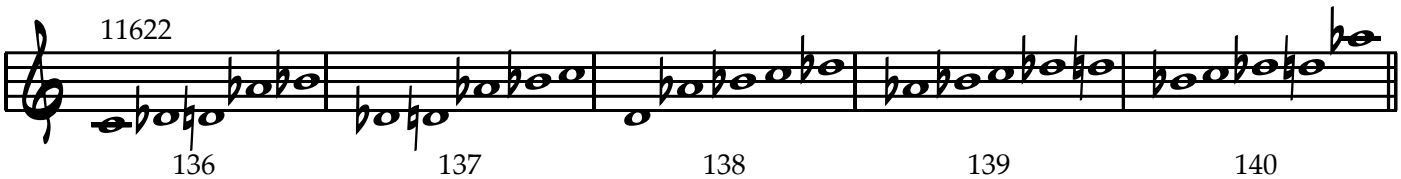

11244
76
77
78
79
80


11253
81
82
83
84
85


11262
86
87
88
89
90

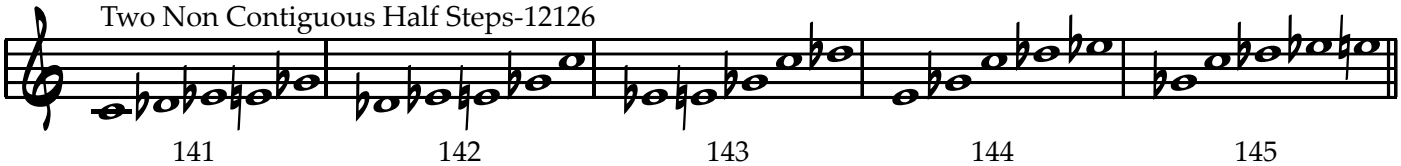

11325
91 92 93 94 95
11334
96 97 98 99 100
11343
101 102 103 104 105
11352
106 107 108 109 110
11424
111 112 113 114 115
11433
116 117 118 119 120
11442
121 122 123 124 125
11523
126 127 128 129 130
11532
131 132 133 134 135

11622



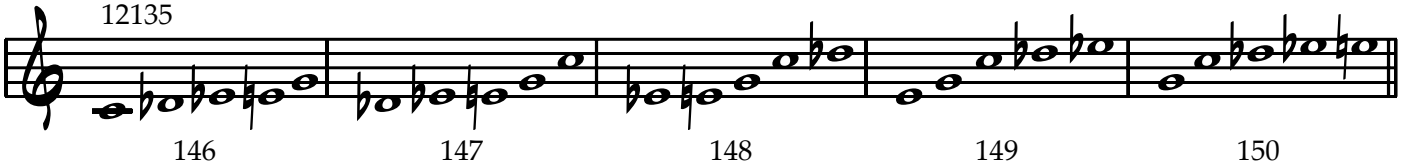
136 137 138 139 140

Two Non Contiguous Half Steps-12126



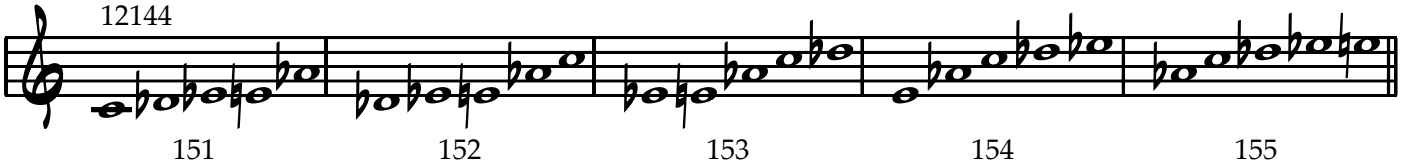
141 142 143 144 145

12135



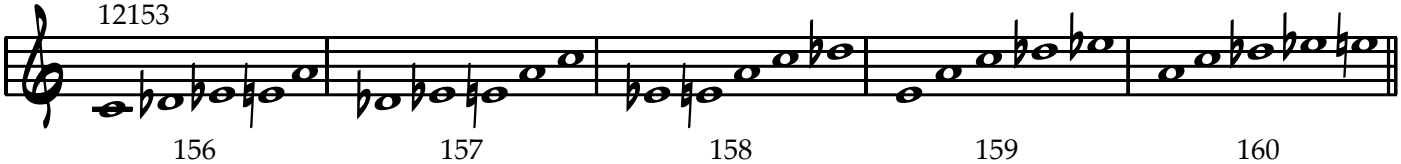
146 147 148 149 150

12144



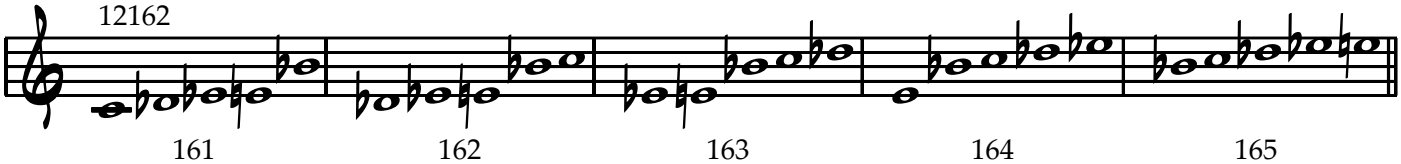
151 152 153 154 155

12153



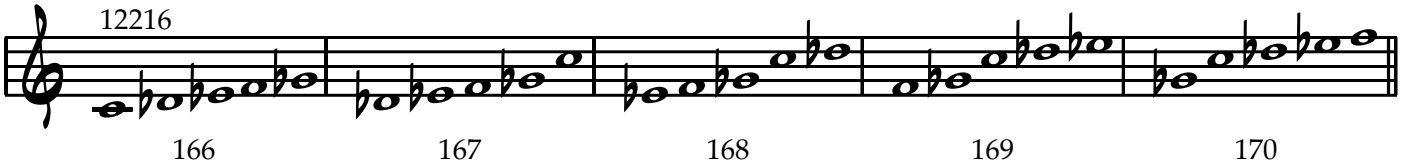
156 157 158 159 160

12162



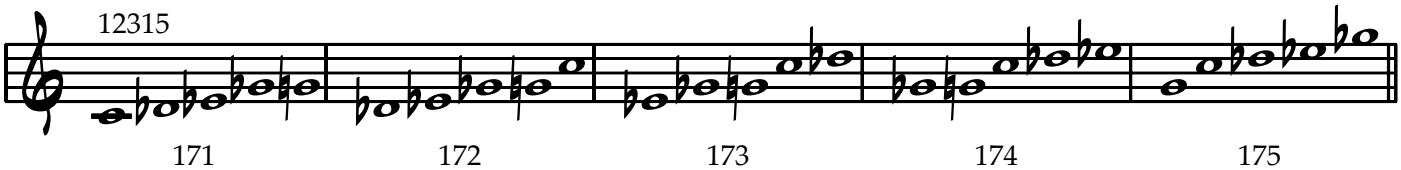
161 162 163 164 165

12216



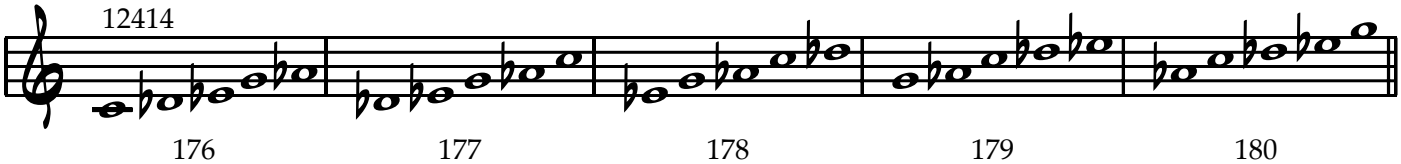
166 167 168 169 170

12315

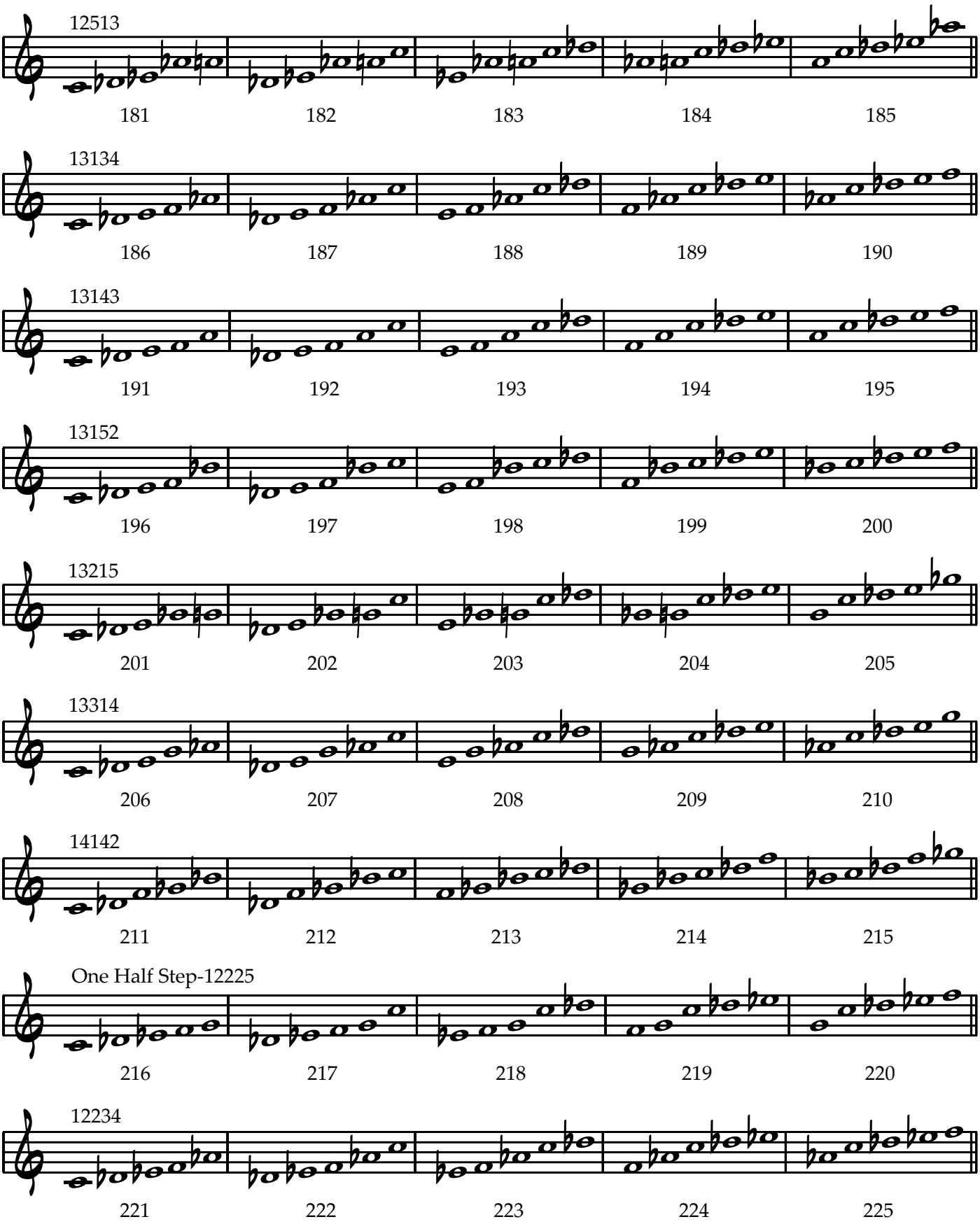


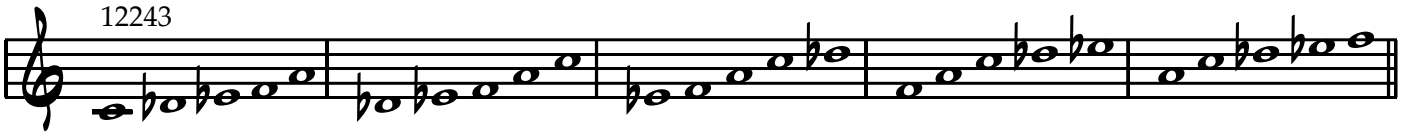
171 172 173 174 175

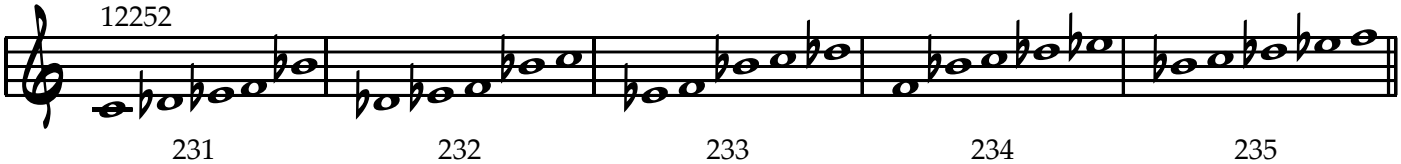
12414

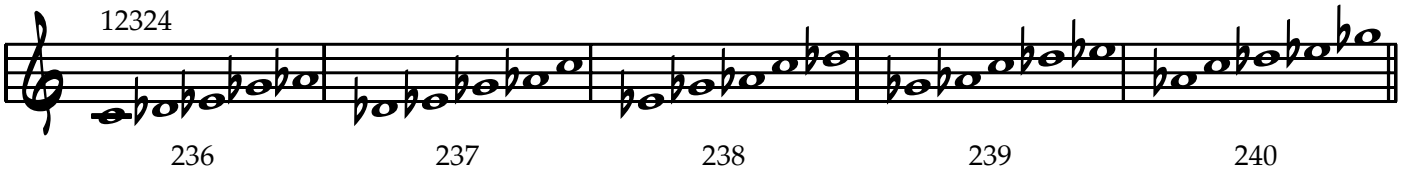


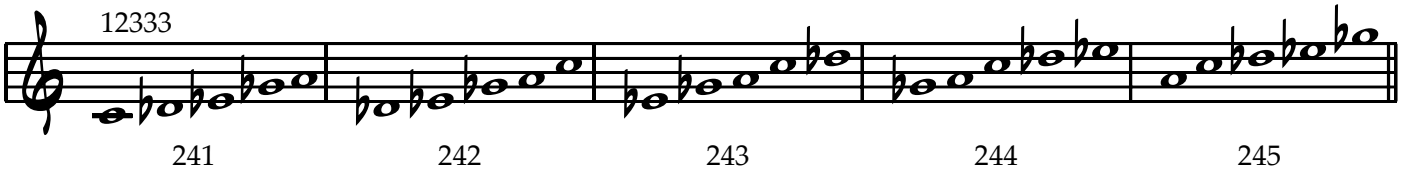
176 177 178 179 180


12513
181 182 183 184 185
13134
186 187 188 189 190
13143
191 192 193 194 195
13152
196 197 198 199 200
13215
201 202 203 204 205
13314
206 207 208 209 210
14142
211 212 213 214 215
One Half Step-12225
216 217 218 219 220
12234
221 222 223 224 225

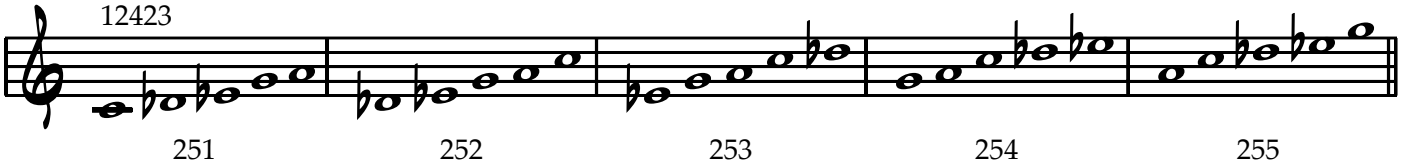

12243
226
227
228
229
230

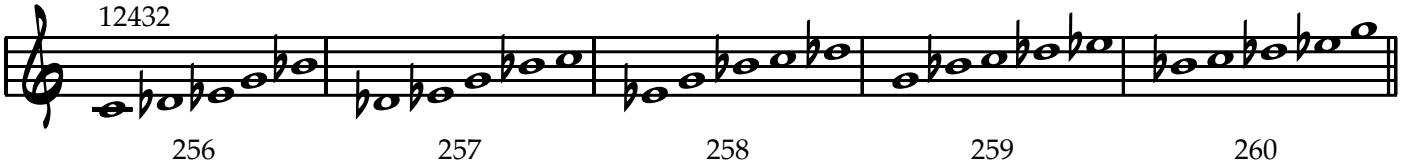

12252
231
232
233
234
235


12324
236
237
238
239
240

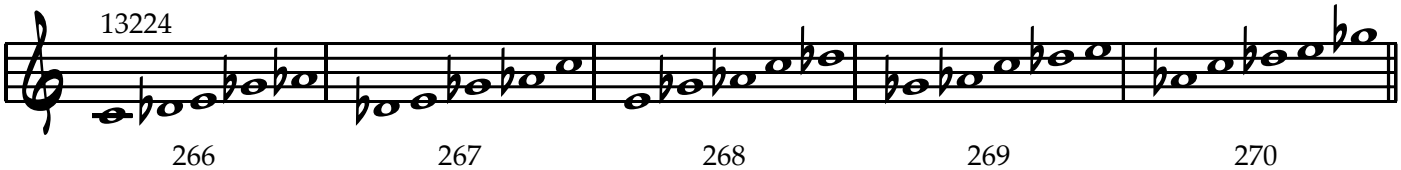

12333
241
242
243
244
245

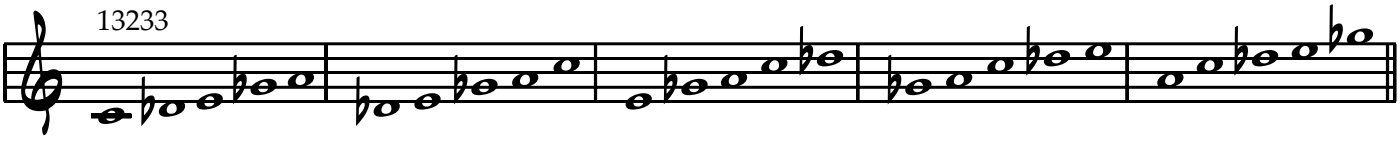
12342
246
247
248
249
250


12423
251
252
253
254
255

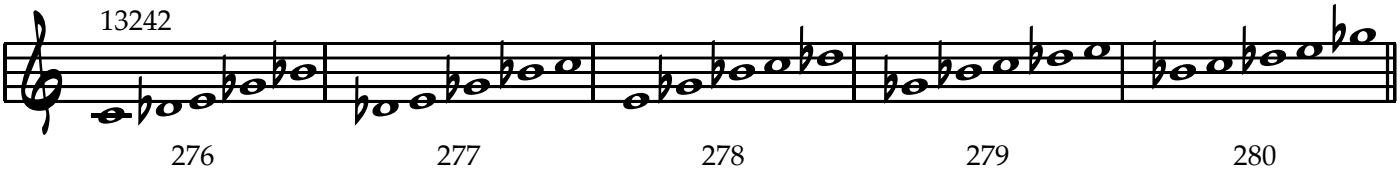

12432
256
257
258
259
260

12522
261
262
263
264
265

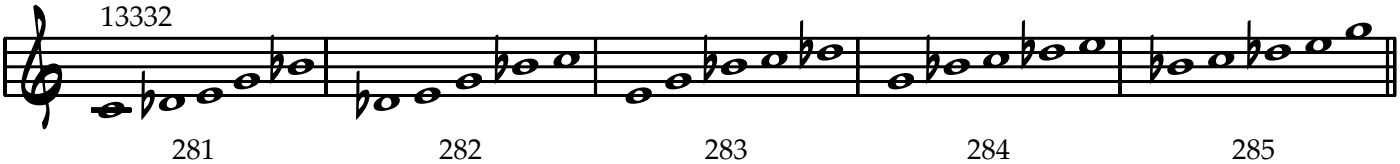

13224
266
267
268
269
270



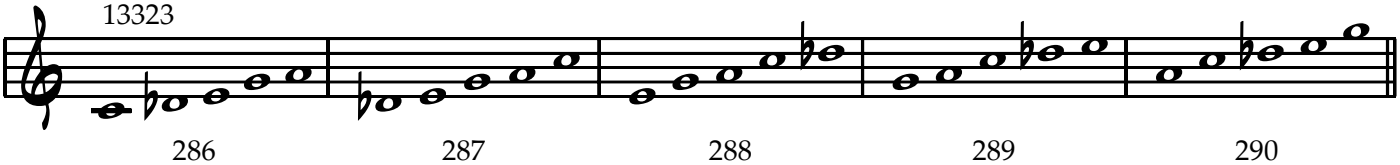
271 272 273 274 275



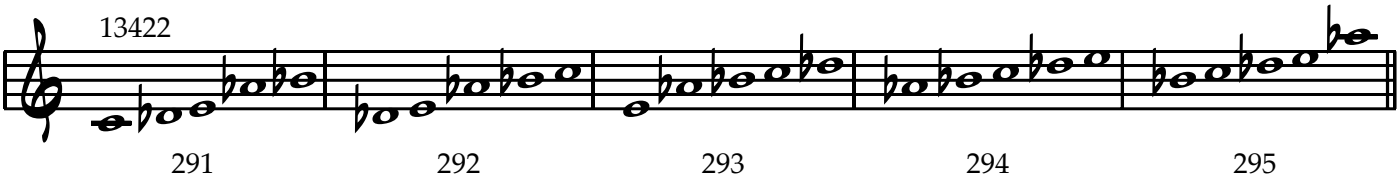
276 277 278 279 280



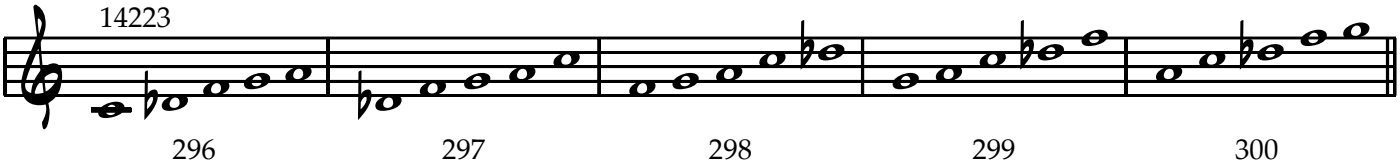
281 282 283 284 285



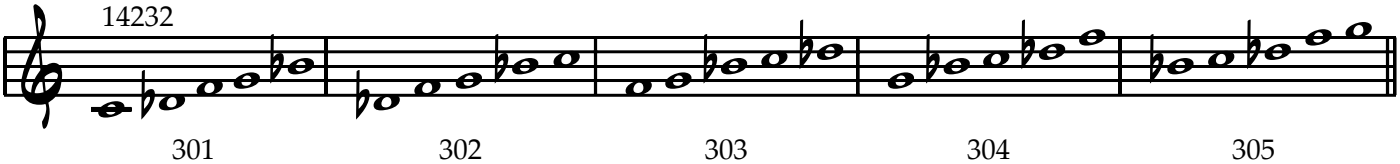
286 287 288 289 290



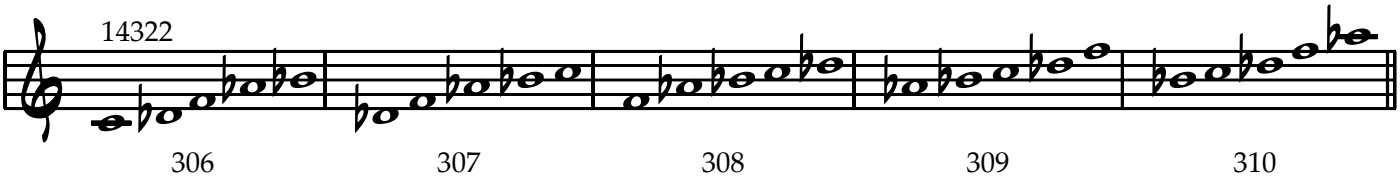
291 292 293 294 295



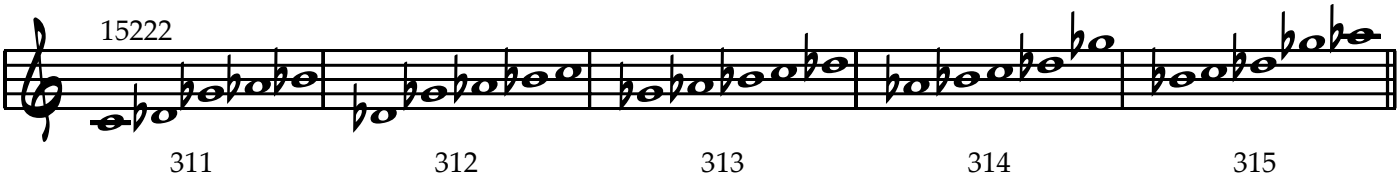
296 297 298 299 300



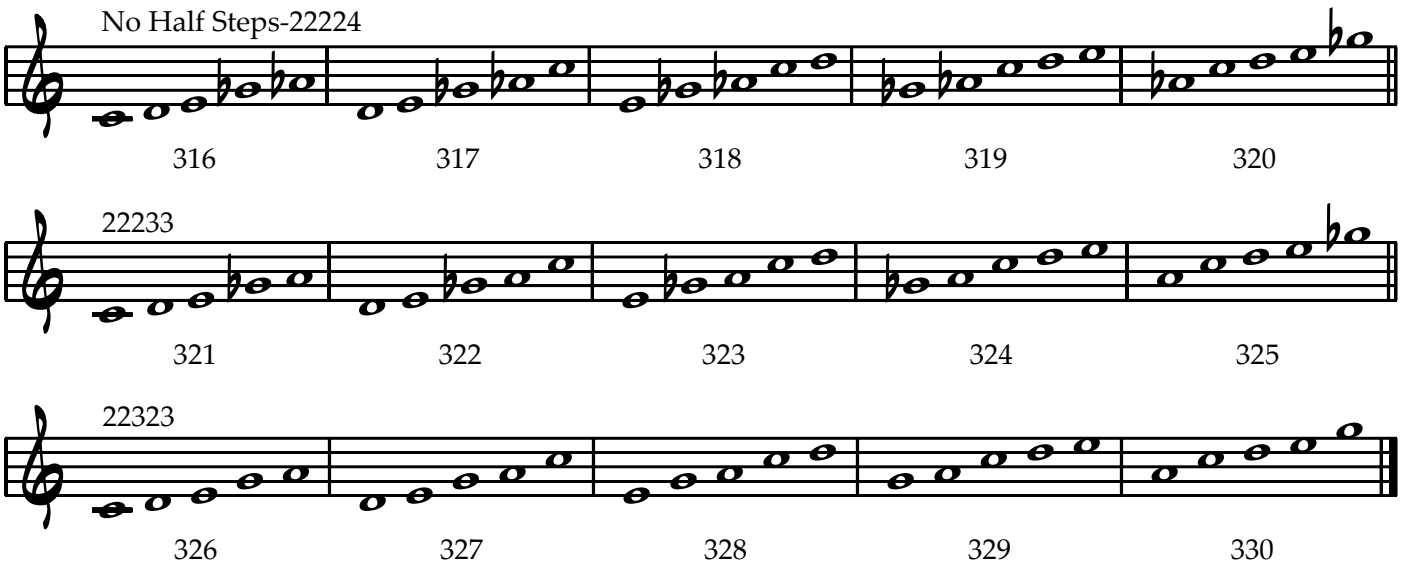
301 302 303 304 305



306 307 308 309 310



311 312 313 314 315


No Half Steps-22224
316
317
318
319
320
22233
321
322
323
324
325
22323
326
327
328
329
330

1.2 Pentatonic Scale Compendium 2

All Three Hundred Thirty Pentatonic Scales Starting on "C"

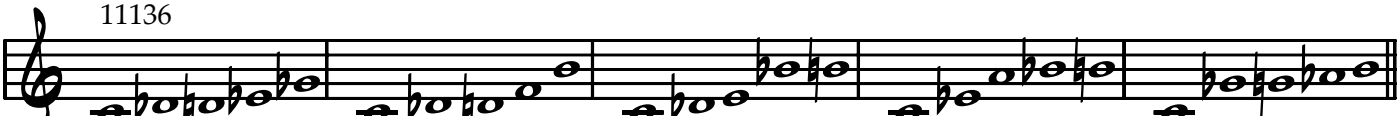
Four Half Steps-11118

1 2 3 4 5

Three Half Steps-11127

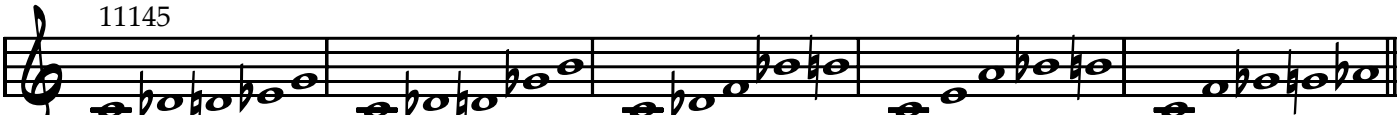
6 7 8 9 10

11136



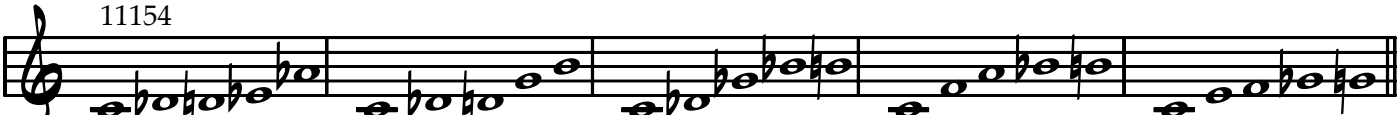
11 12 13 14 15

11145



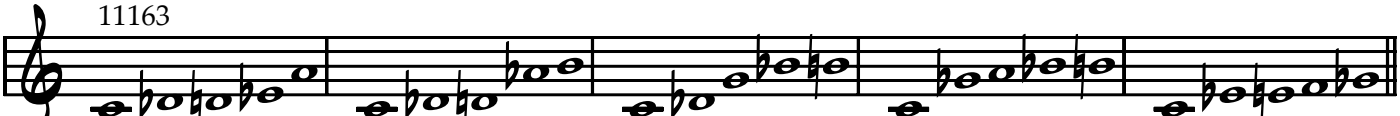
16 17 18 19 20

11154



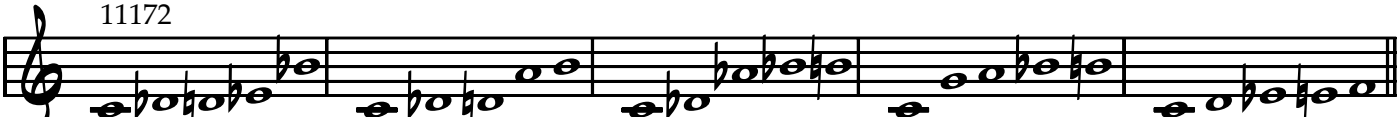
21 22 23 24 25

11163



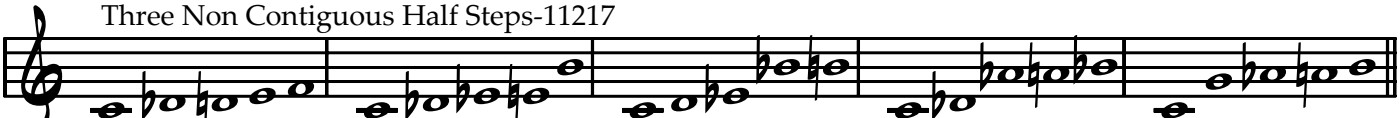
26 27 28 29 30

11172



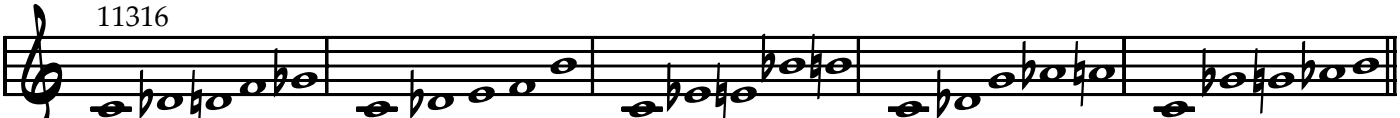
31 32 33 34 35

Three Non Contiguous Half Steps-11217



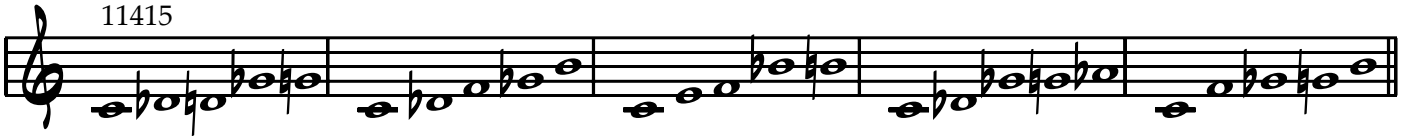
36 37 38 39 40

11316



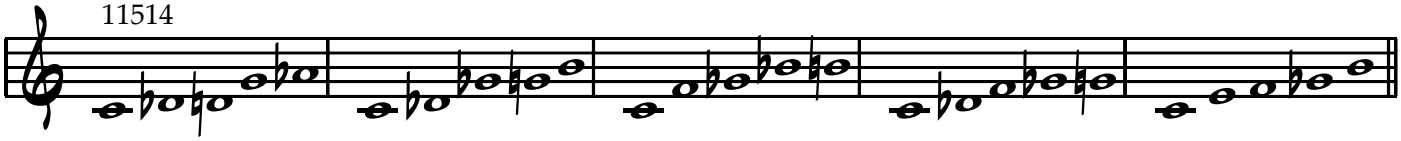
41 42 43 44 45

11415



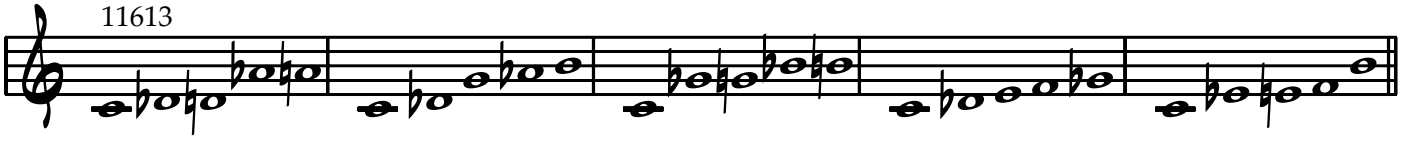
46 47 48 49 50

11514



51 52 53 54 55

11613

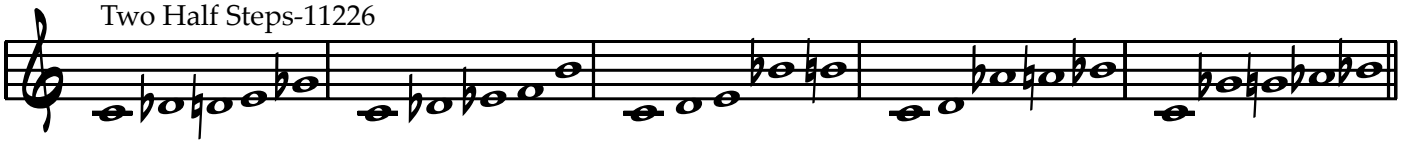


56 57 58 59 60

11712

61 62 63 64 65

Two Half Steps-11226

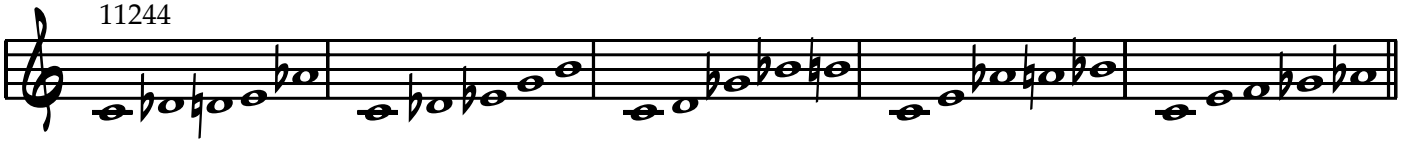


66 67 68 69 70

11235

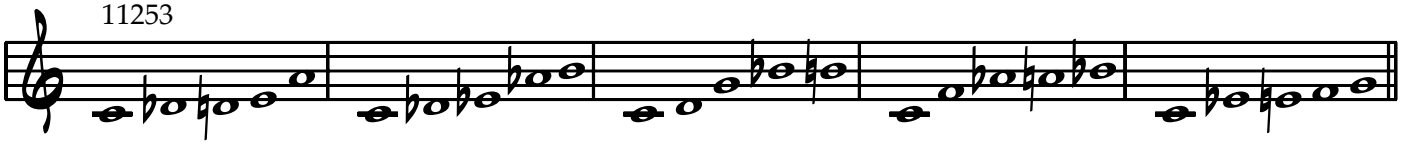
71 72 73 74 75

11244



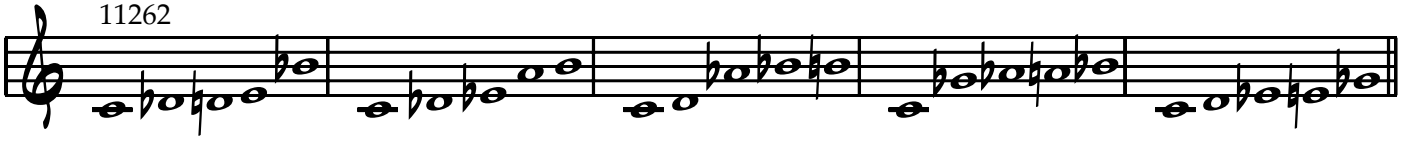
76 77 78 79 80

11253

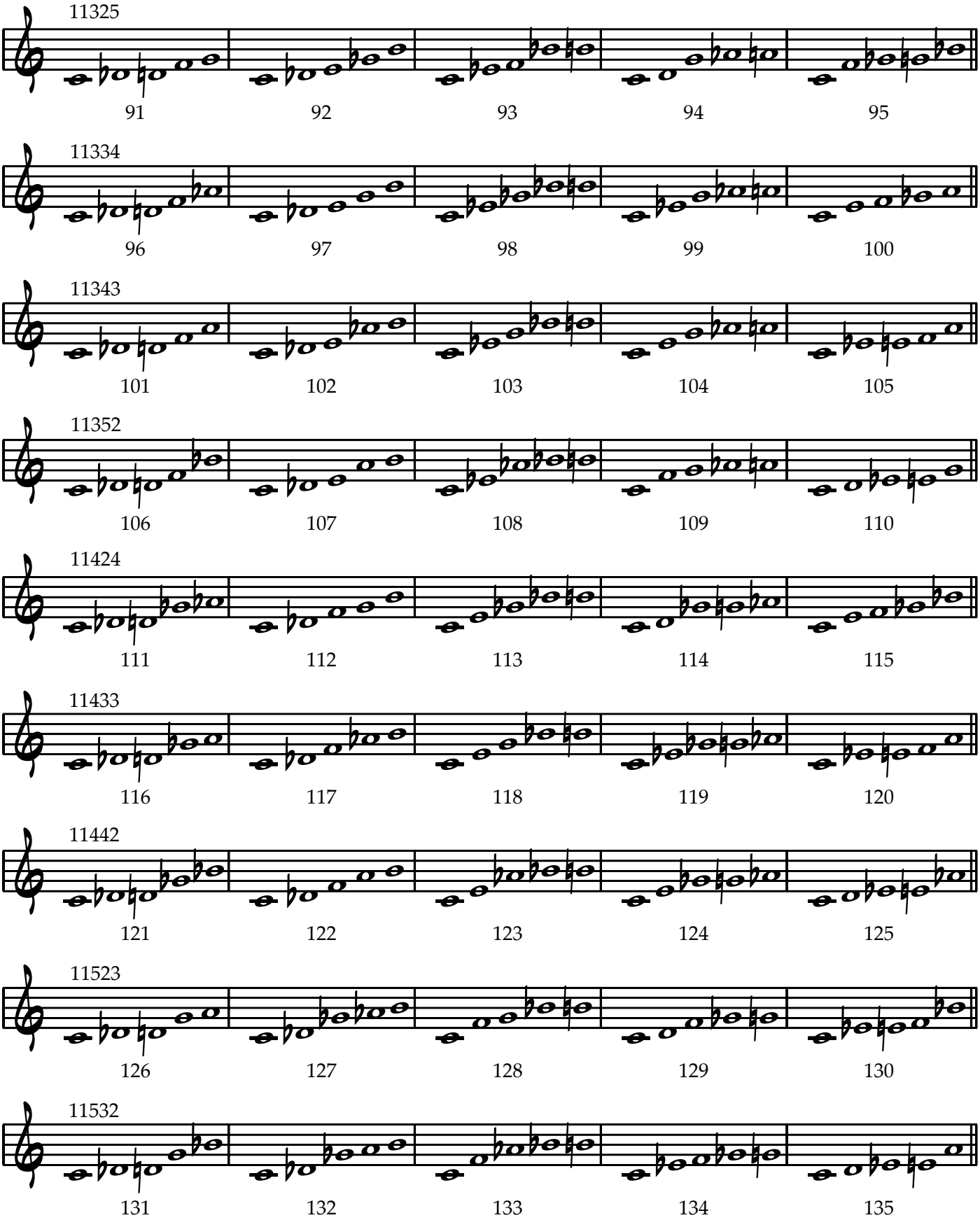


81 82 83 84 85

11262



86 87 88 89 90


11325
91 92 93 94 95
11334
96 97 98 99 100
11343
101 102 103 104 105
11352
106 107 108 109 110
11424
111 112 113 114 115
11433
116 117 118 119 120
11442
121 122 123 124 125
11523
126 127 128 129 130
11532
131 132 133 134 135

11622

136 137 138 139 140

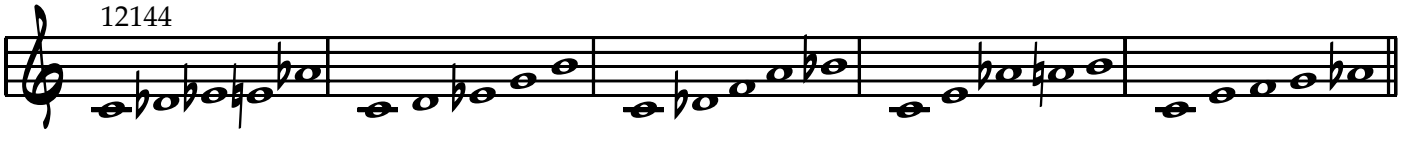
Two Non Contiguous Half Steps-12126

141 142 143 144 145

12135

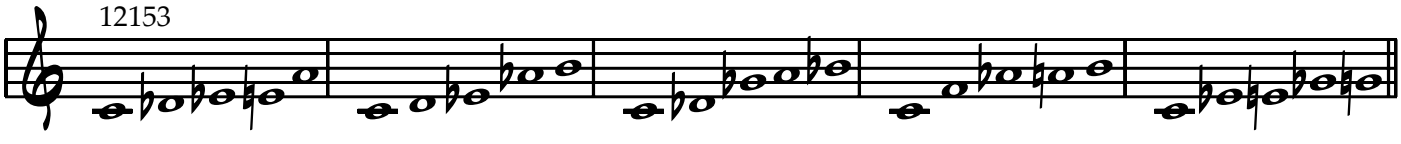
146 147 148 149 150

12144



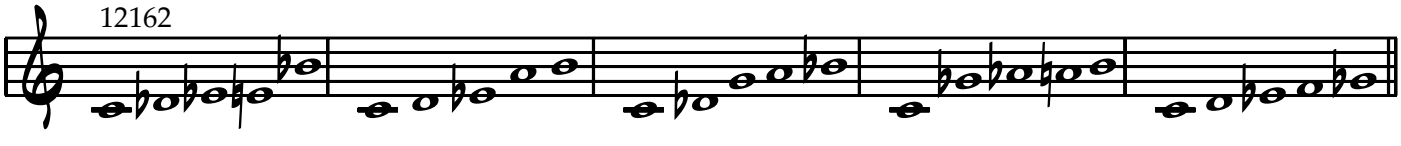
151 152 153 154 155

12153



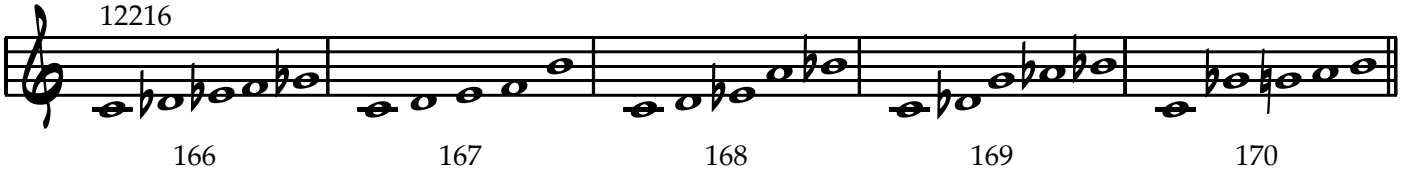
156 157 158 159 160

12162



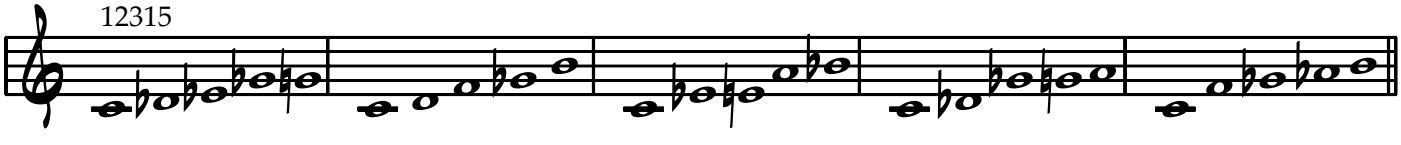
161 162 163 164 165

12216



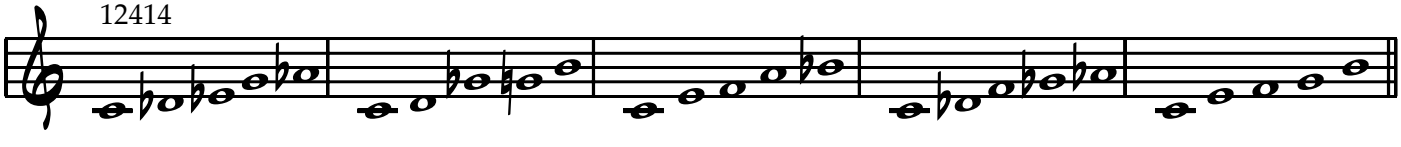
166 167 168 169 170

12315



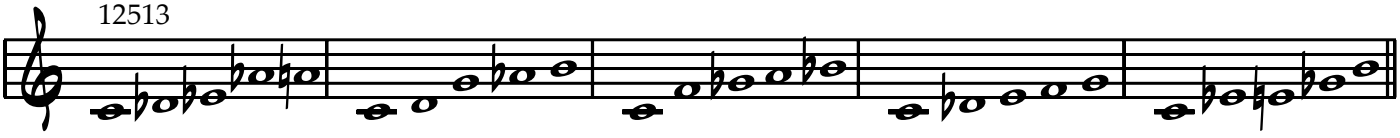
171 172 173 174 175

12414



176 177 178 179 180

12513

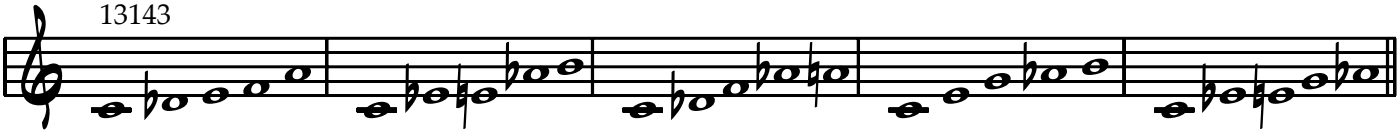


181 182 183 184 185

13134

186 187 188 189 190

13143



191 192 193 194 195

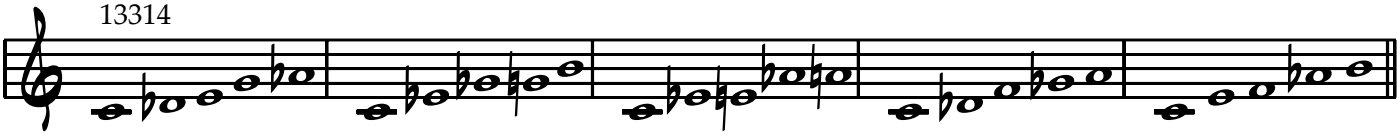
13152

196 197 198 199 200

13215

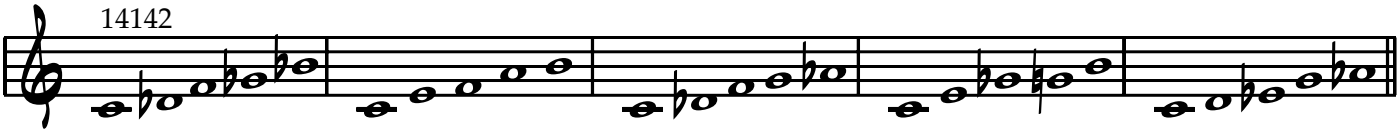
201 202 203 204 205

13314



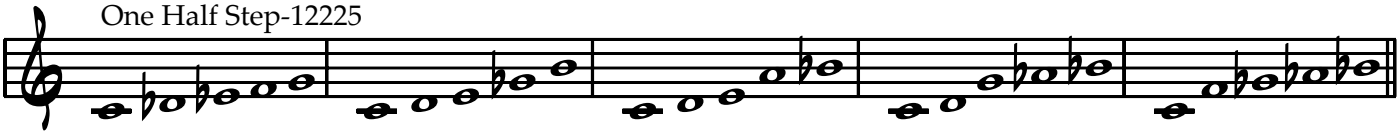
206 207 208 209 210

14142



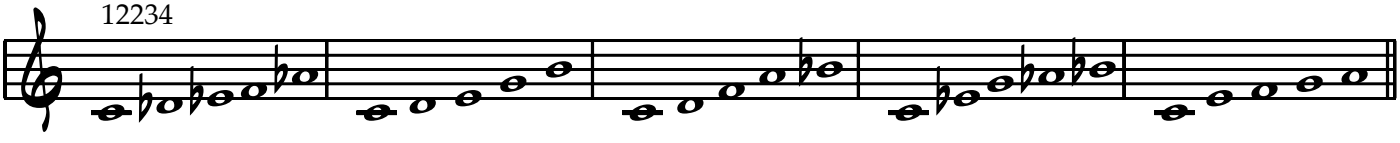
211 212 213 214 215

One Half Step-12225



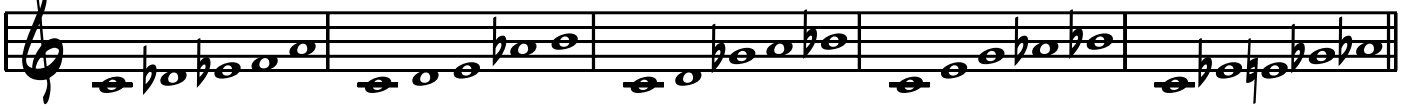
216 217 218 219 220

12234



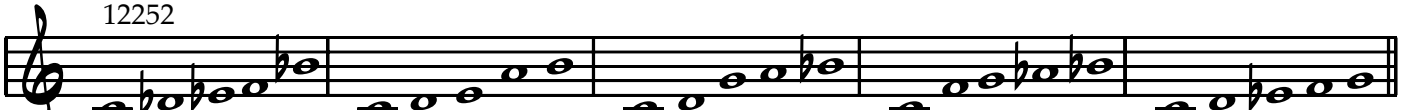
221 222 223 224 225

12243



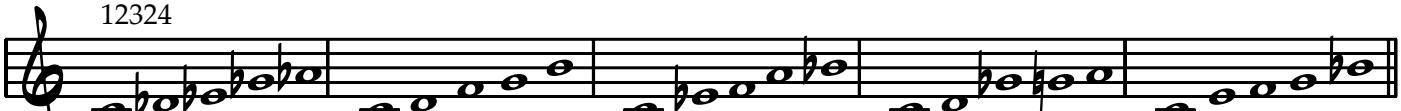
226 227 228 229 230

12252



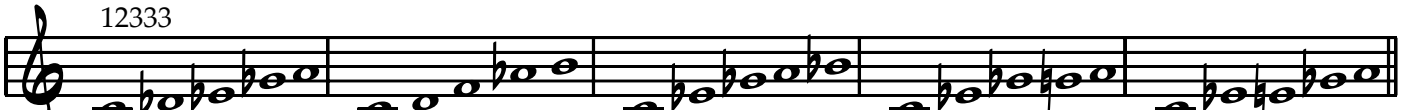
231 232 233 234 235

12324



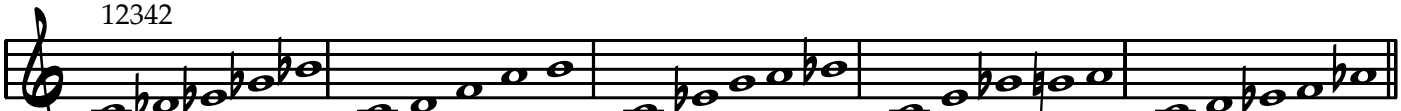
236 237 238 239 240

12333



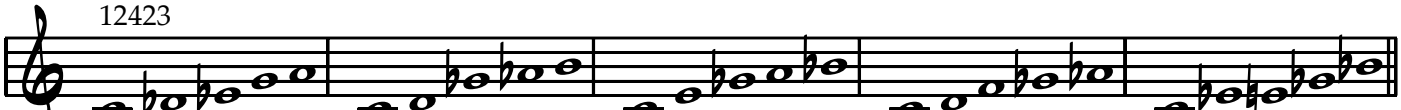
241 242 243 244 245

12342



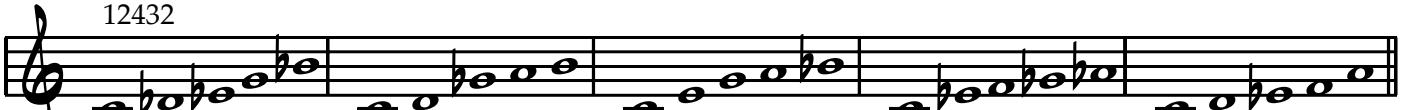
246 247 248 249 250

12423



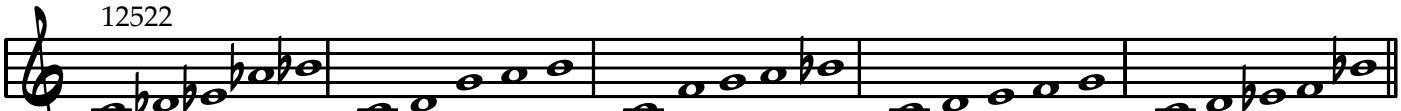
251 252 253 254 255

12432



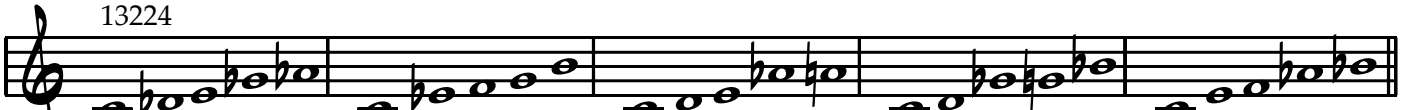
256 257 258 259 260

12522



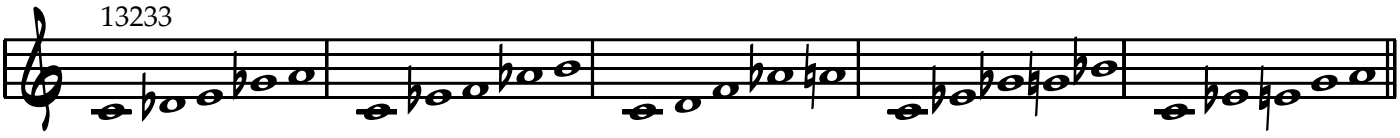
261 262 263 264 265

13224



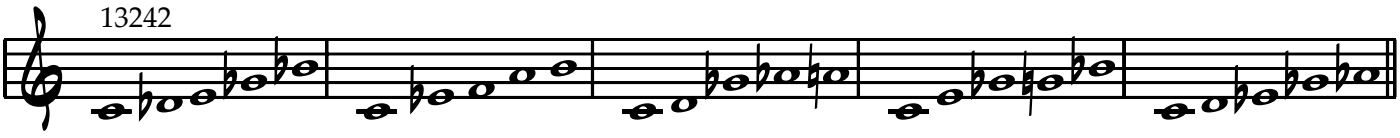
266 267 268 269 270

13233



271 272 273 274 275

13242

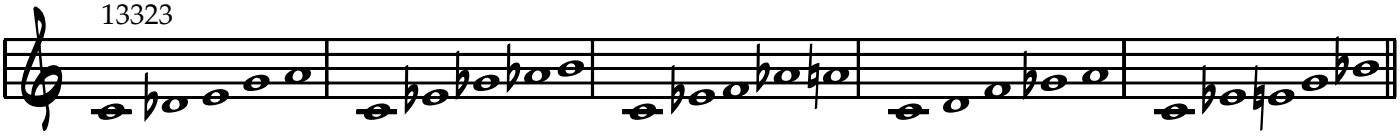


276 277 278 279 280

13332

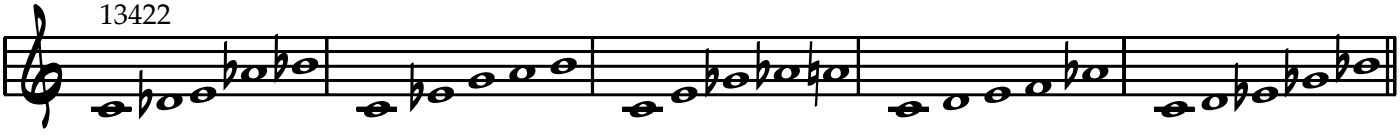
281 282 283 284 285

13323



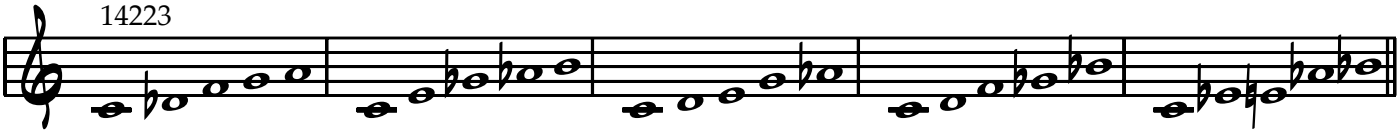
286 287 288 289 290

13422



291 292 293 294 295

14223



296 297 298 299 300

14232

301 302 303 304 305

14322

306 307 308 309 310

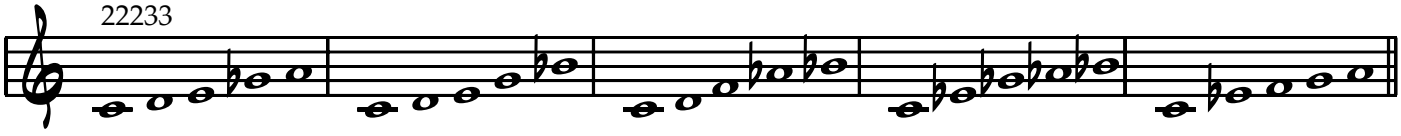
15222

311 312 313 314 315

No Half Steps-22224

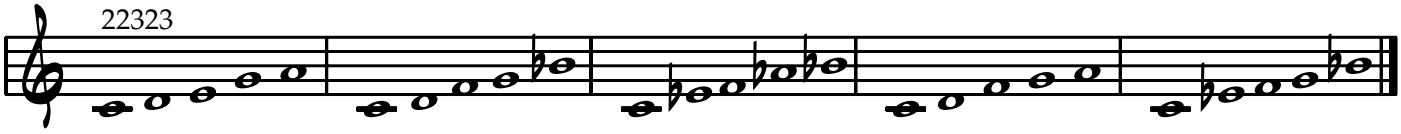
316 317 318 319 320

22233



321 322 323 324 325

22323



326 327 328 329 330

1.3 Selected Pentatonic Scales- Suggested Harmonic Applications

#141 C, Db, Eb, E, Gb (12126)

…contains chord tones and other good sounding notes as related to the following chords:
F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions*: *-9, +9, +11, 13*, C# (or E, G, or Bb) diminished 7, C7(+5+9), EMaj7(+5), F#9(+11), Bbmin7(-5)…

#151 C, Db, Eb, E, Ab (12144)

...C7alt(+5 *and any or all of the following*: -9, +9, +11), Ab7(-13), AMaj7(+9), Db-6, EMaj7(+5), Gb9(+11), Bbmin7(-5)…

#176 C, Db, Eb, G, Ab (12414)

…AbMaj7, Bbmin7, C Phrygian, DbMaj7(-5), Eb7, Eb7(sus4), Db/F, Db/G…

#181 C, Db, Eb, Ab, A (12513)

…C7(+9) with both natural and flat 13, F#7 with both natural and flat 9, AMaj7(+9), Ab11(-9), Dbmin(Maj7 +5)/Eb…

#196 C, Db, E, F, Ab (13134)

C7(sus4 -9 +5) add 10, DbMaj7(+9), also good for C Phrygian (with 3 and sus4)…

#201 C, Db, E, Gb, G (13215) is a subset of the same diminished scale as 141, 241, 271, 276, 281, 286 and has many similar chord associations.

F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions*: *-9, +9, +11, 13*, C# (or E, G, or Bb) diminished 7…

#211 C, Db, F, Gb, Bb (14142)

GbMaj7/C (C Locrian), Ebmin7, Gb/Bb, Ab7(sus4)…

#226 C, Db, Eb, F, A (12243)

Bbmin(Maj7), DbMaj7(+5), Eb7(+11), Gmin7(-5), A7alt, F/Gb…

#236 C, Db, Eb, Gb, Ab (12324)

Ebmin7, F Phrygian, GbMaj7, Gb7, Ab7(sus4)…

#241 C, Db, Eb, Gb, A (12333)

F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions*: -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7…

#256 C, Db, Eb, G, Bb (12432)

C Phrygian, DbMaj7(+11), Eb7, Db/F, A7 (+5 -9), Bbmin6…

#261 C, Db, Eb, Ab, Bb (12522)

Eb7(sus4), DbMaj7, Db/F, GbMaj7, Gb7, Bbmin7, C Phrygian, F Phrygian…

#266 C, Db, E, Gb, Ab (13224)

C7alt, Dbmin(Maj7), EMaj7(+5), Gb7, Bbmin7(-5)…

These four scales are subsets of the same diminished scale and have similar harmonic implications:

#271 C, Db, E, Gb, A (13233)
#276 C, Db, E, Gb, Bb (13242)
#281 C, Db, E, G, Bb (13332)
#286 C, Db, E, G, A (13323)

Bbmin(Maj7 +5)/C, DbMaj7(sus4 +5)/C, F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions:* -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7…

#291 C, Db, E, Ab, Bb (13422)

C7alt, Dbmin(Maj7), EMaj7(+5), Gb7, Bbmin7(-5)…

#296 C, Db, F, G, A (14223)

Bbmin(Maj7), DbMaj7(+5), Eb7, Gmin7(-5), A7alt…

#301 C, Db, F, G, Bb (14232)

C Phrygian, DbMaj7(-5), Eb7, Db/F, Gmin7(-5), A7alt…

#306 C, Db, F, Ab, Bb (14322)

C Phrygian, DbMaj7, Eb7(sus4), Db/F, Bbmin7…

#311 C, Db, Gb, Ab, Bb (15222)

C7alt, Ebmin7, F Phrygian, GbMaj7, Gb/C, Ab7 (sus4 add 10)…

#316 C, D, E, Gb, Ab (22224)

C7(+5), D7(+5), E7(+5), Gb7(+5), Ab7(+5), Bb7(+5)…

#321 C, D, E, Gb, A (22233)

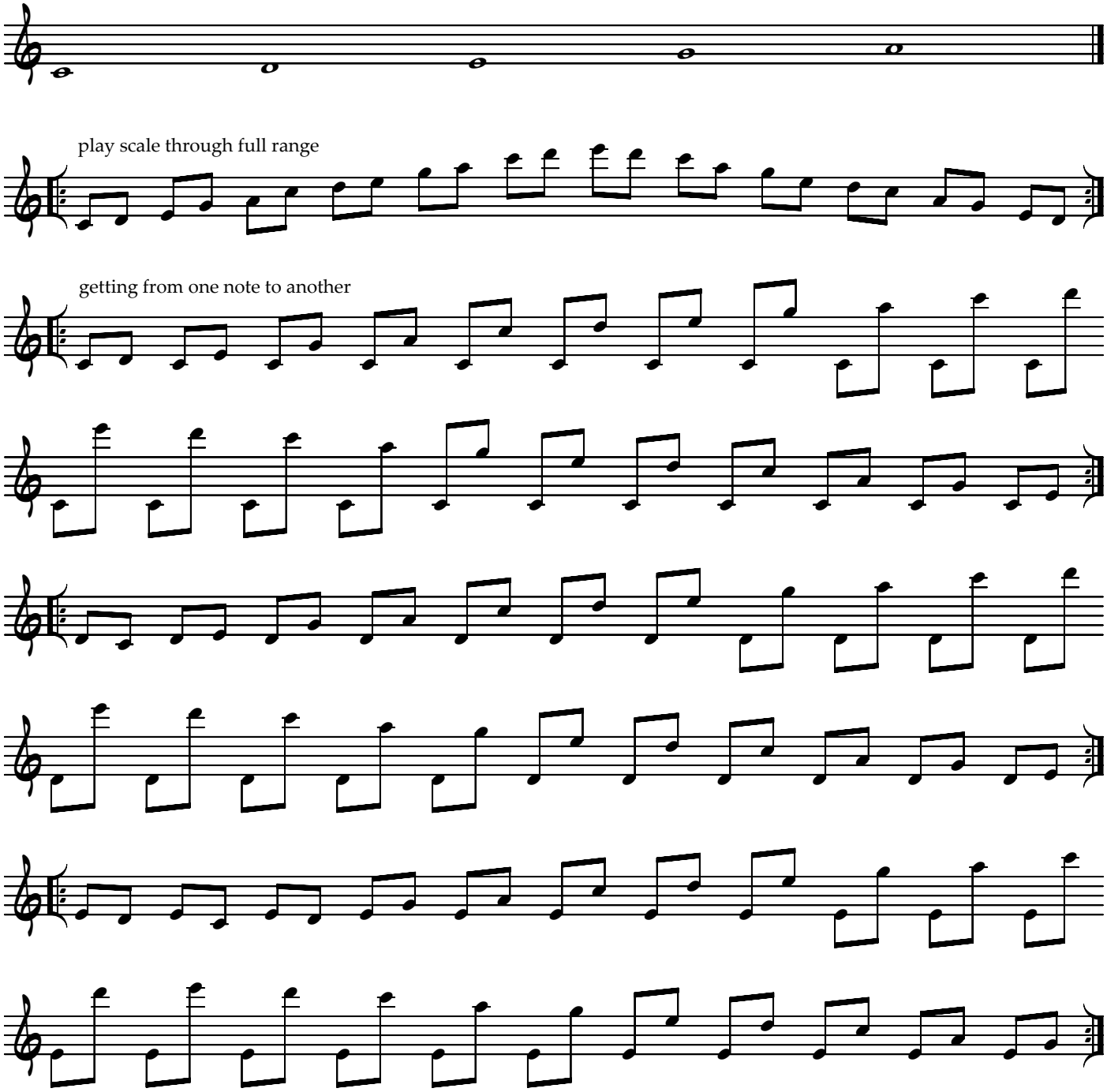
CMaj7(-5), D7, Gbmin7(-5), Ab7alt…

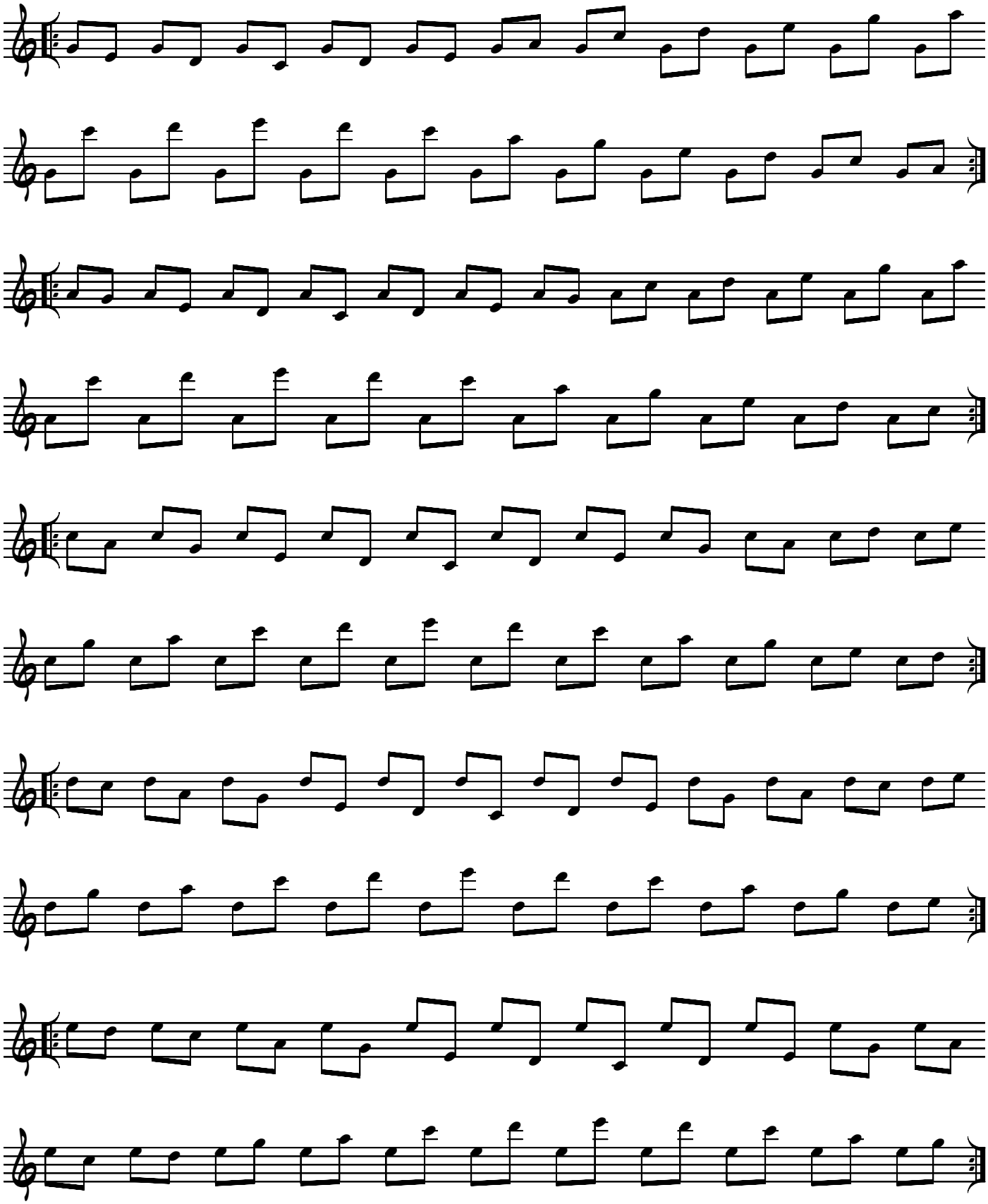
#326 C, D, E, G, A (22323)

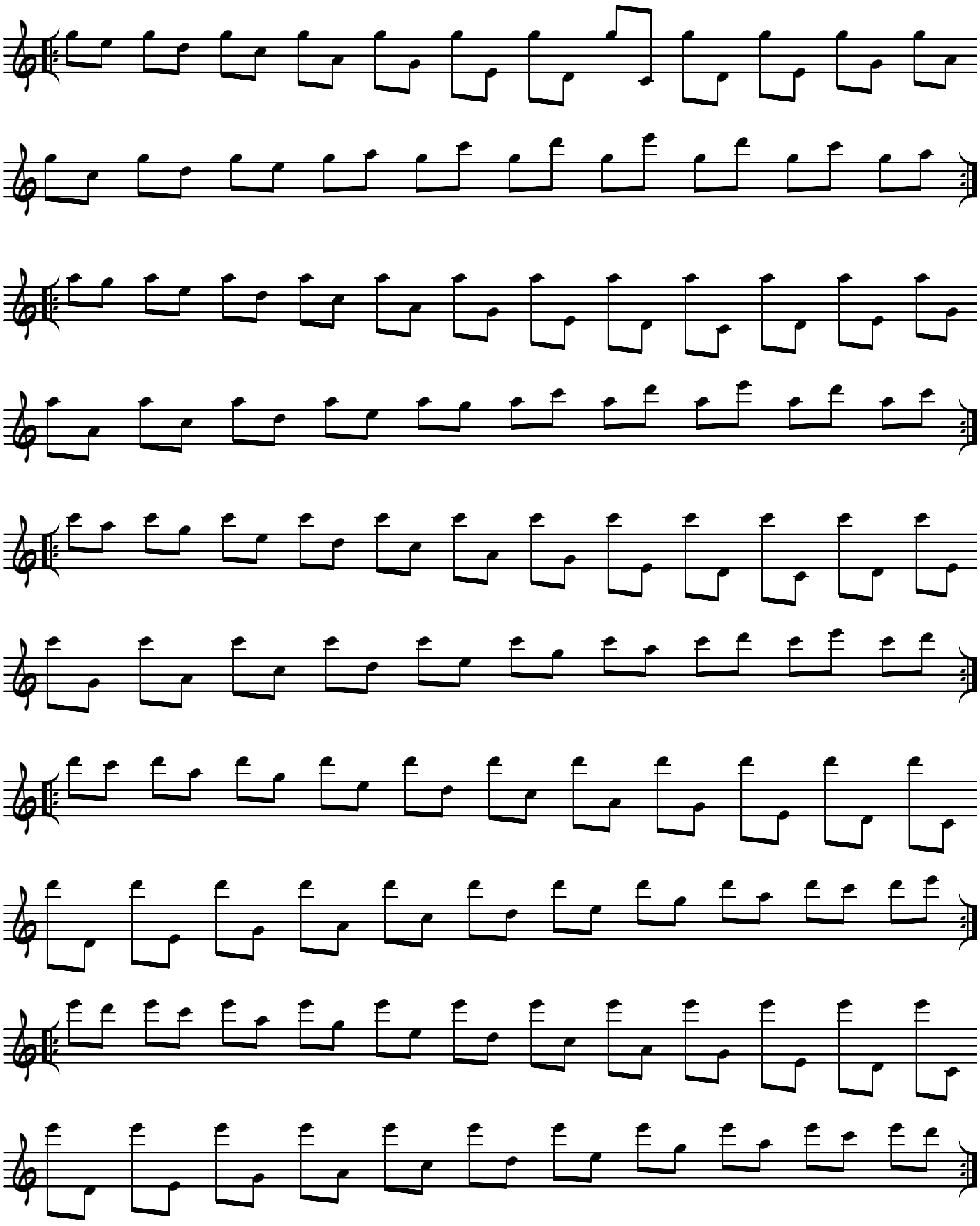
A-7, A Phrygian, CMaj7, C7, D7(sus4), E Phrygian, FMaj7, F#7alt, G7(sus4), Gmin7

2.1 Getting Familiar with the Intervals
Pentatonic 326

Suggested harmonic applications: C6, CMaj7, C7(13), Dm7, F/E, FMaj7, F#7alt(+5 and any or all of the following: -9, +9, +11), G7(sus4), Gm7, Am7, F/A, Bb69, BbMaj7...please search for your own applications!
Please read the Introduction for suggestions regarding ways to practice these exercises.



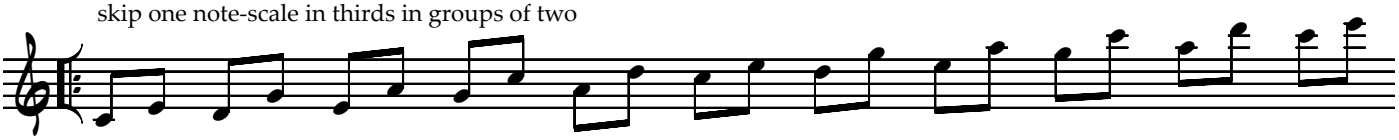


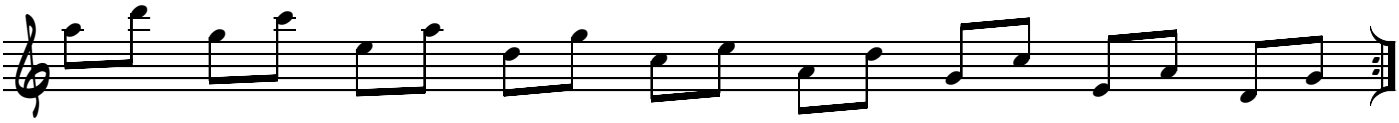


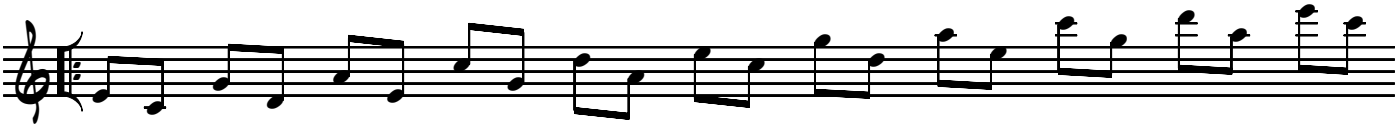
2.2 Intervallic Scales

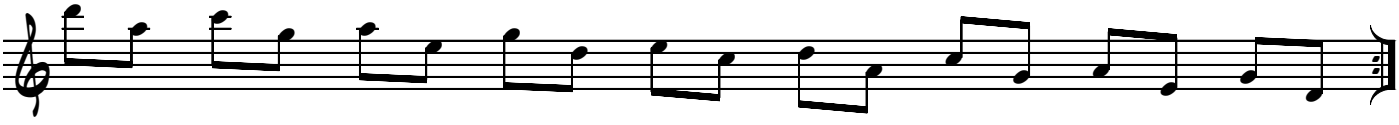
These exercises are similar to traditional "scales in thirds, fourths," etc. but they appear here in two, three, four, and five note configurations

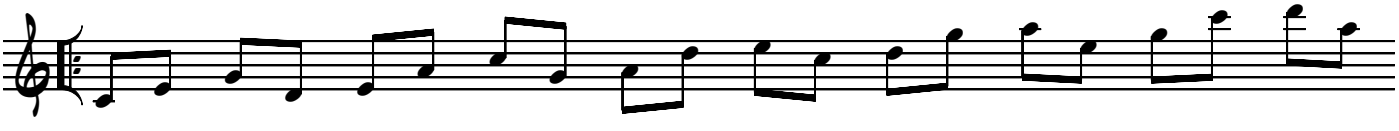
skip one note-scale in thirds in groups of two

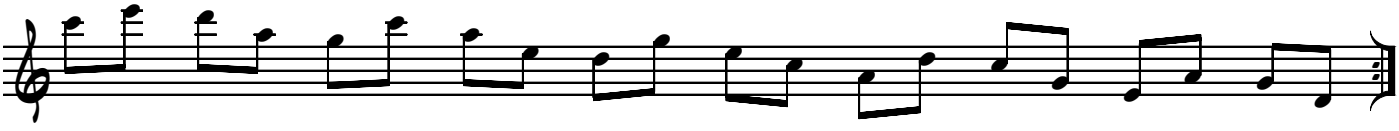


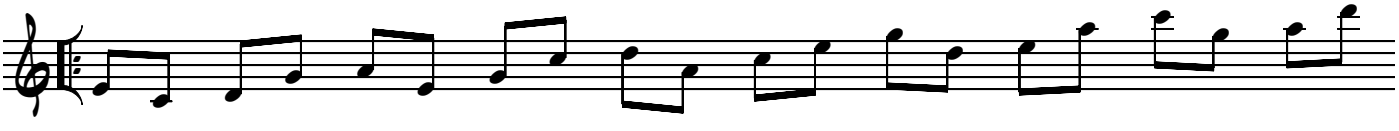


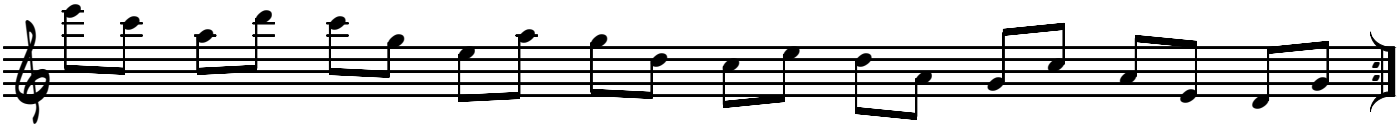




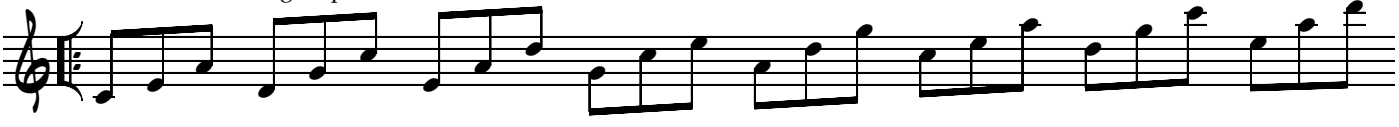


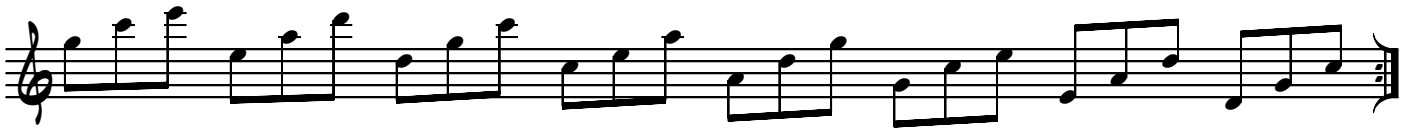


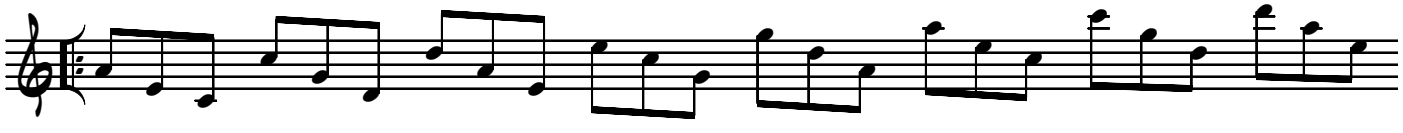


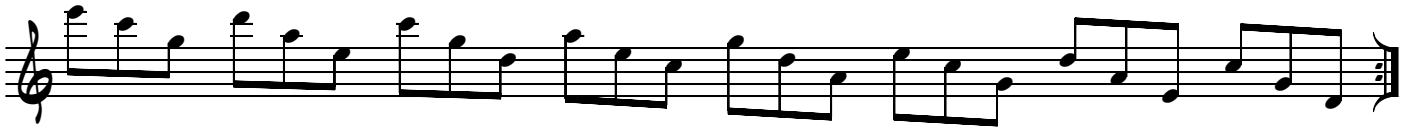


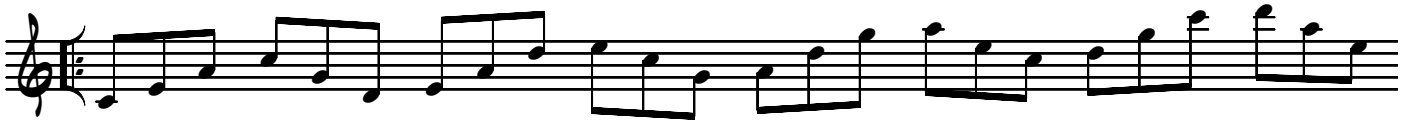
scale in thirds in groups of three

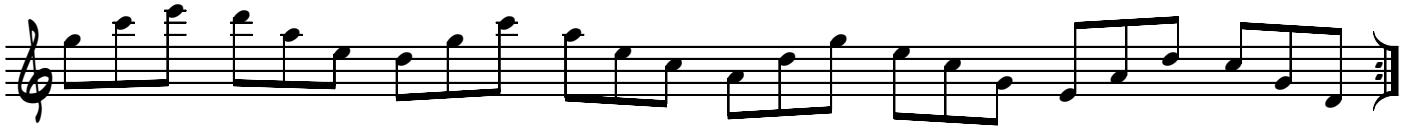


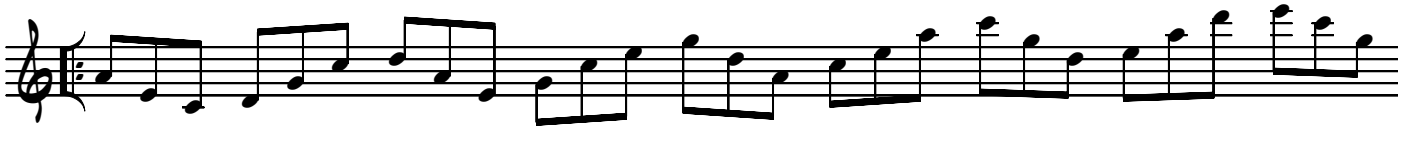


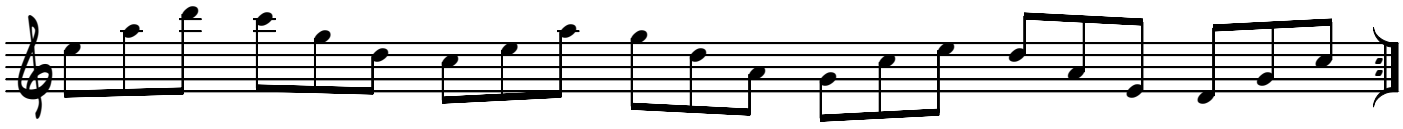




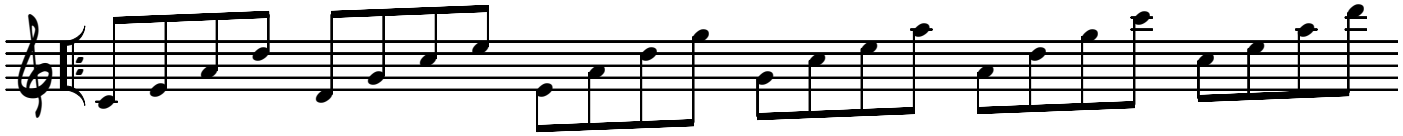


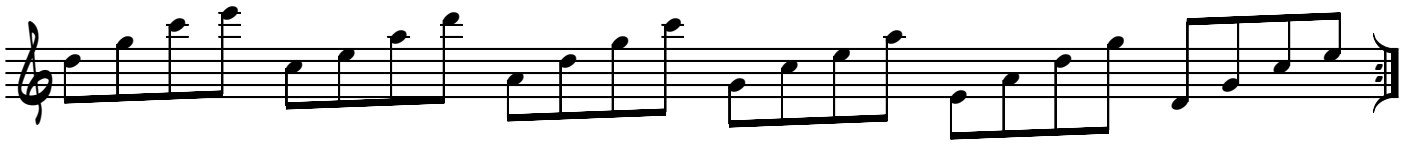


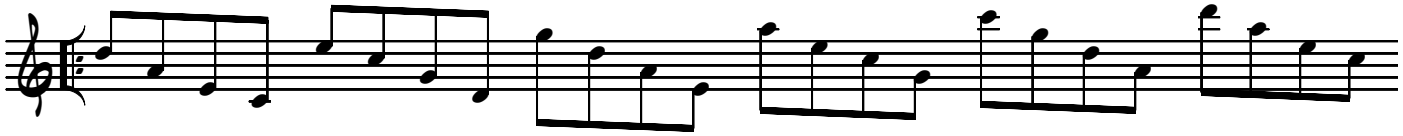


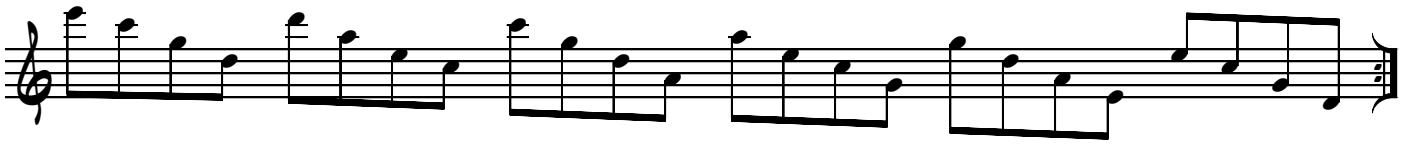


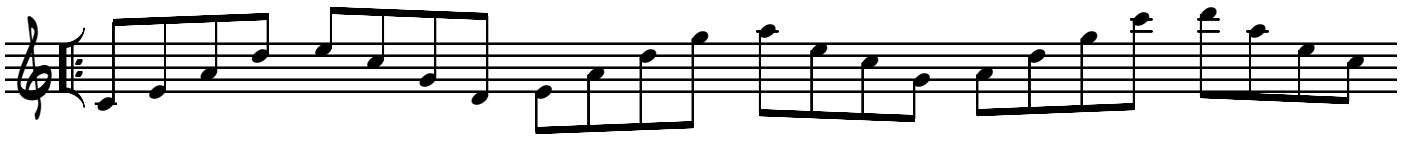
scale in thirds in groups of four

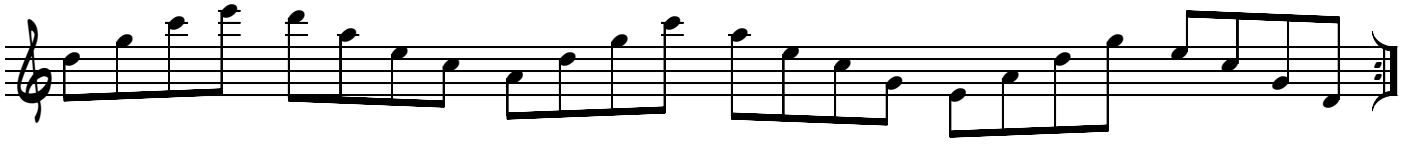


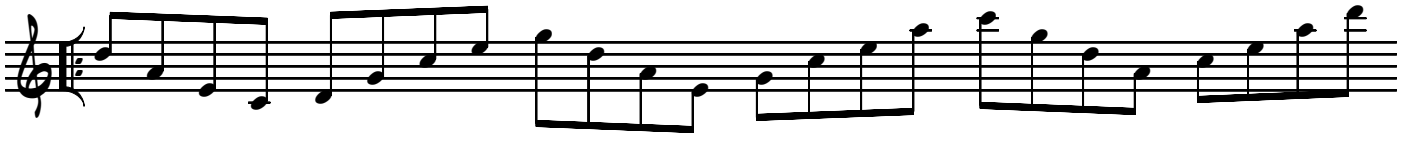


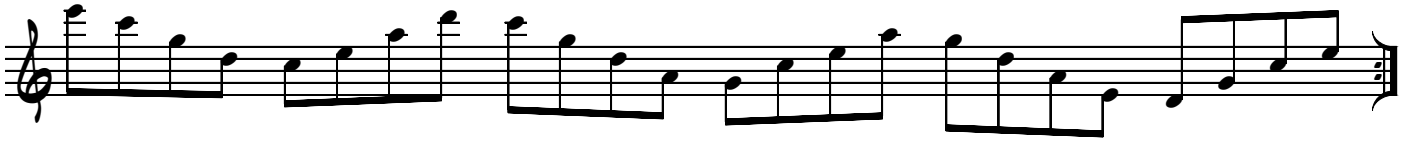




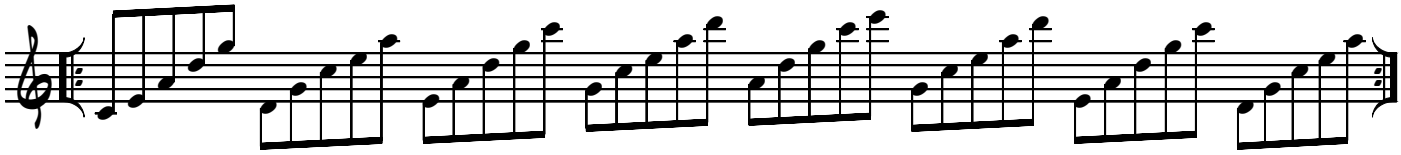


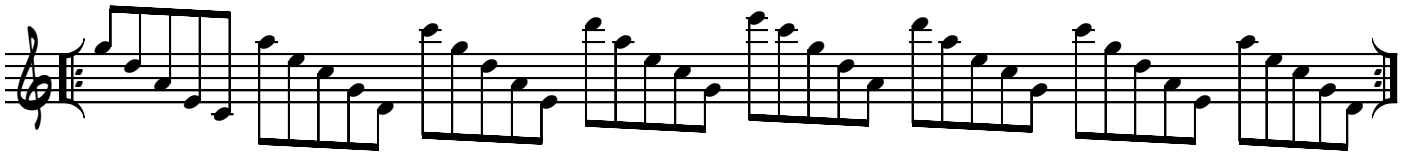


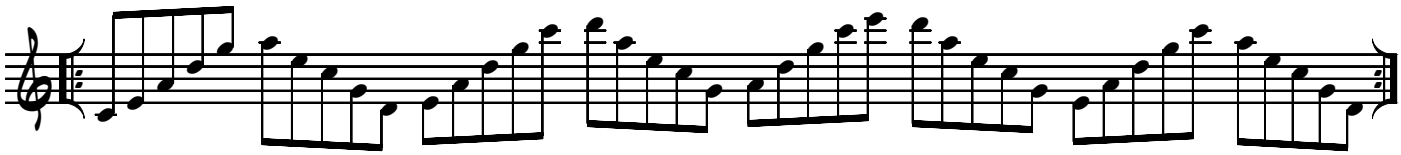


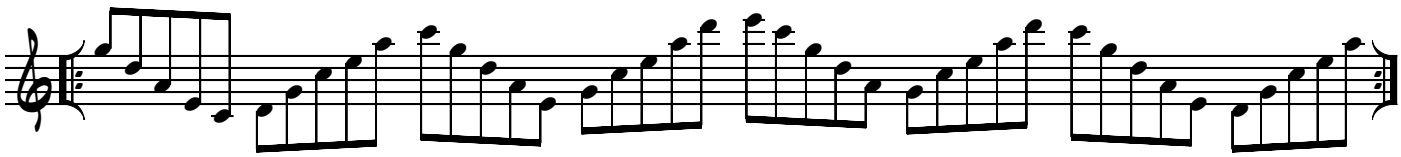


scale in thirds in groups of five

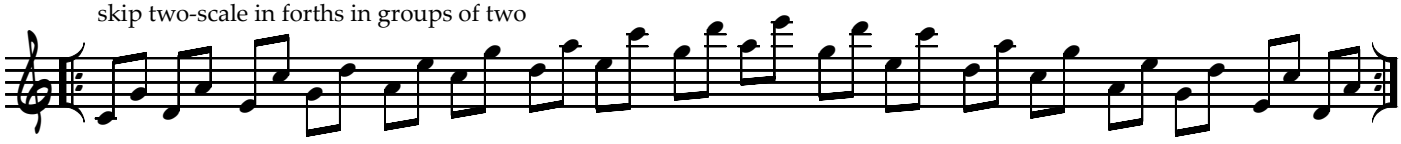


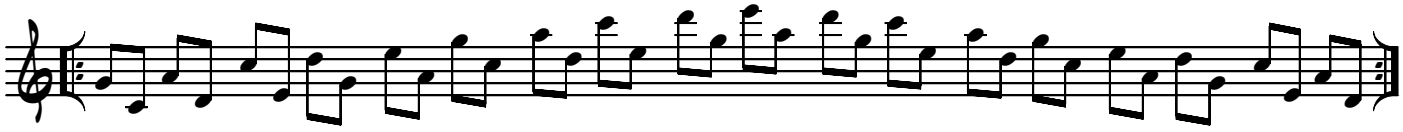


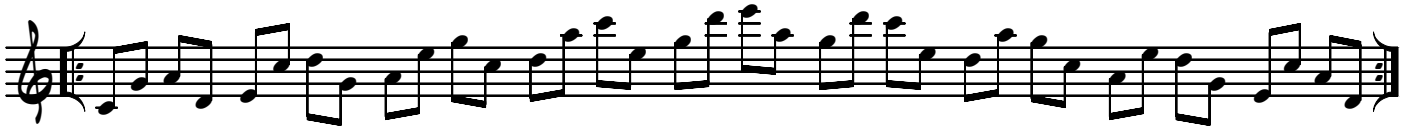


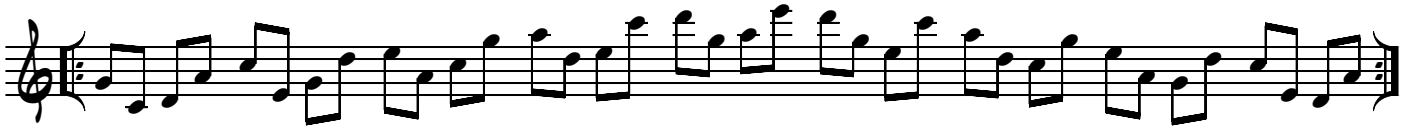


skip two-scale in forths in groups of two

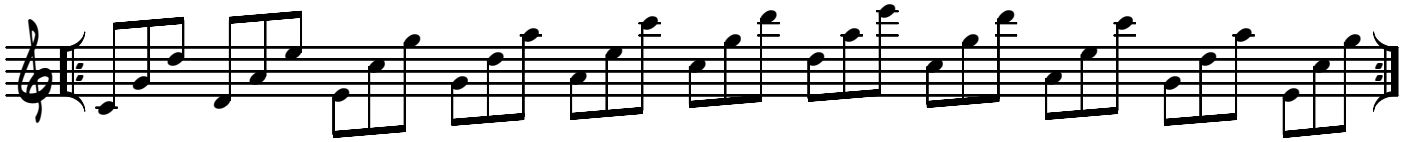


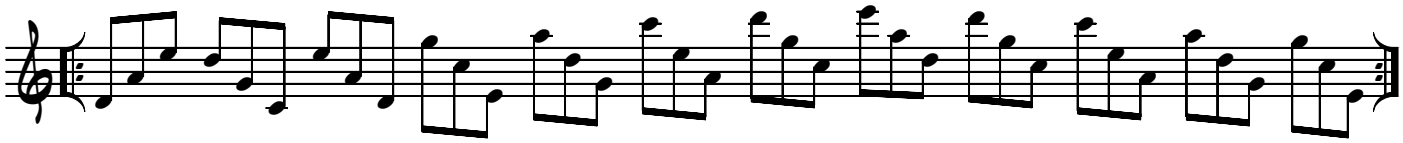


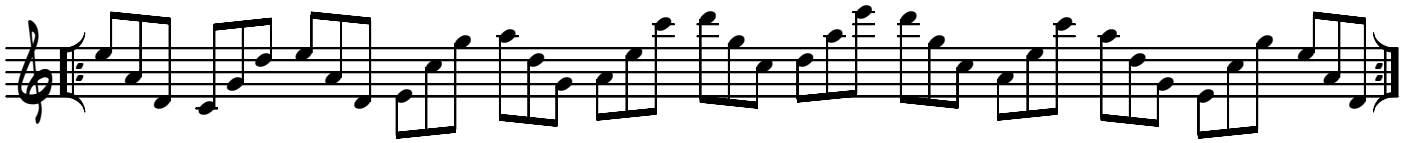


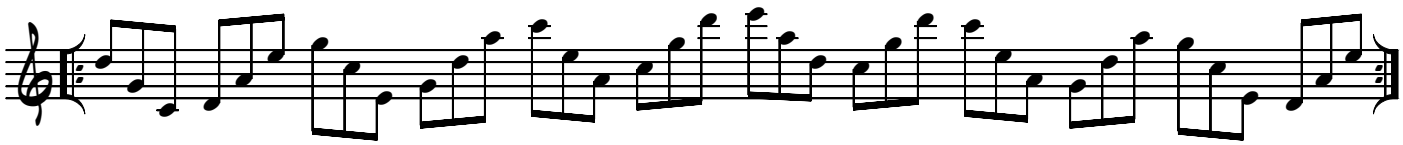


scale in fourths in groups of three

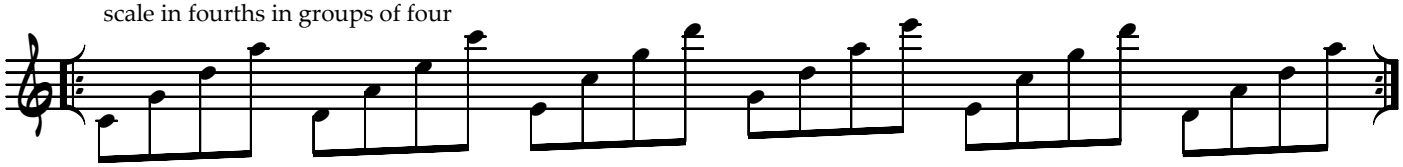


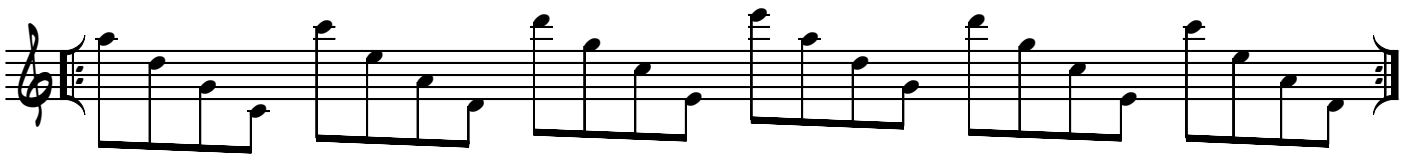


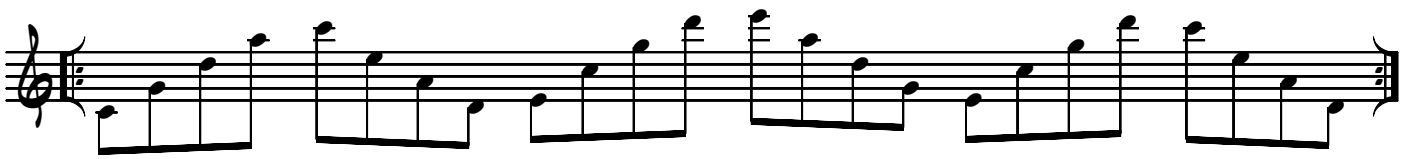


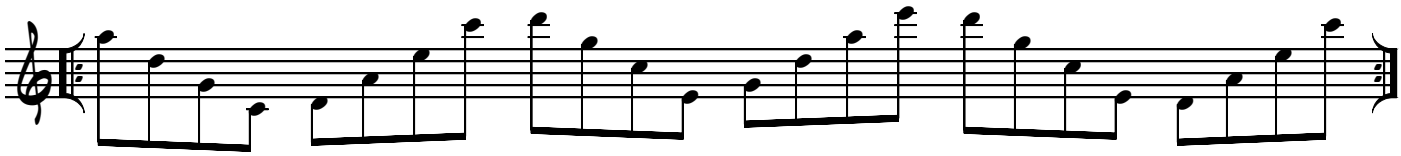


scale in fourths in groups of four

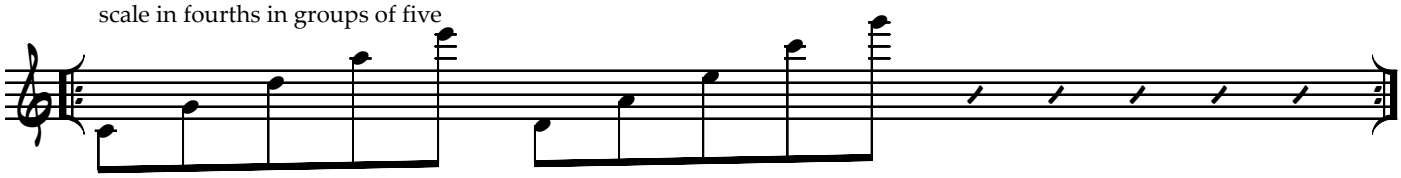


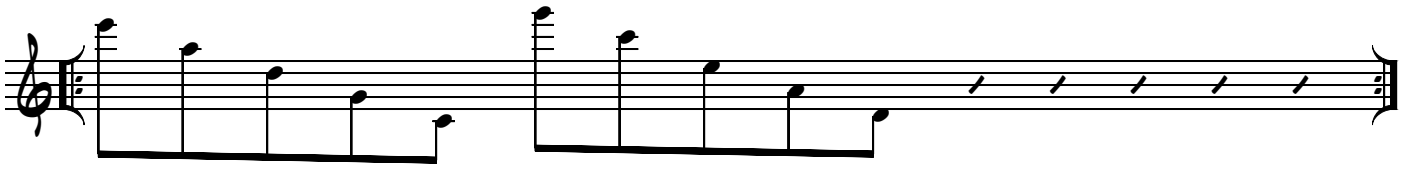


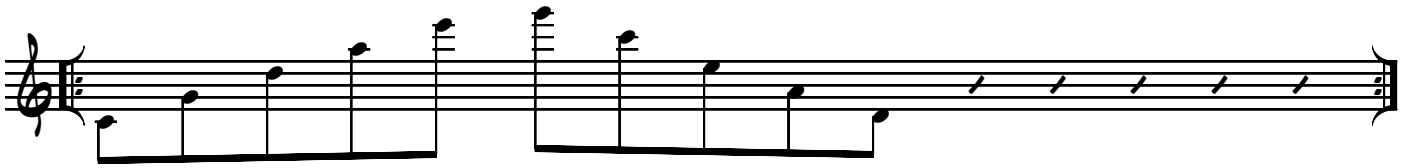


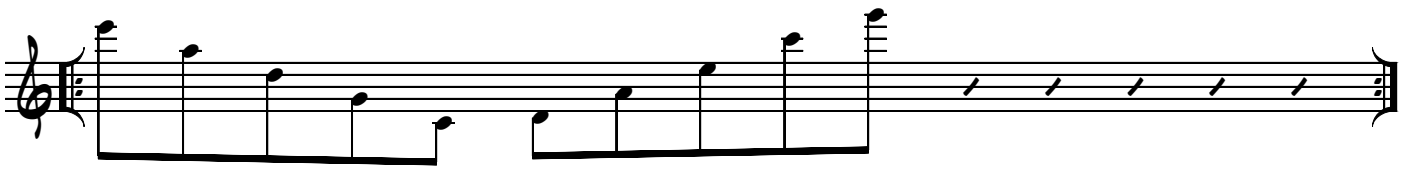


scale in fourths in groups of five

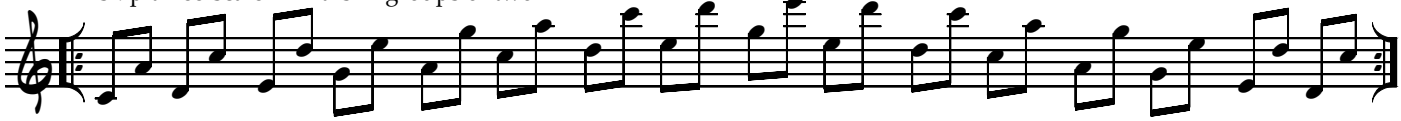


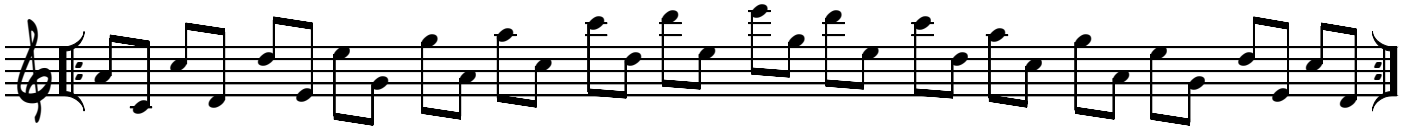


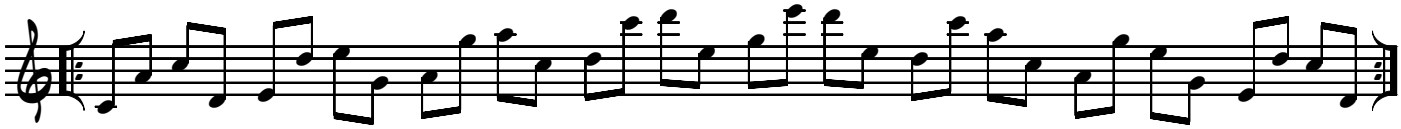


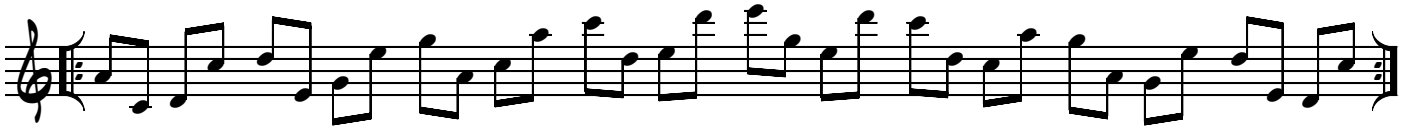


skip three-scale in fifths in groups of two

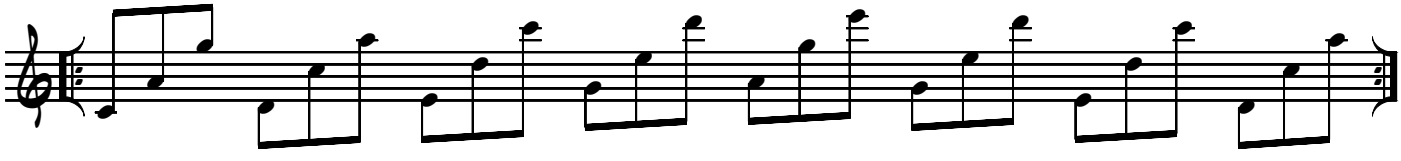


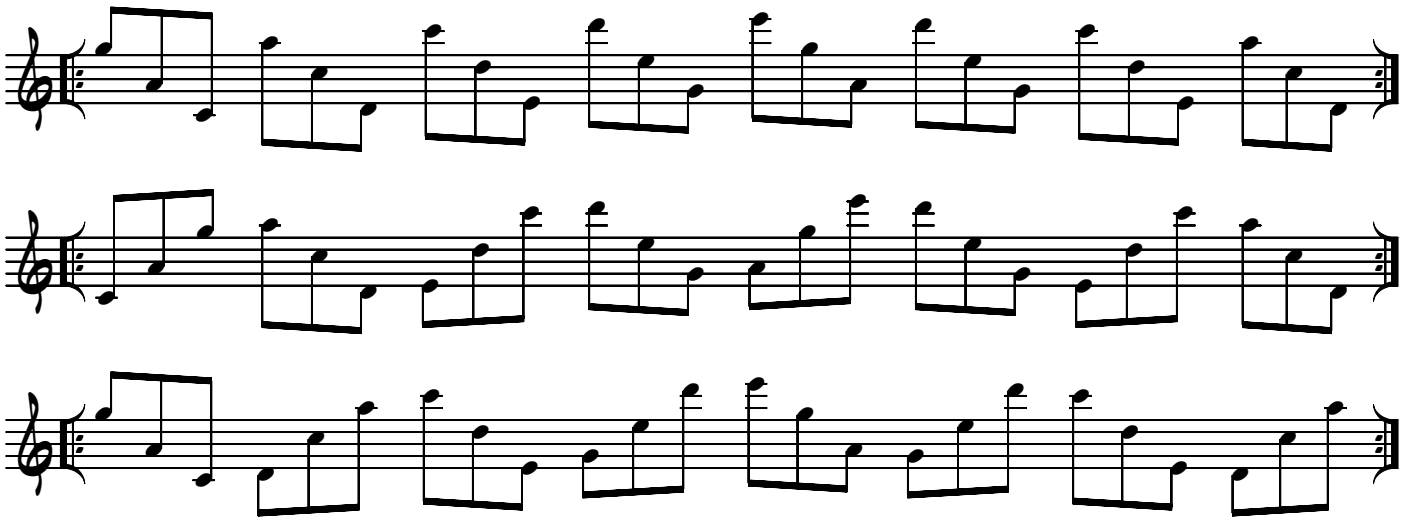




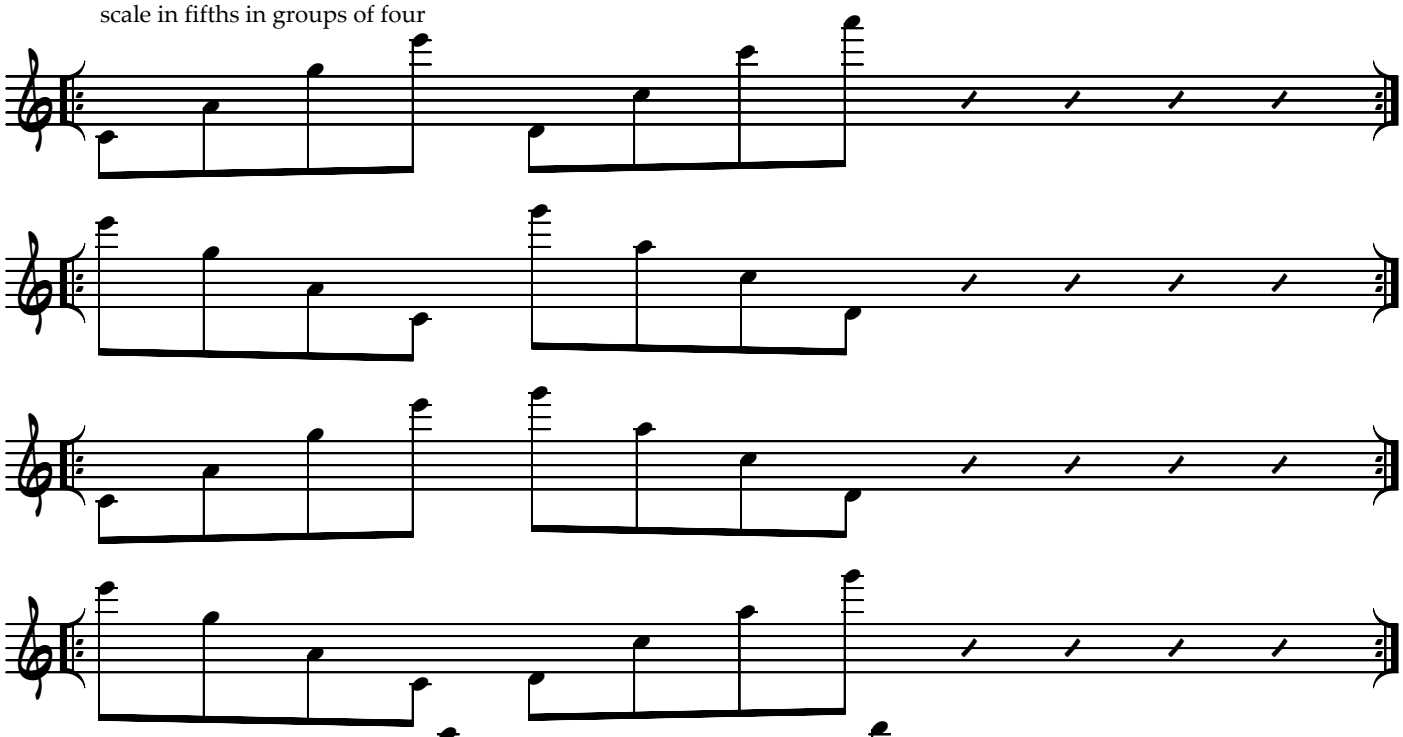


scale in fifths in groups of three

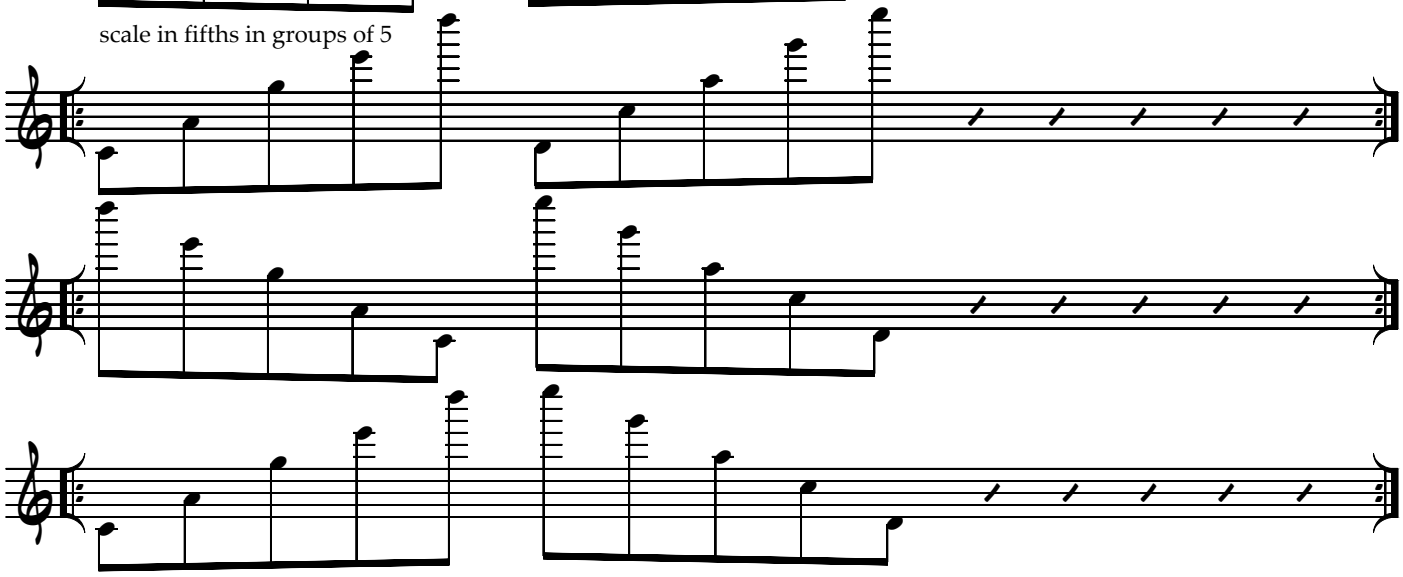




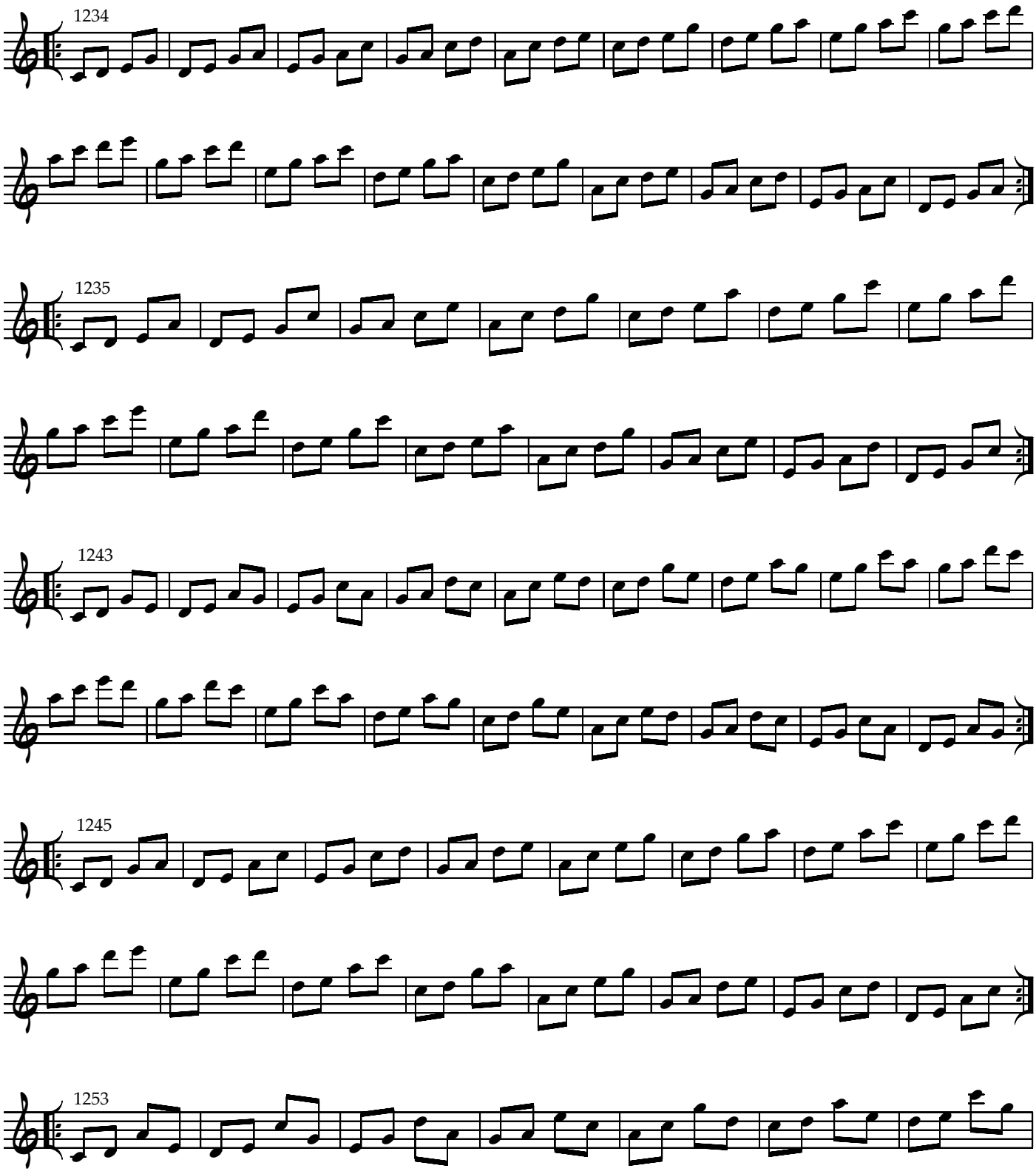
scale in fifths in groups of four

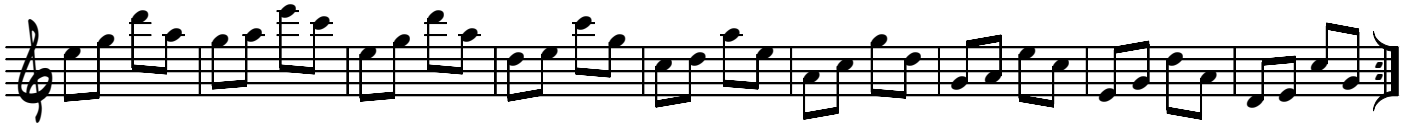


scale in fifths in groups of 5

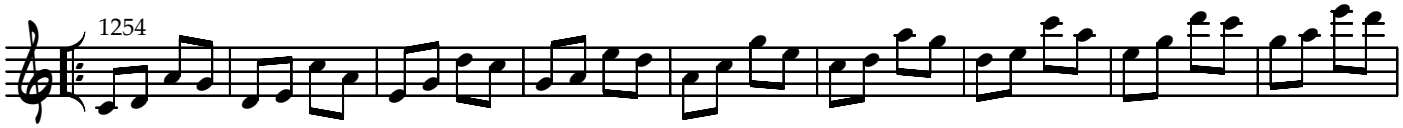


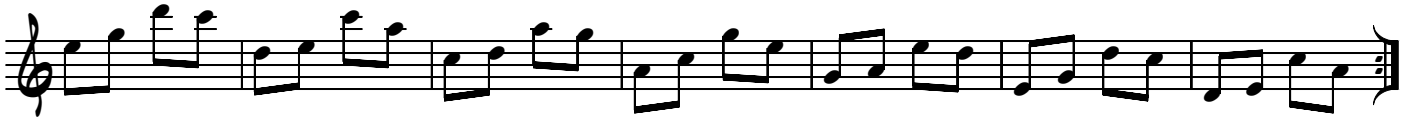
2.3 Four Note Patterns



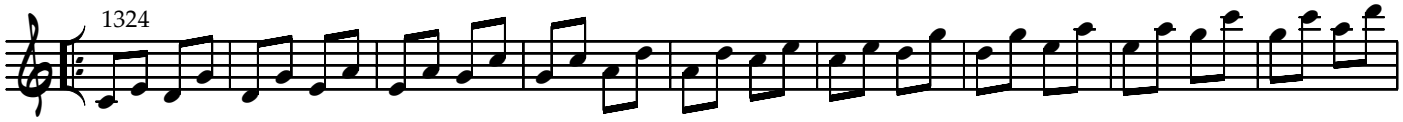


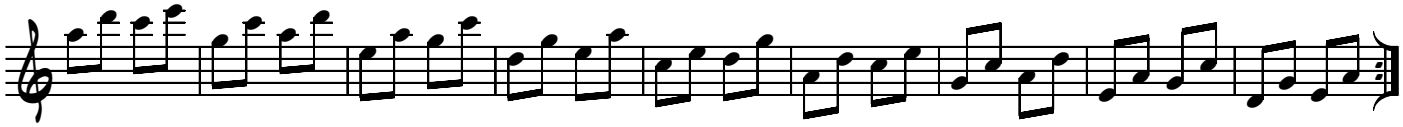
1254



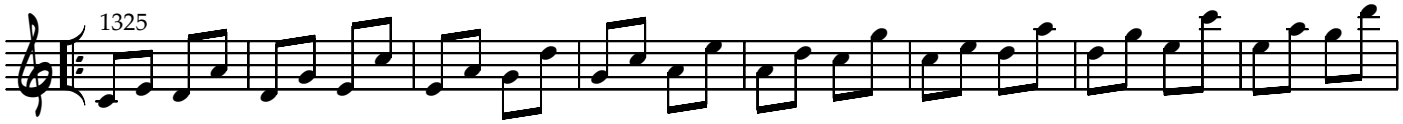


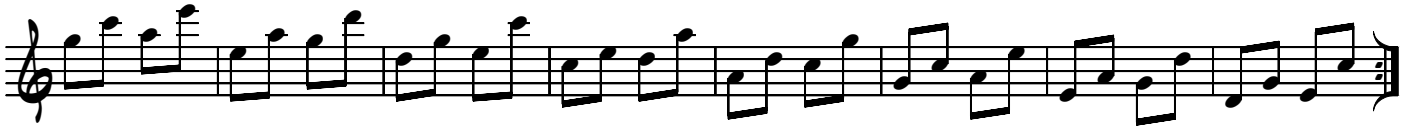
1324



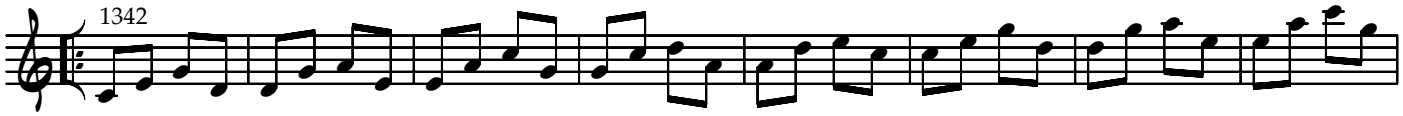


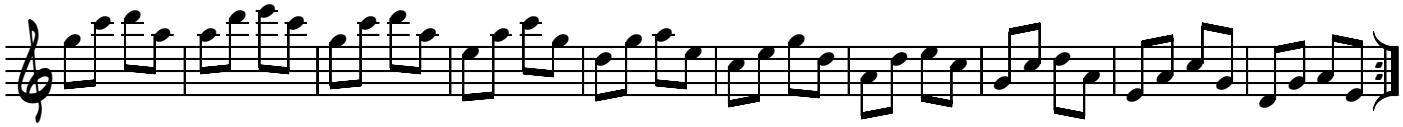
1325



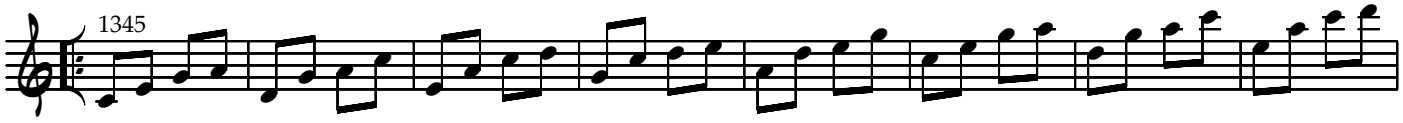


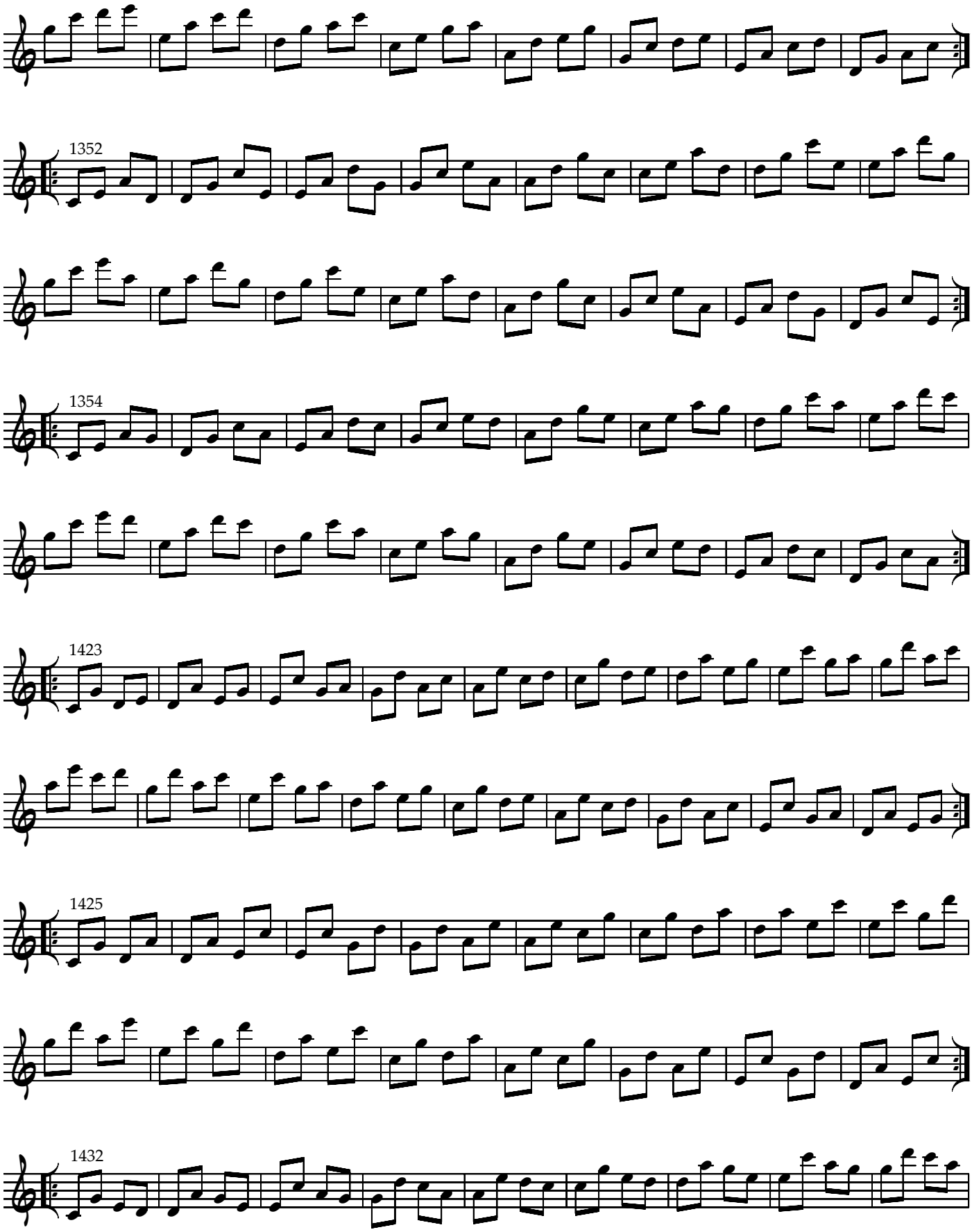
1342

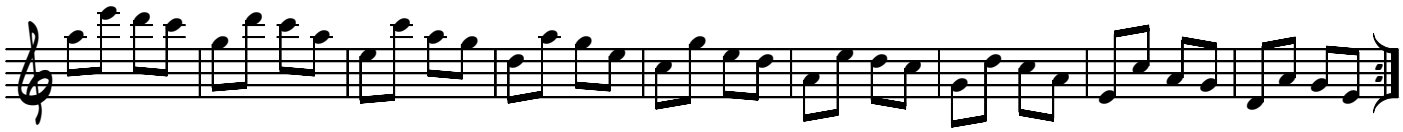


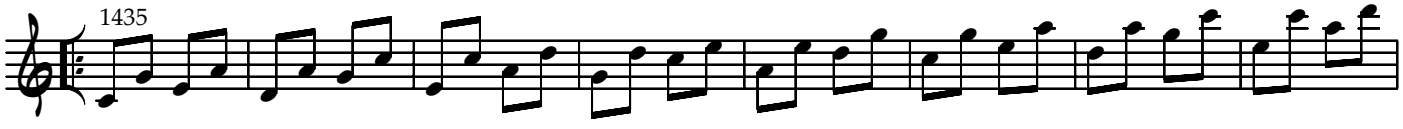


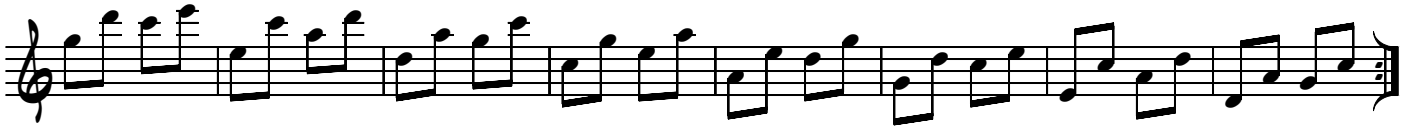
1345

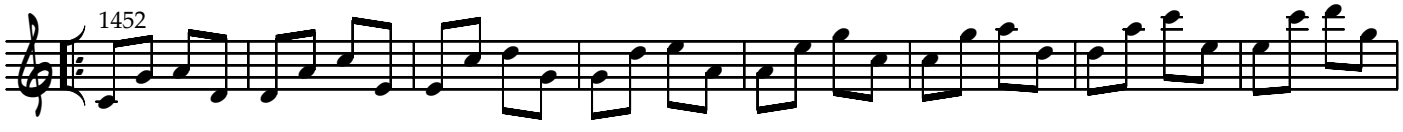


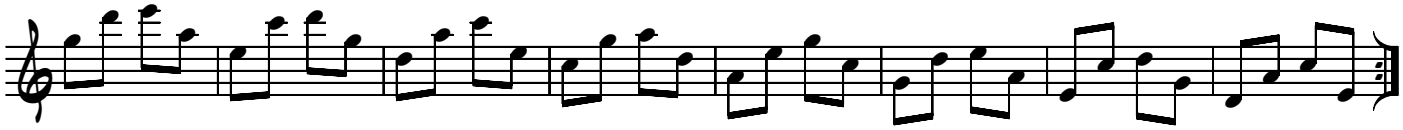

1352
1354
1423
1425
1432

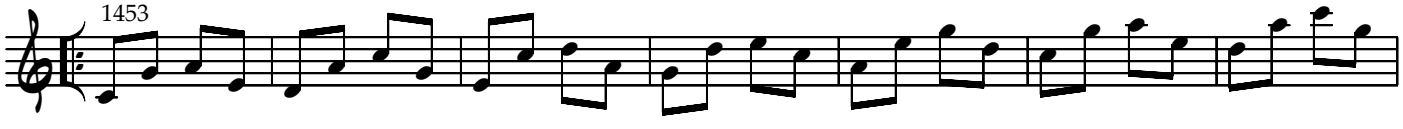


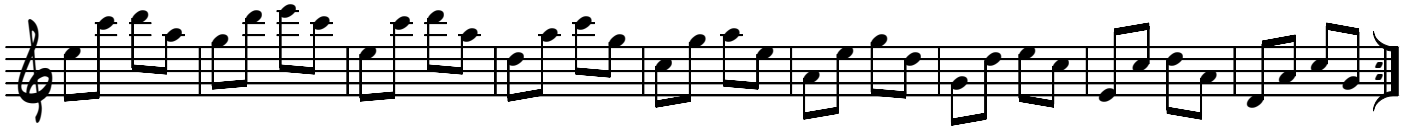

1435

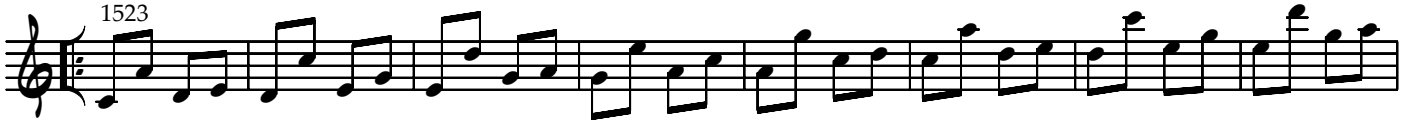


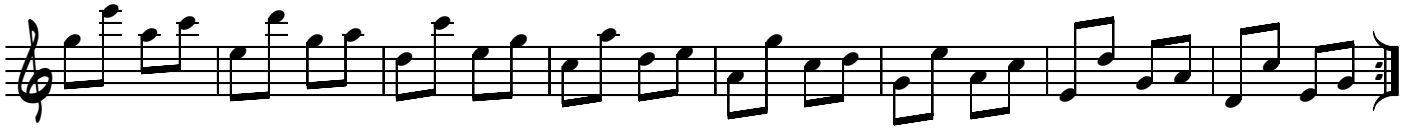

1452

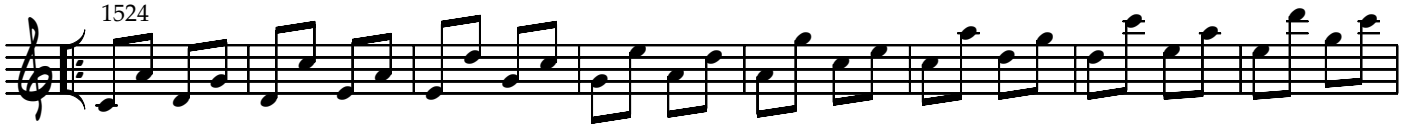


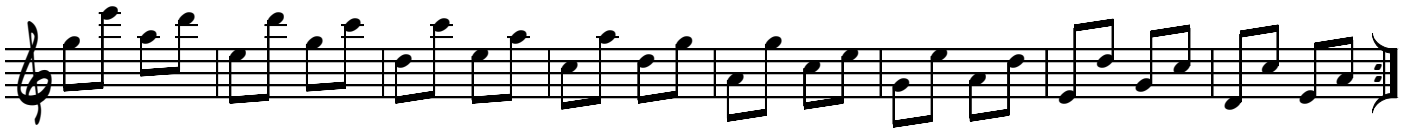

1453

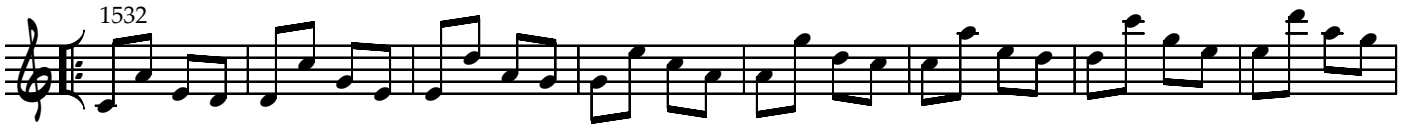


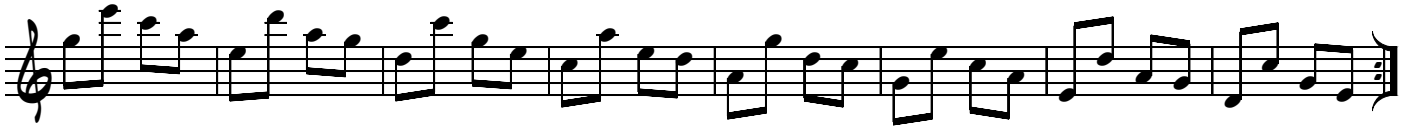

1523

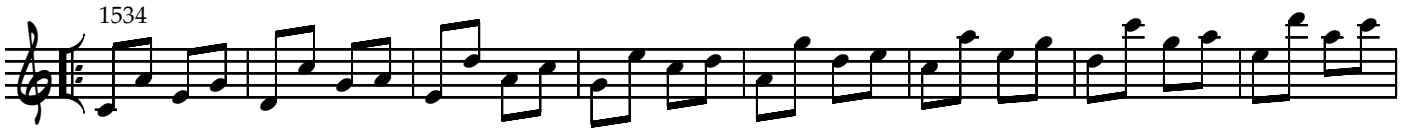


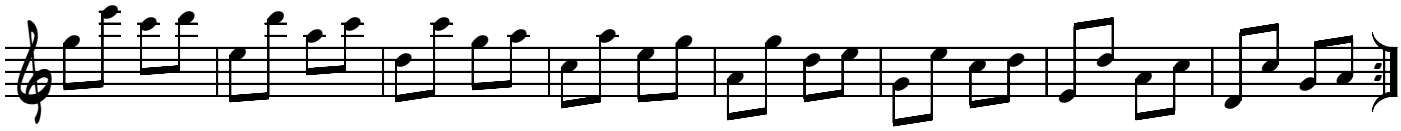

1524

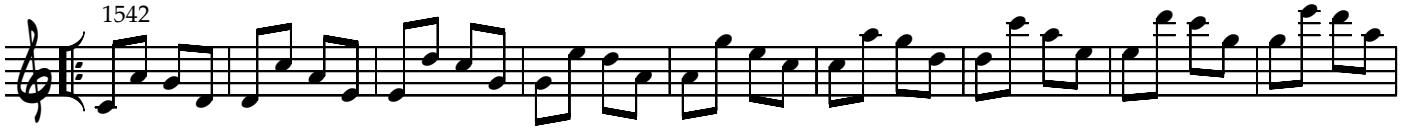


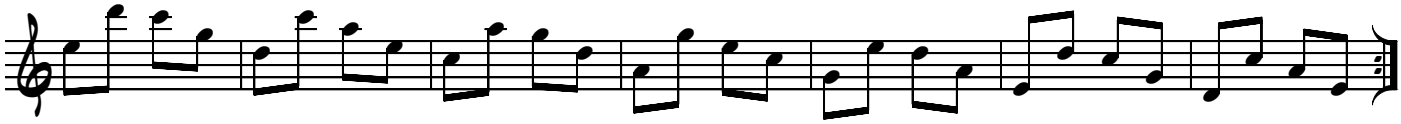

1532

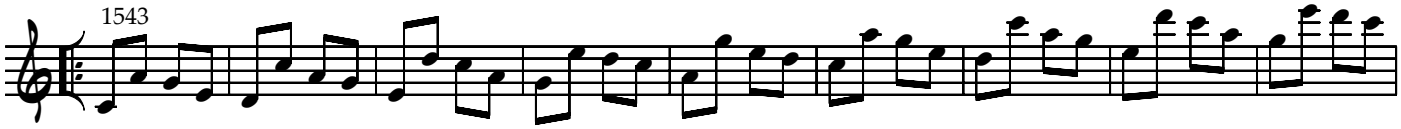


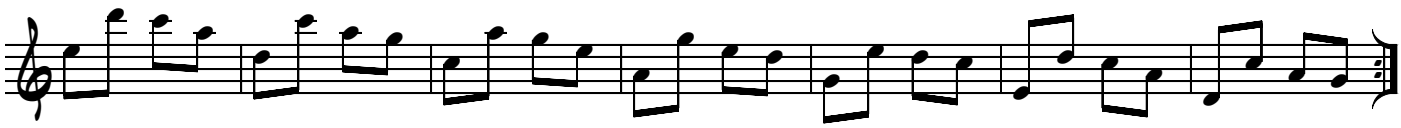

1534

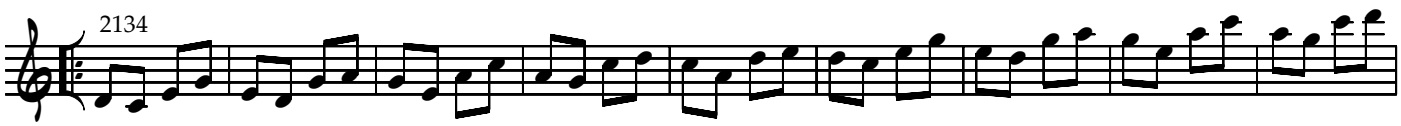


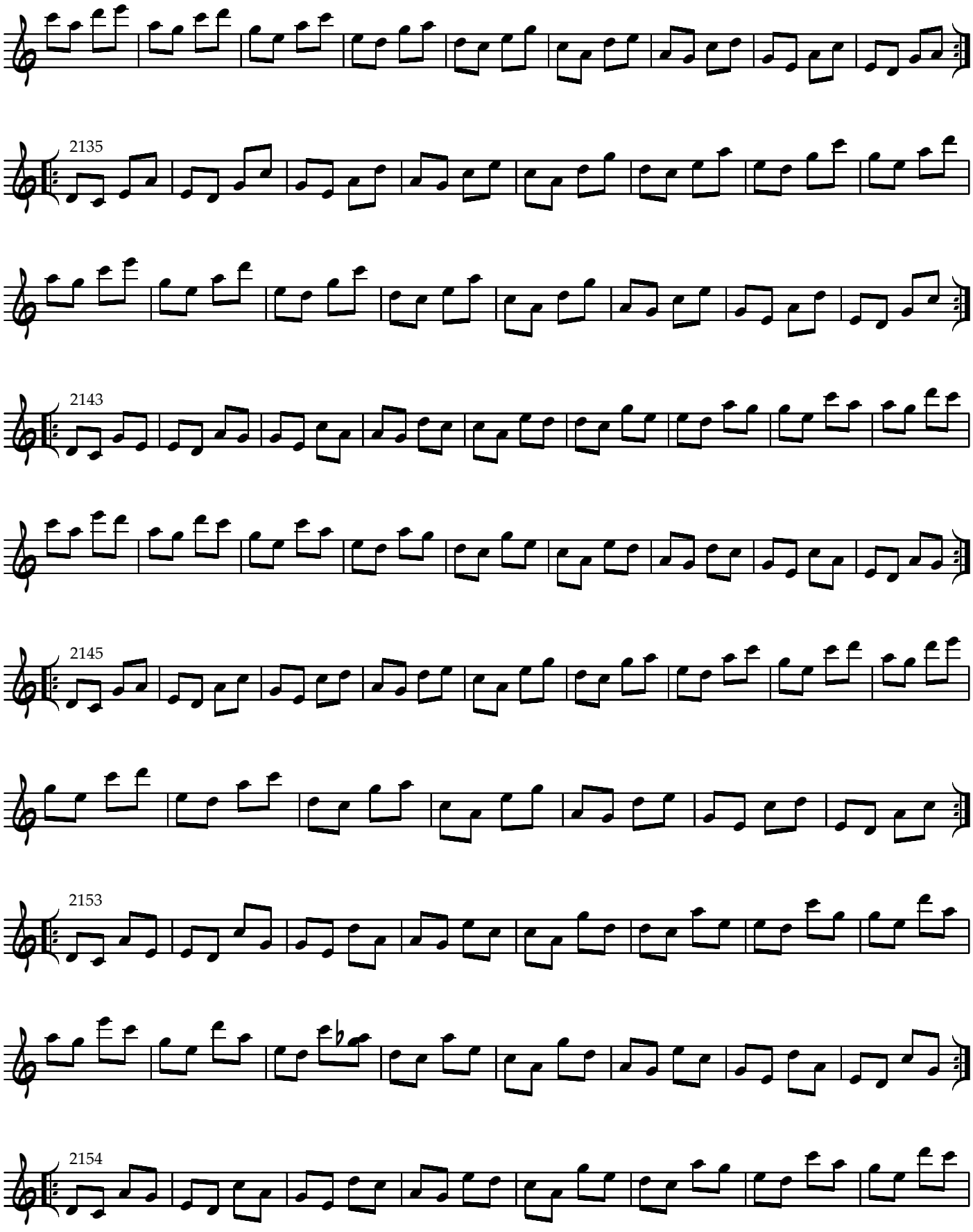

1542

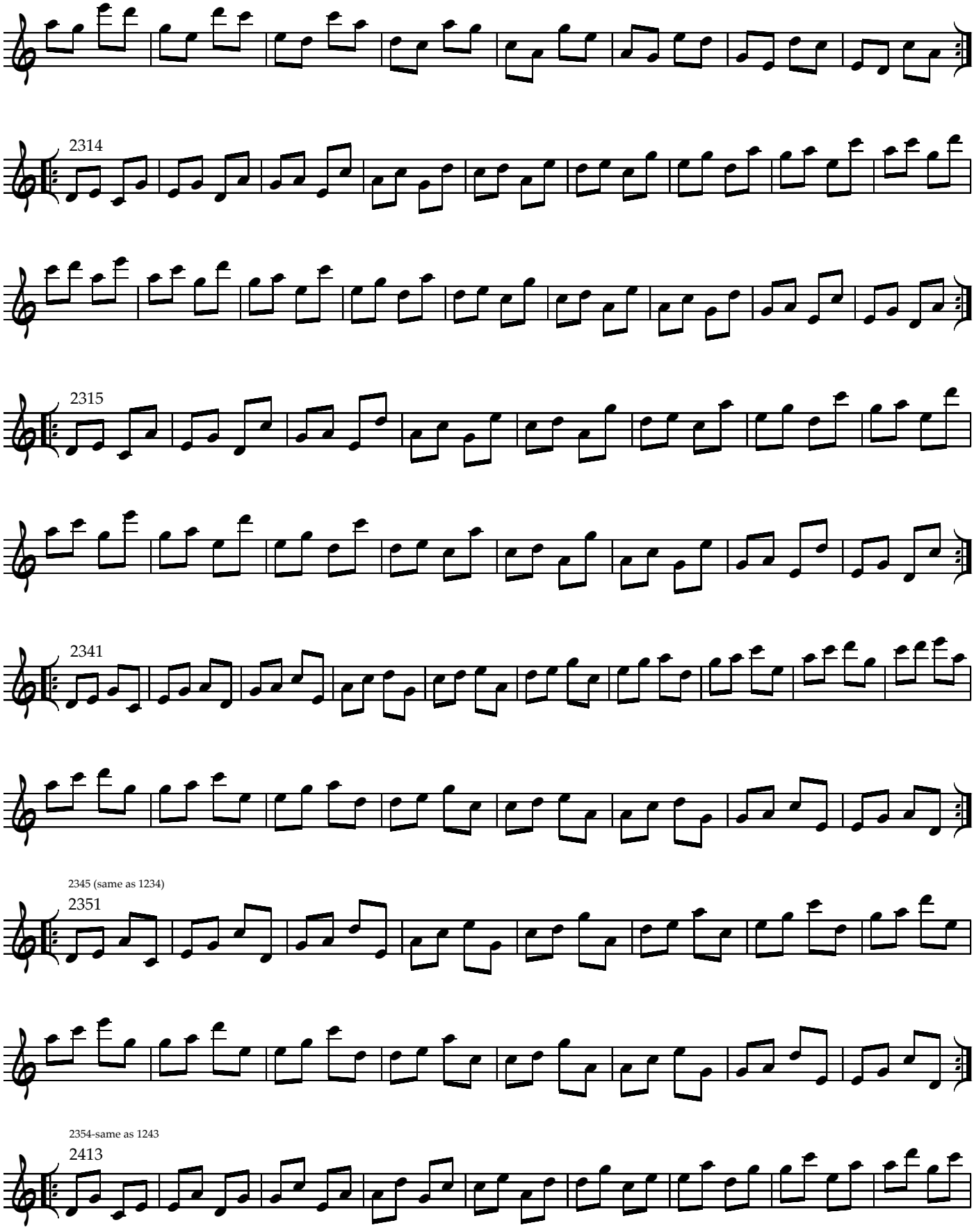


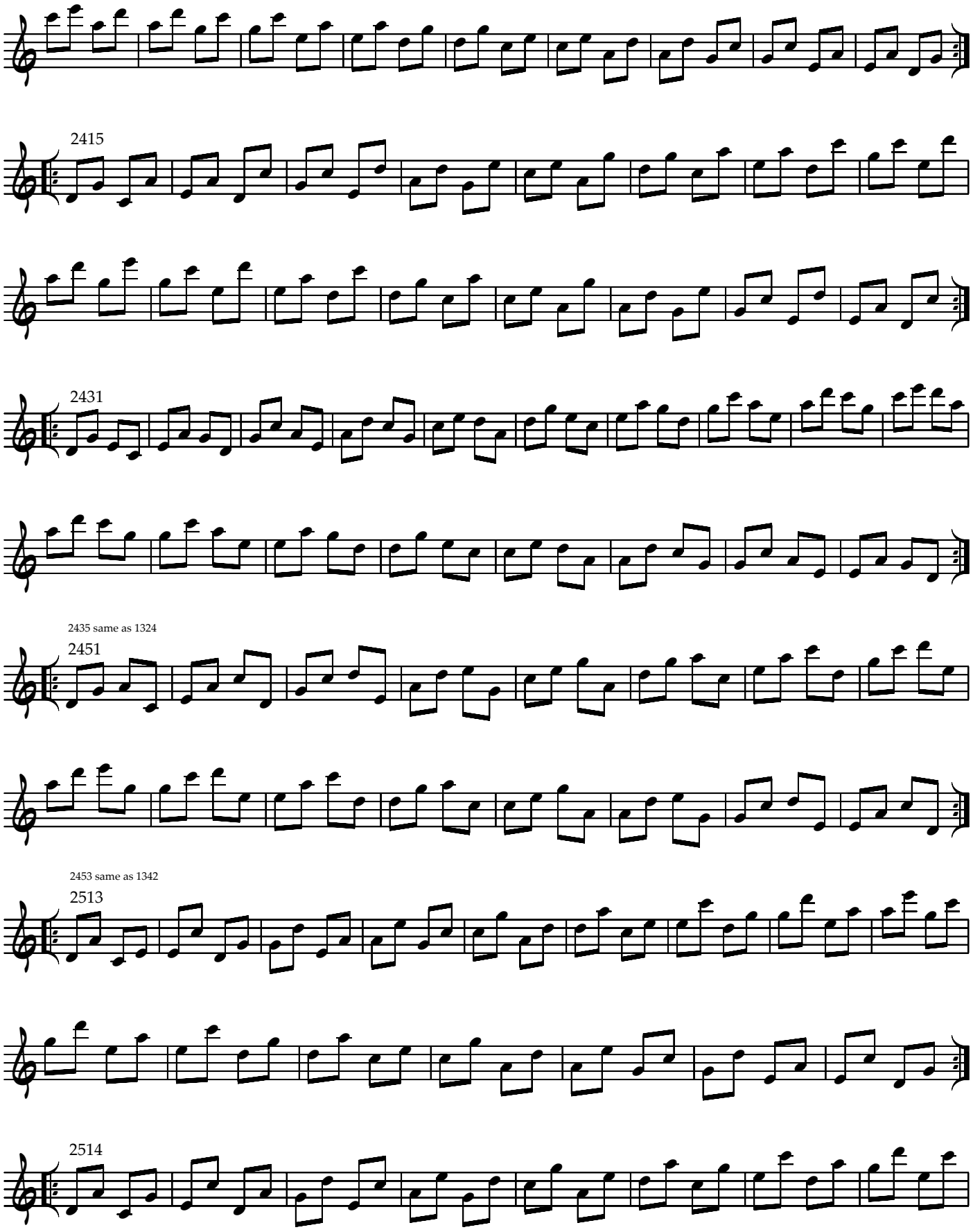

1543

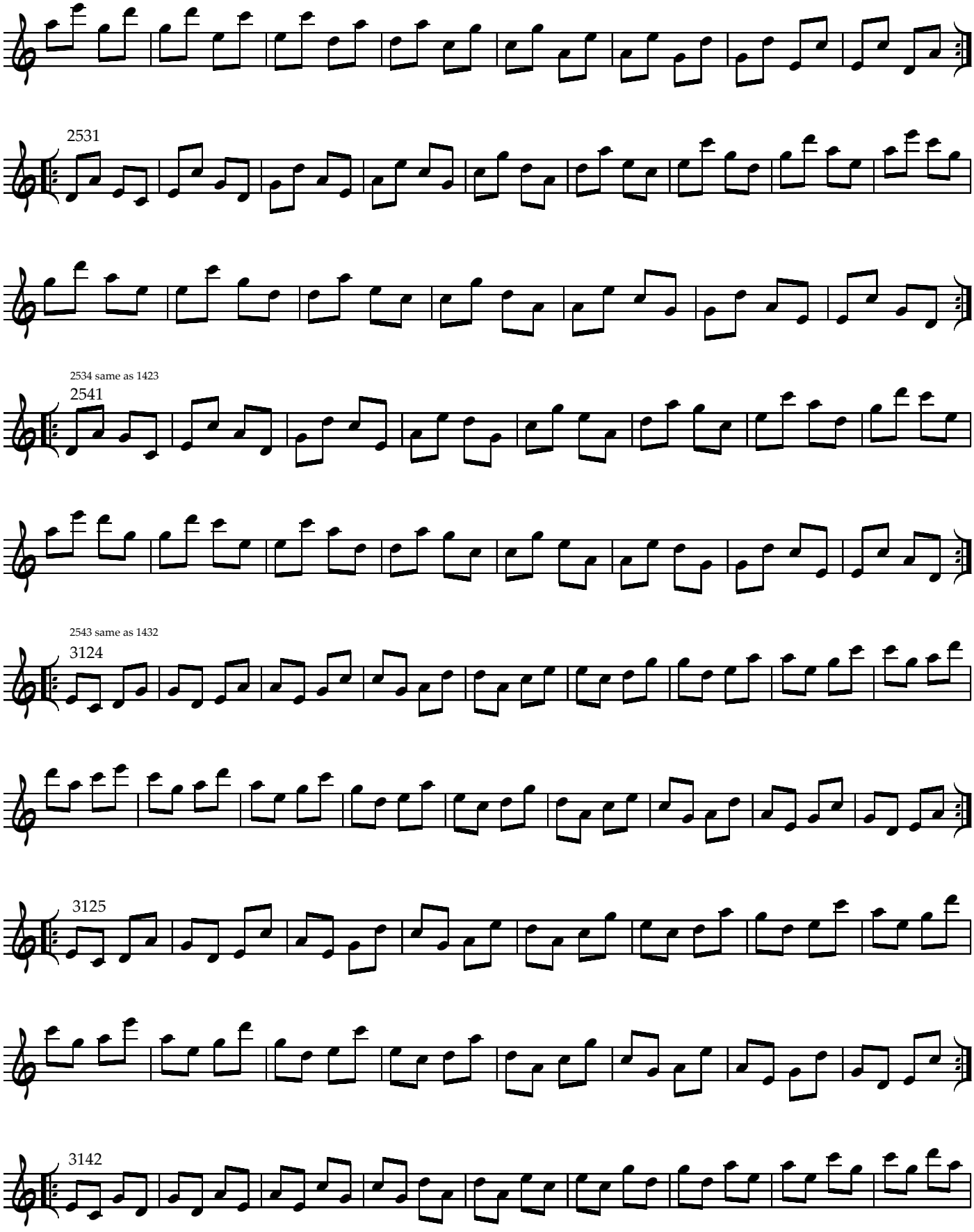


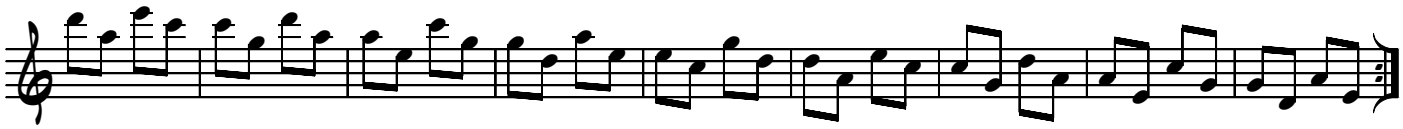

2134

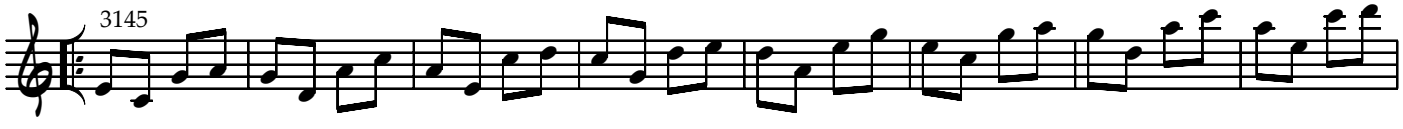

2135
2143
2145
2153
2154

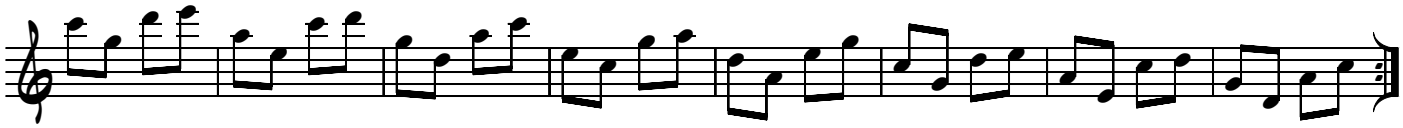

2314
2315
2341
2345 (same as 1234)
2351
2354-same as 1243
2413

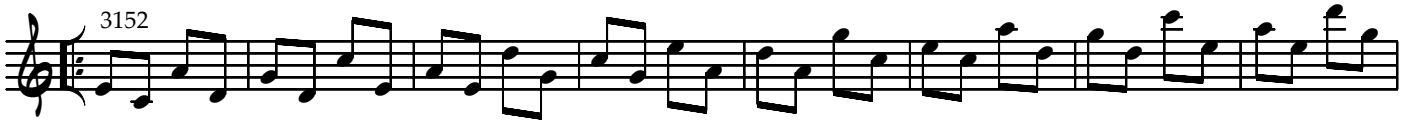

2415
2431
2435 same as 1324
2451
2453 same as 1342
2513
2514

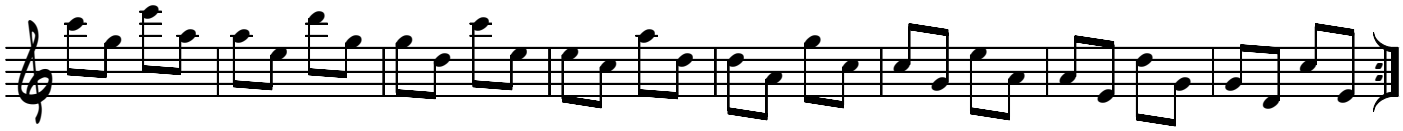

2531
2534 same as 1423
2541
2543 same as 1432
3124
3125
3142

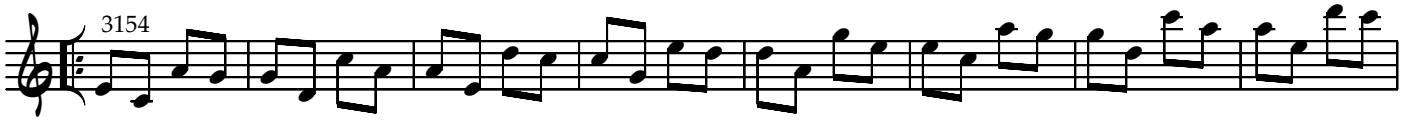


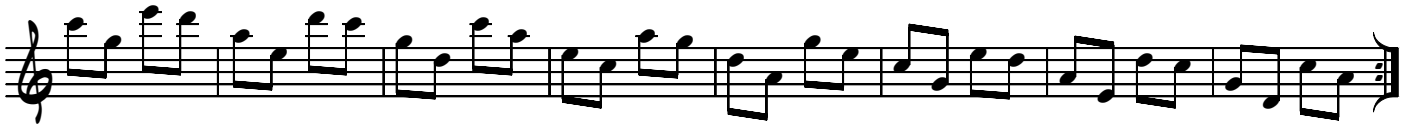

3145

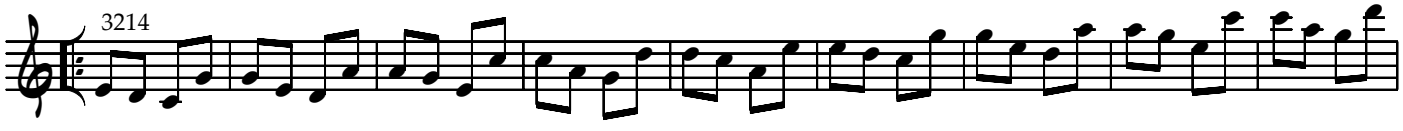


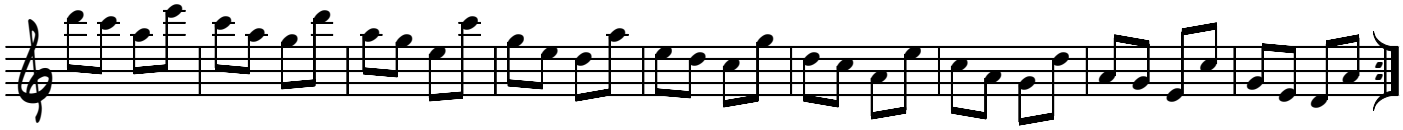

3152

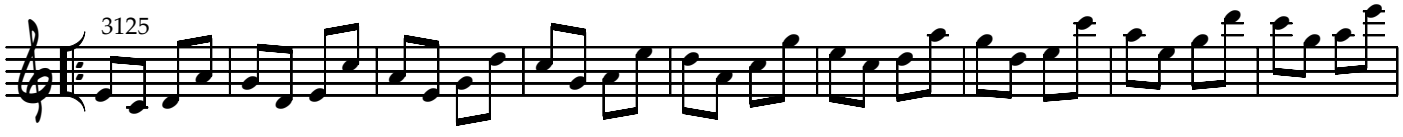


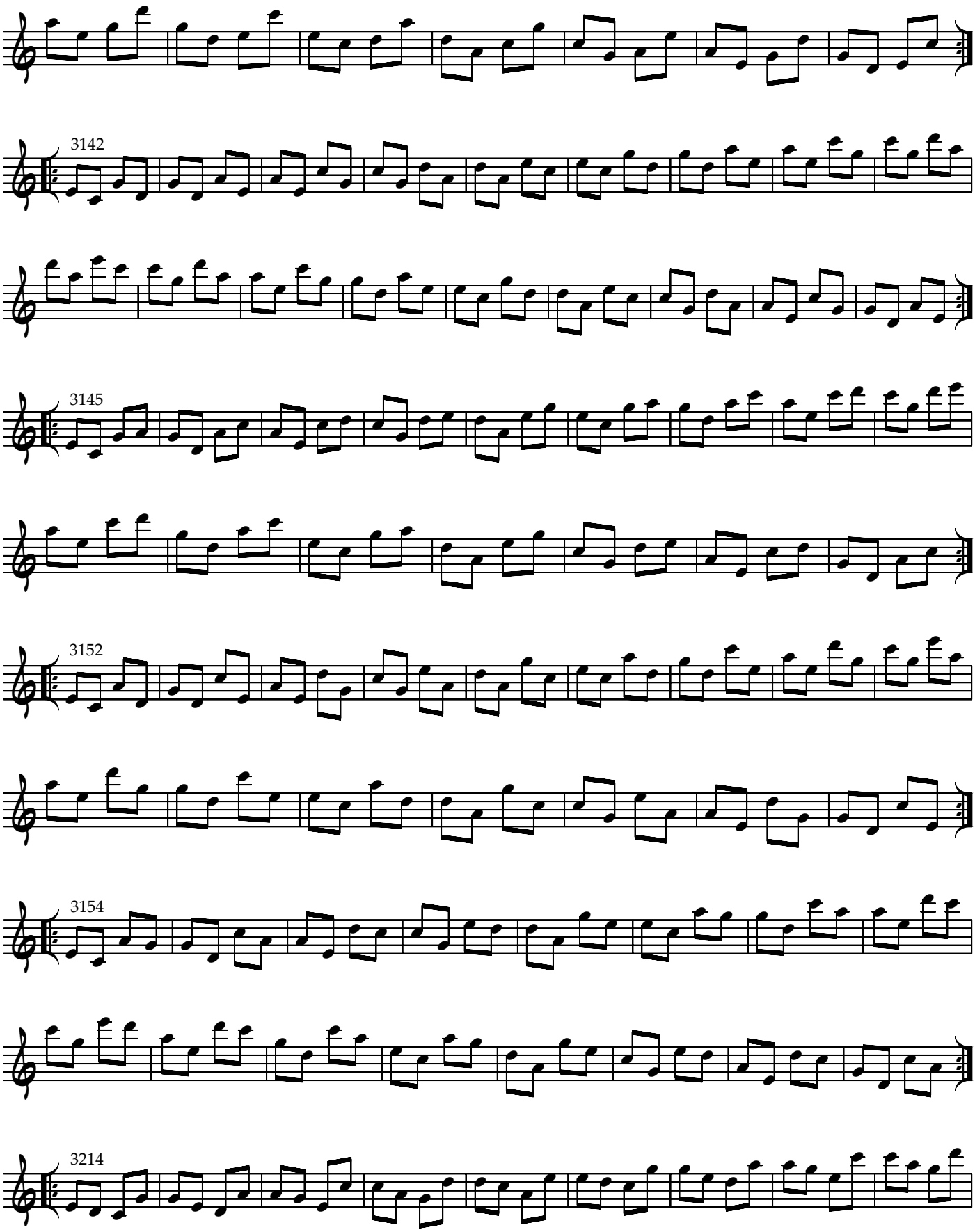

3154

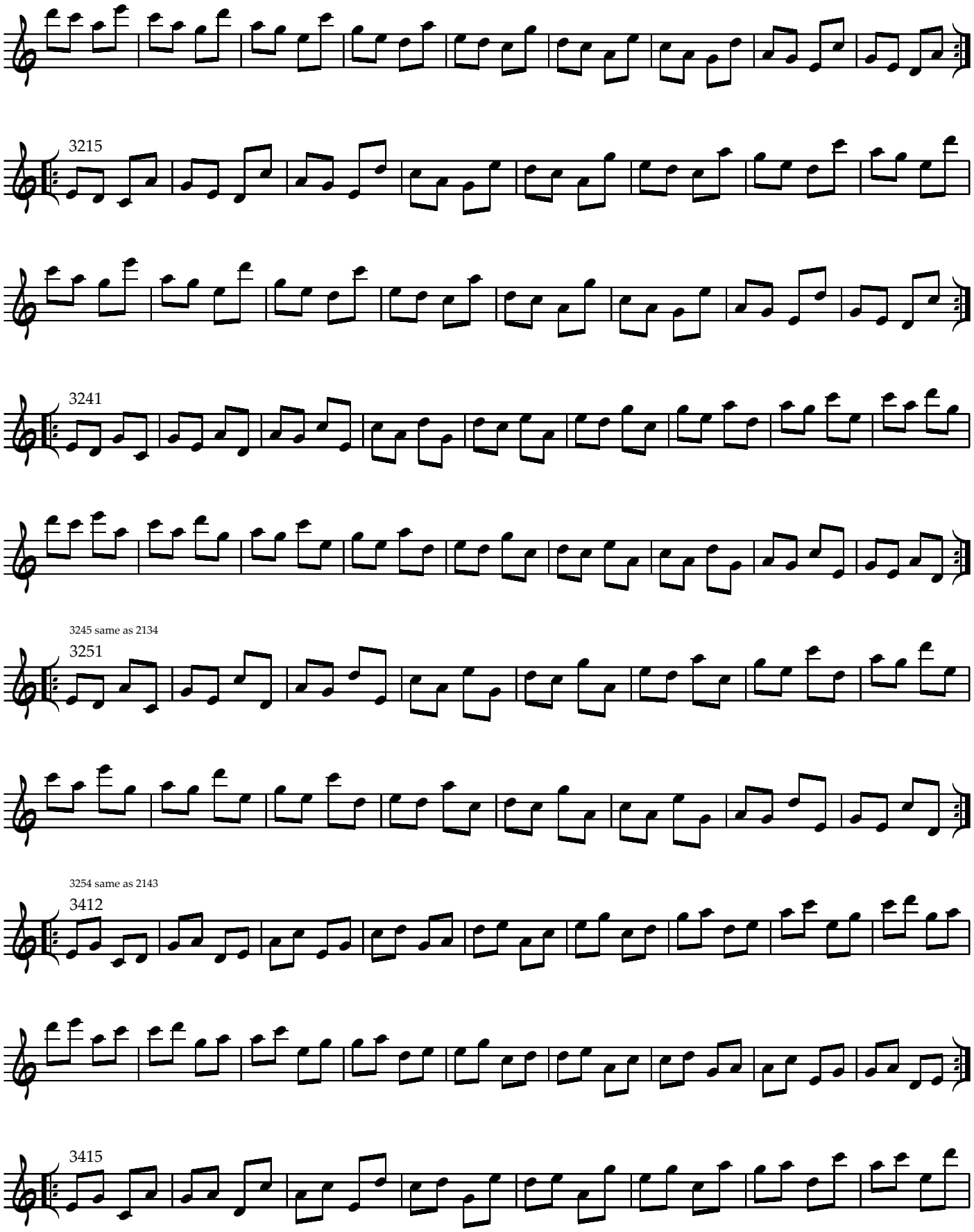


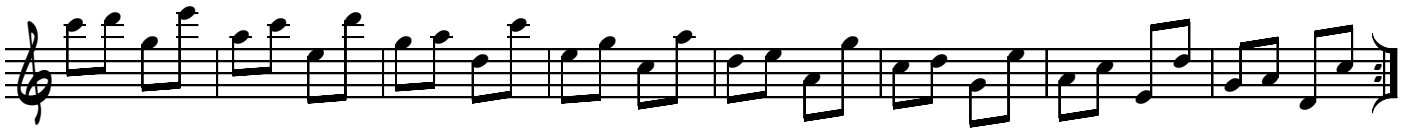

3214



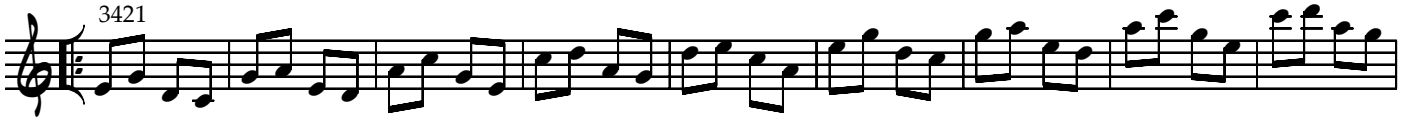

3125

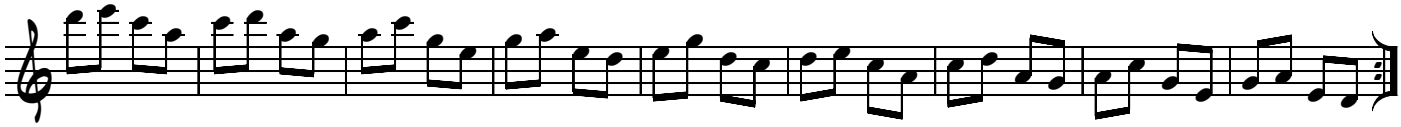

3142
3145
3152
3154
3214


3215
3241
3245 same as 2134
3251
3254 same as 2143
3412
3415



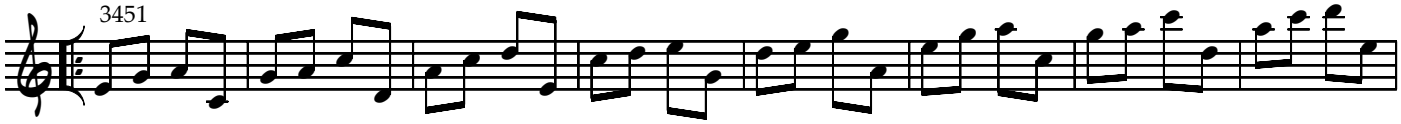
3421

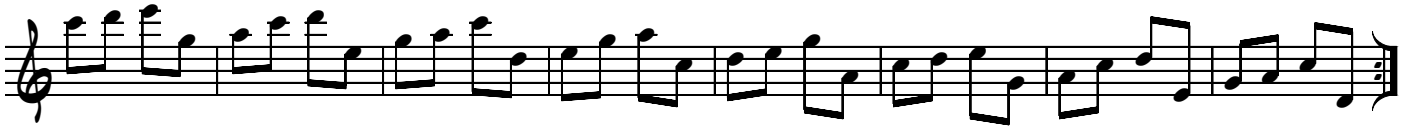




3425 same as 2314

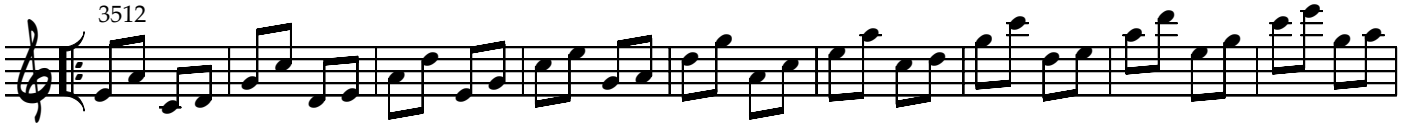
3451

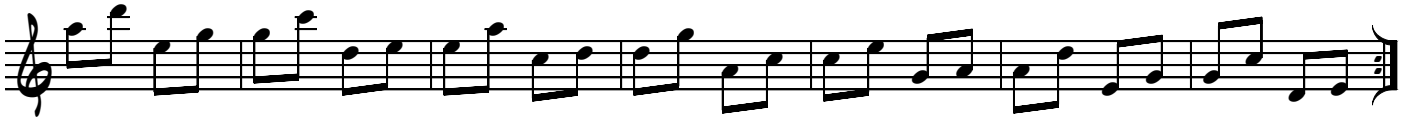




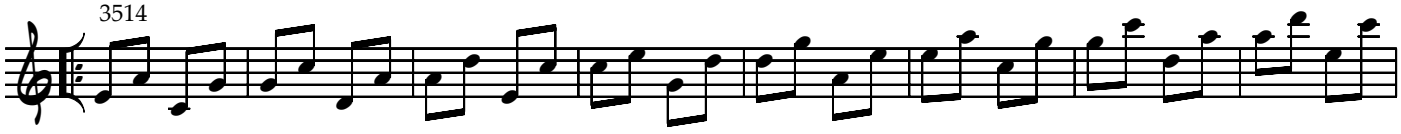
3452 same as 2341

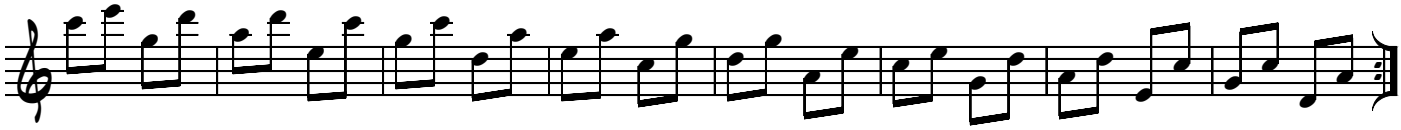
3512



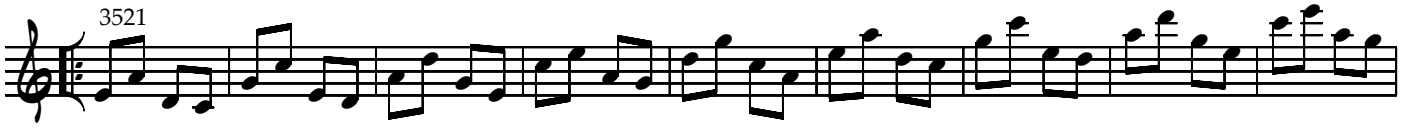


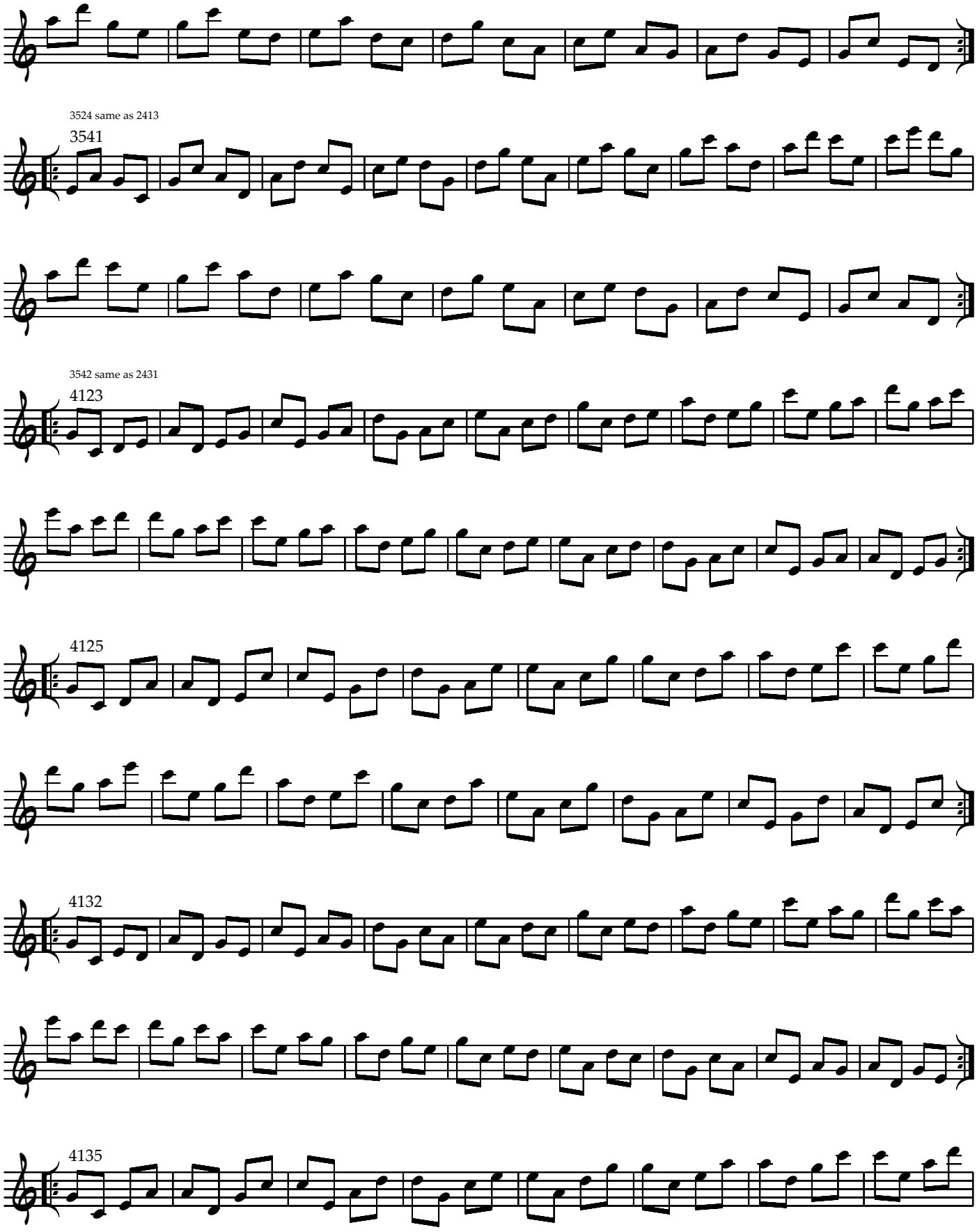
3514

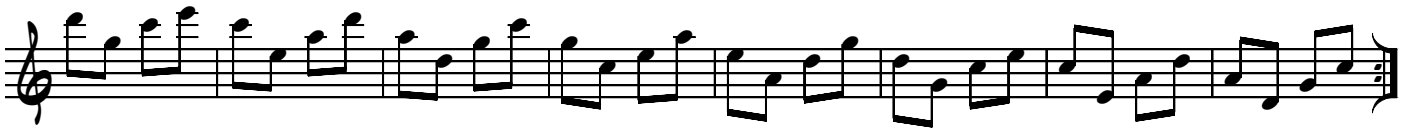




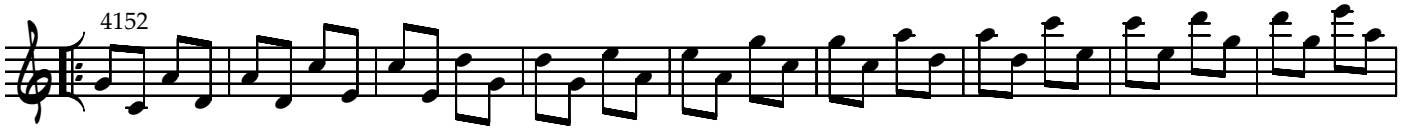
3521

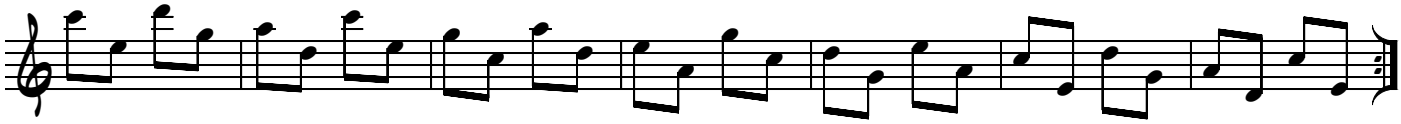



3524 same as 2413
3541
3542 same as 2431
4123
4125
4132
4135

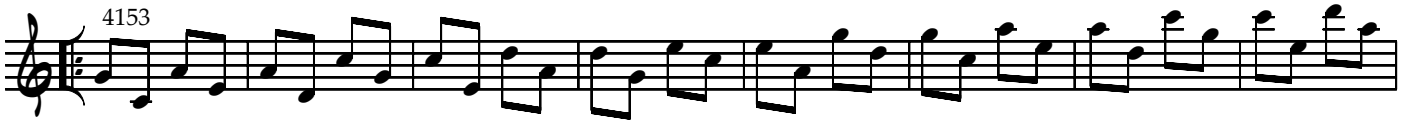


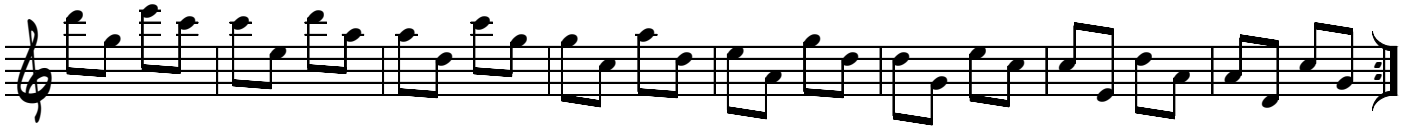
4152



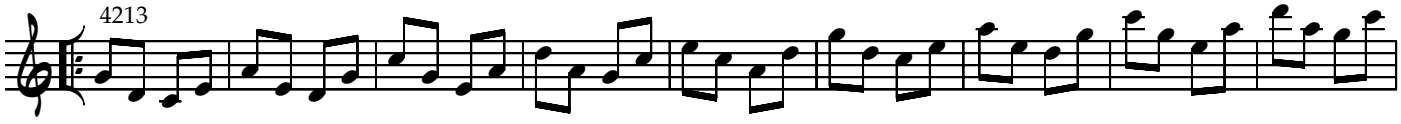


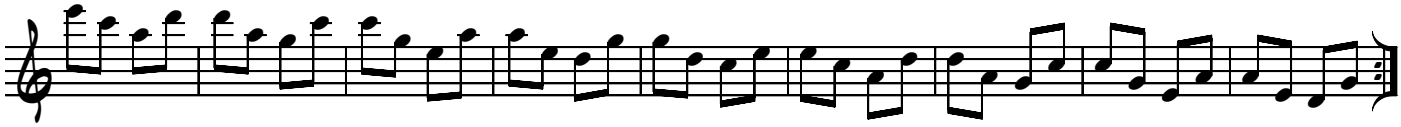
4153



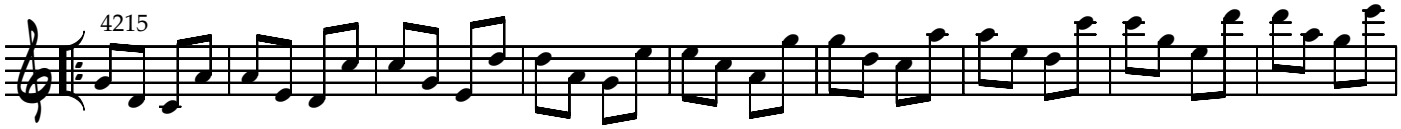


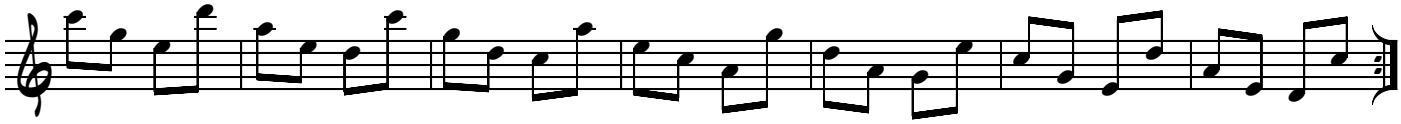
4213



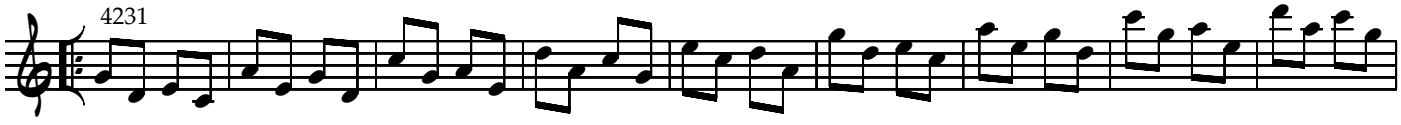


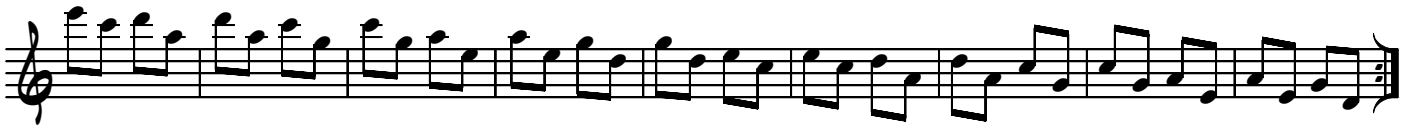
4215





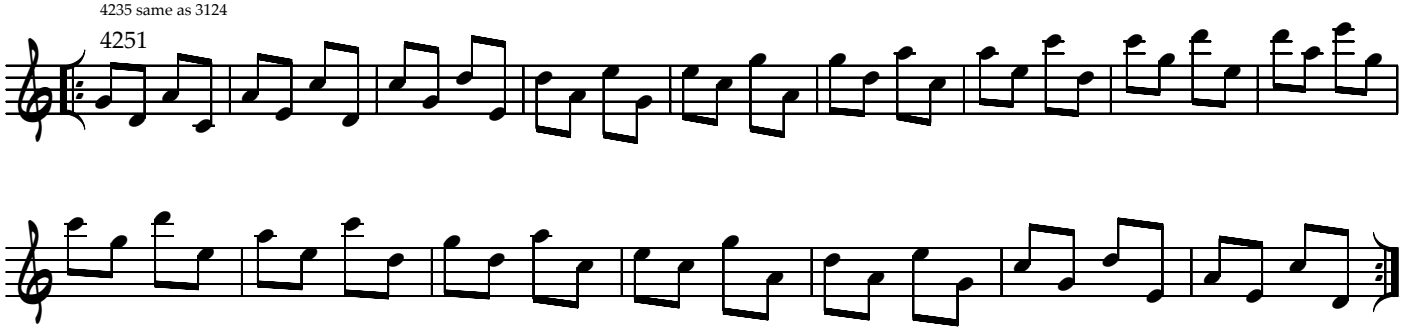
4231





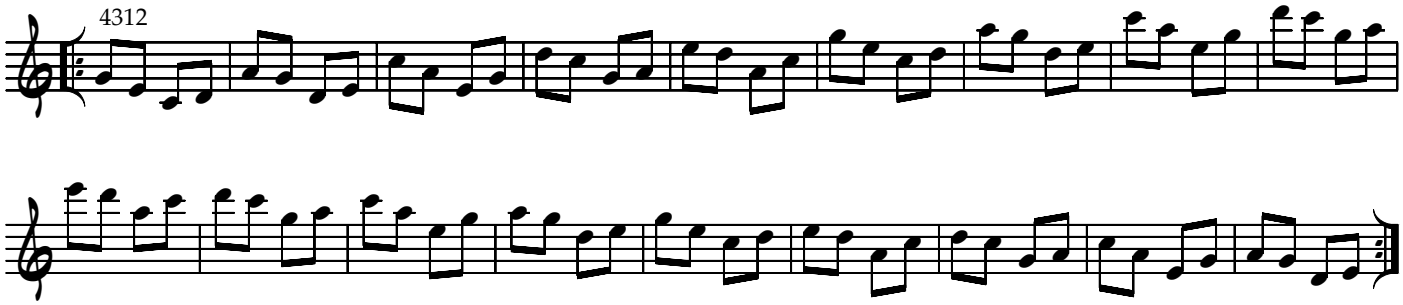
4235 same as 3124

4251

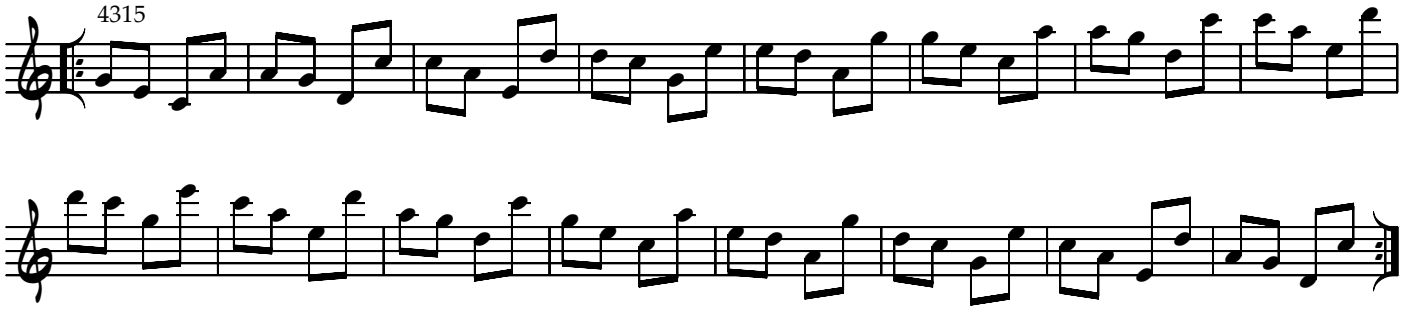


4253 same as 3142

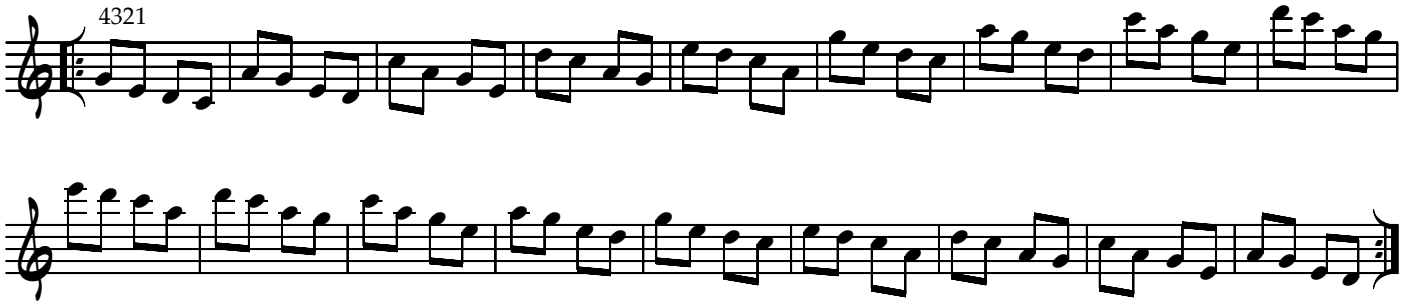
4312



4315

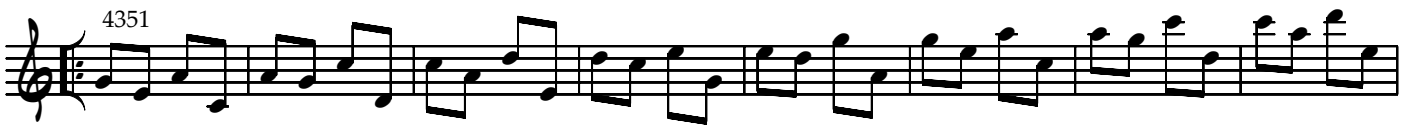


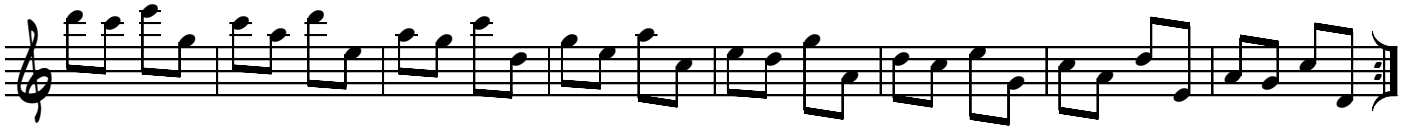
4321



4325 same as 3214

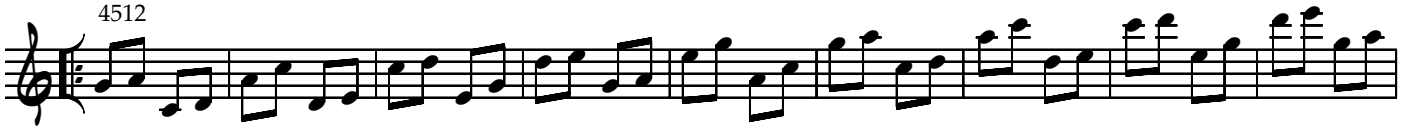
4351

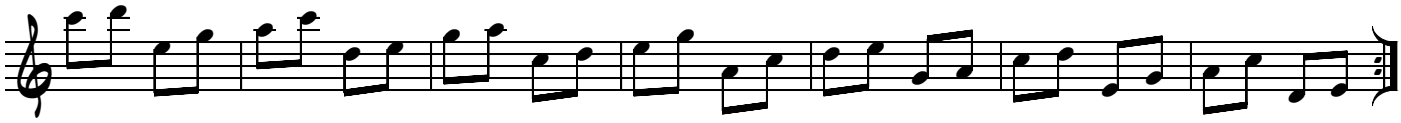




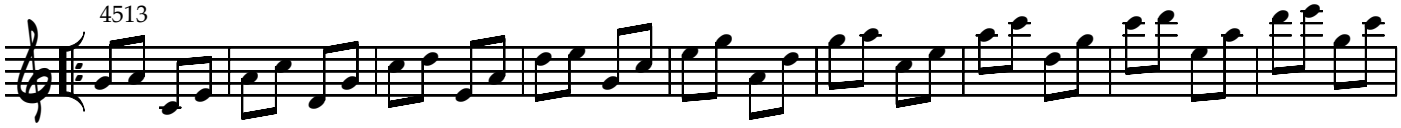
4352 same as 3241

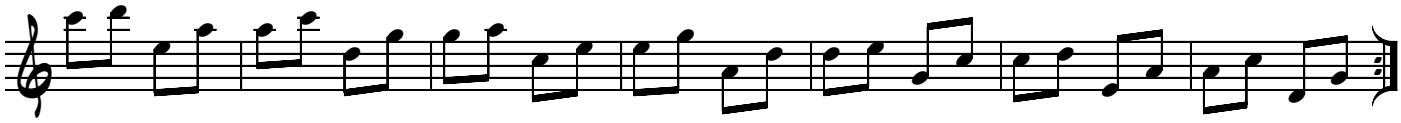
4512



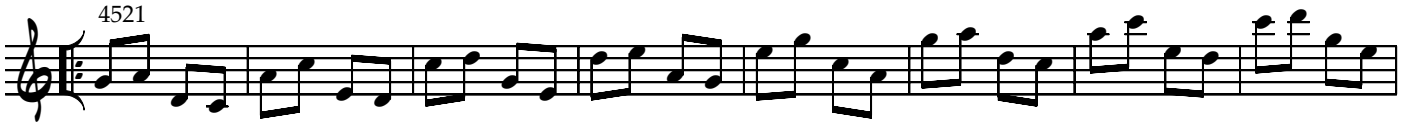


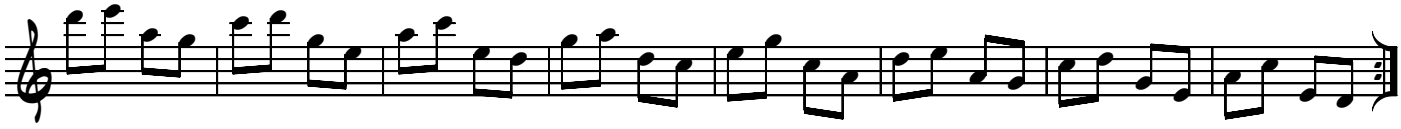
4513





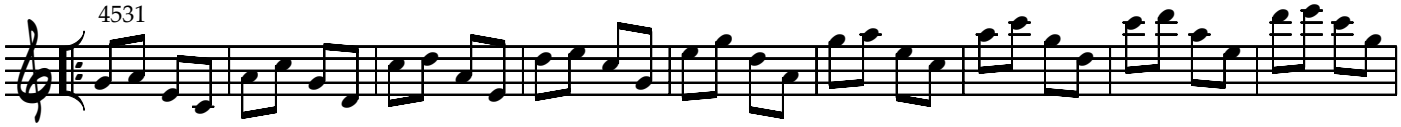
4521

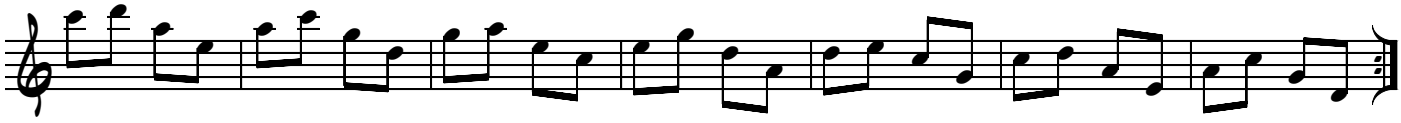




4523 same as 3412

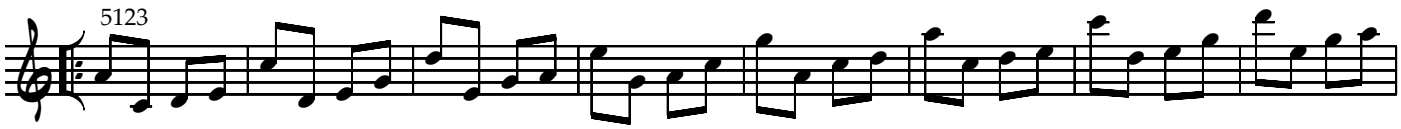
4531

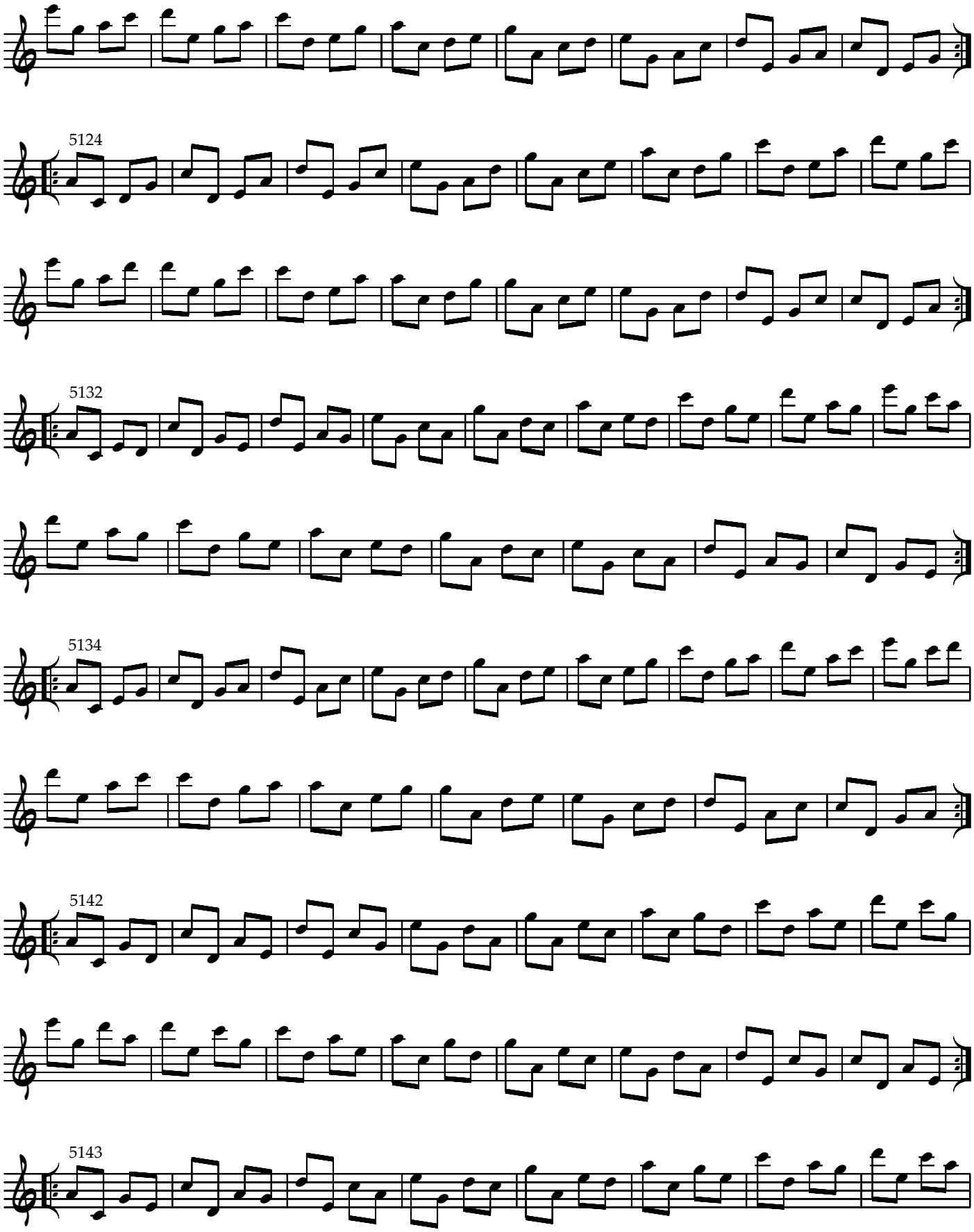


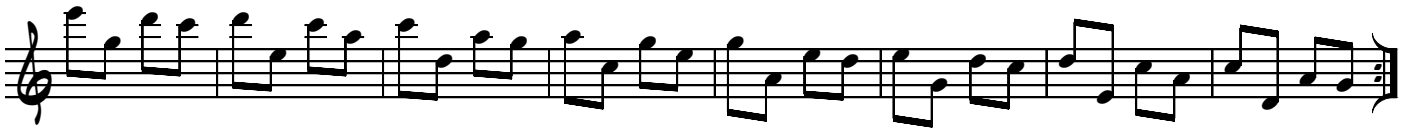


4532 same as 3421

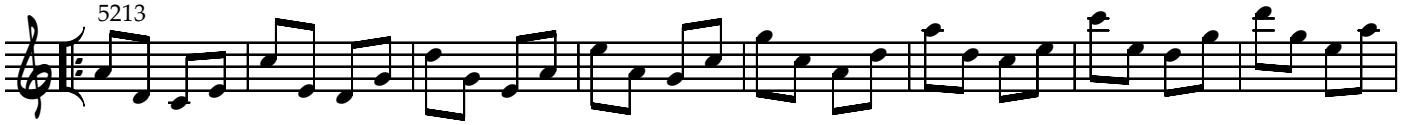
5123

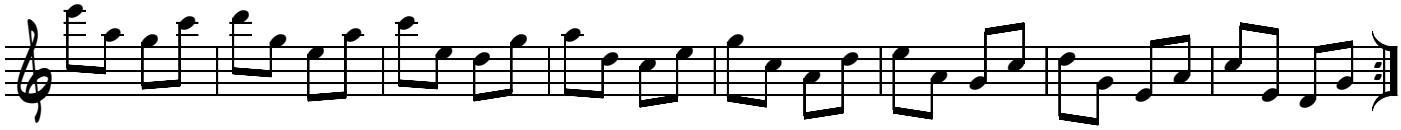



5124
5132
5134
5142
5143

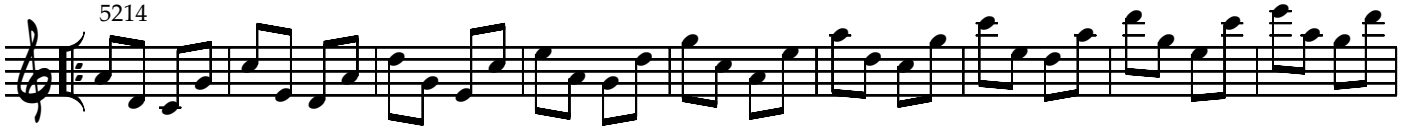


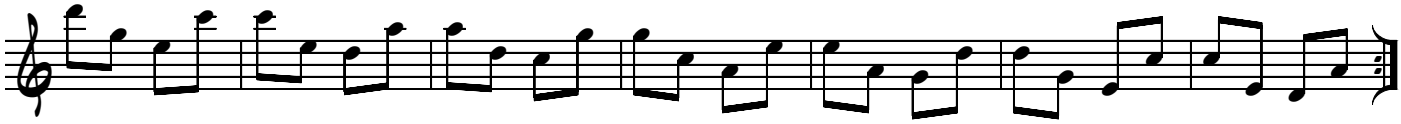
5213



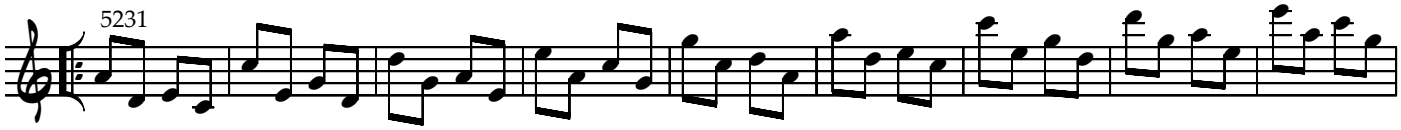


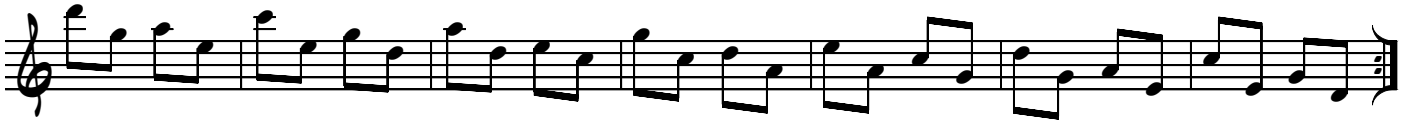
5214





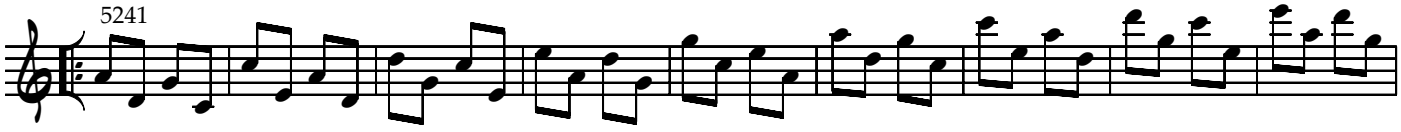
5231

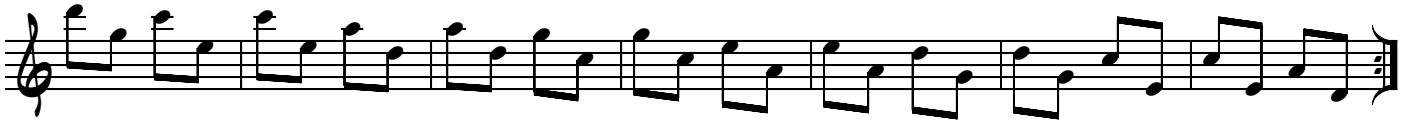




5234 same as 4123

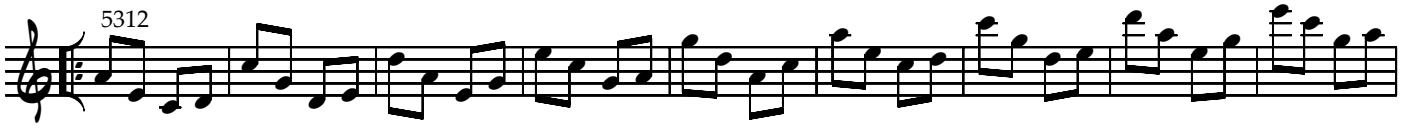
5241

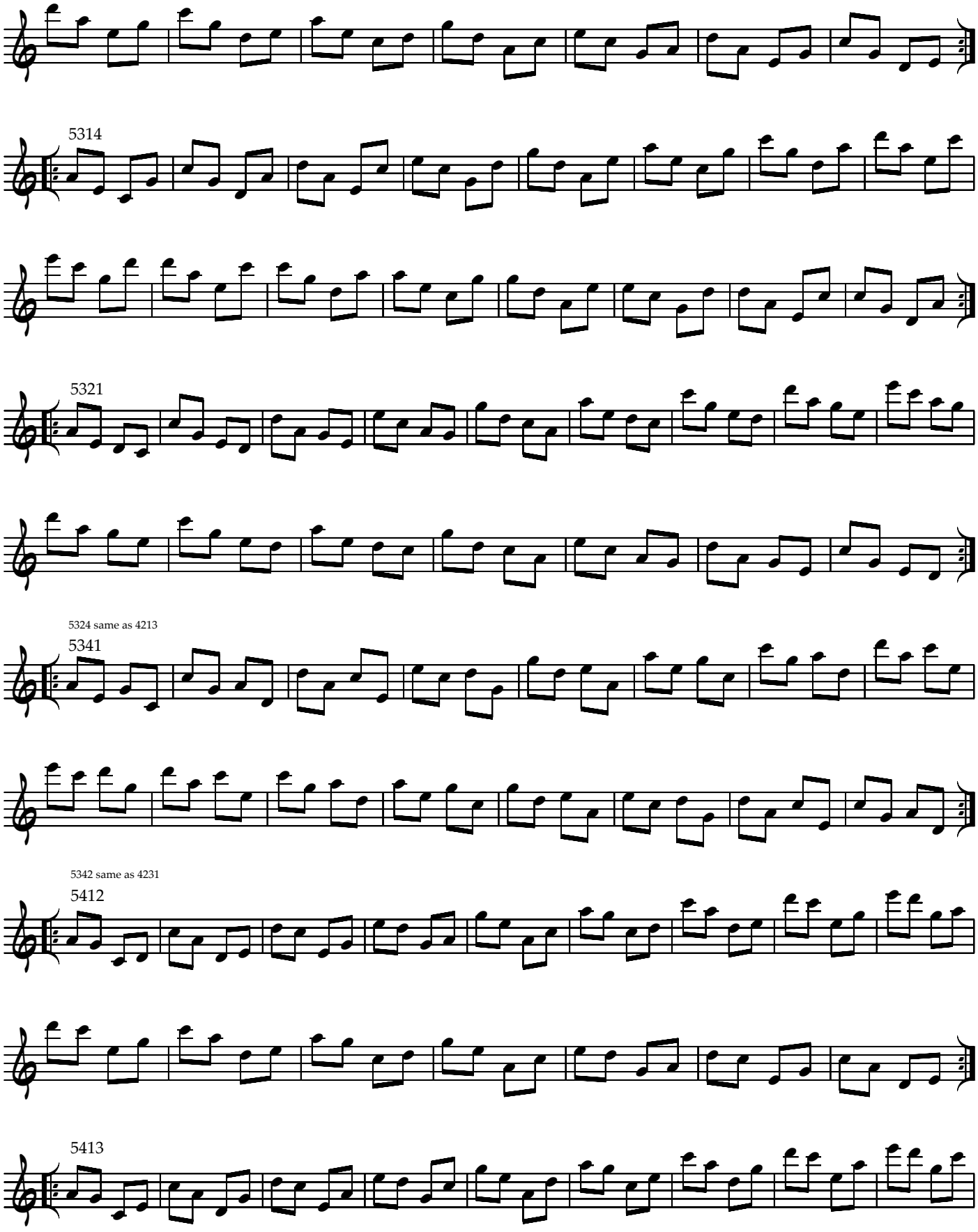


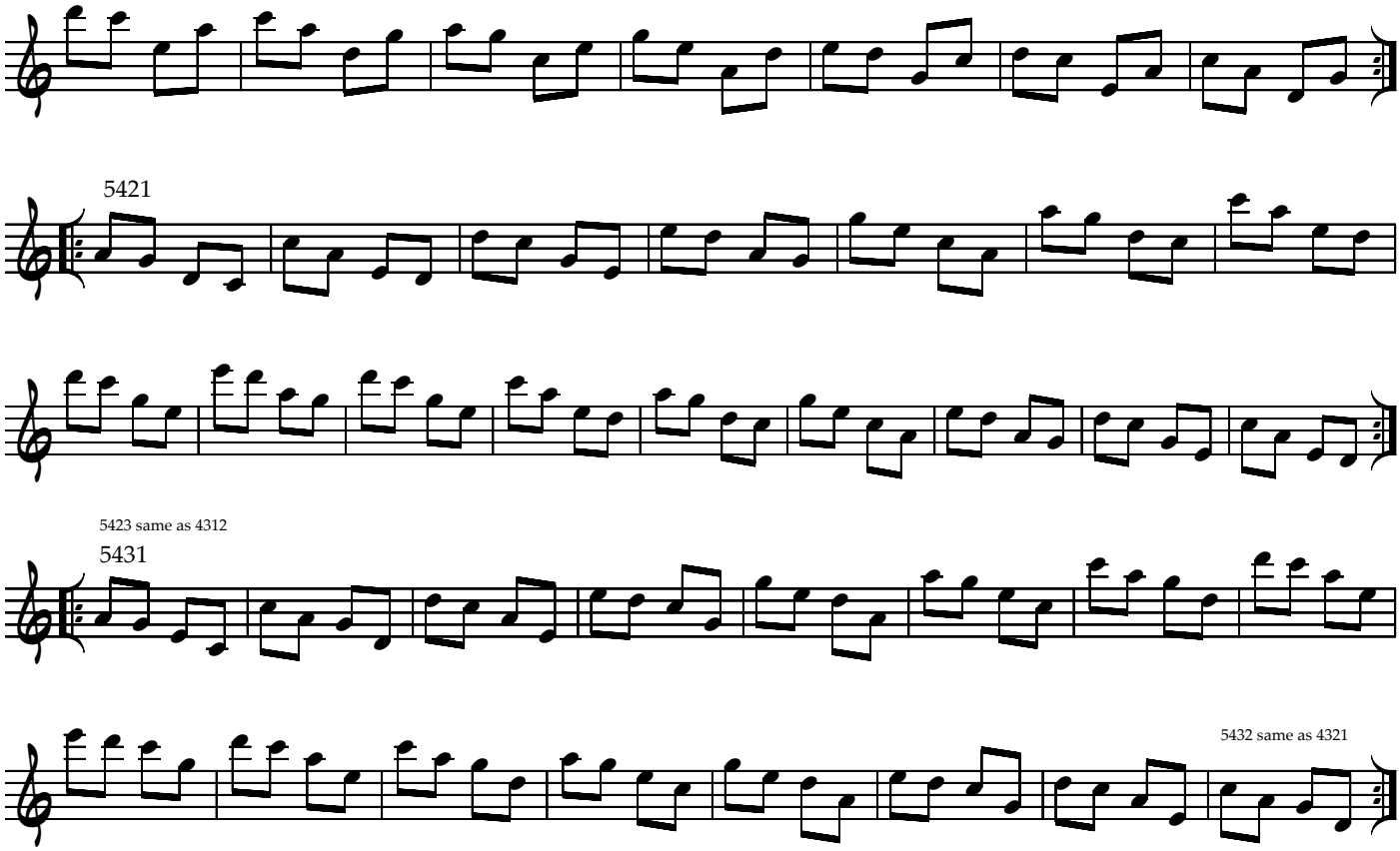


5243 same as 4132

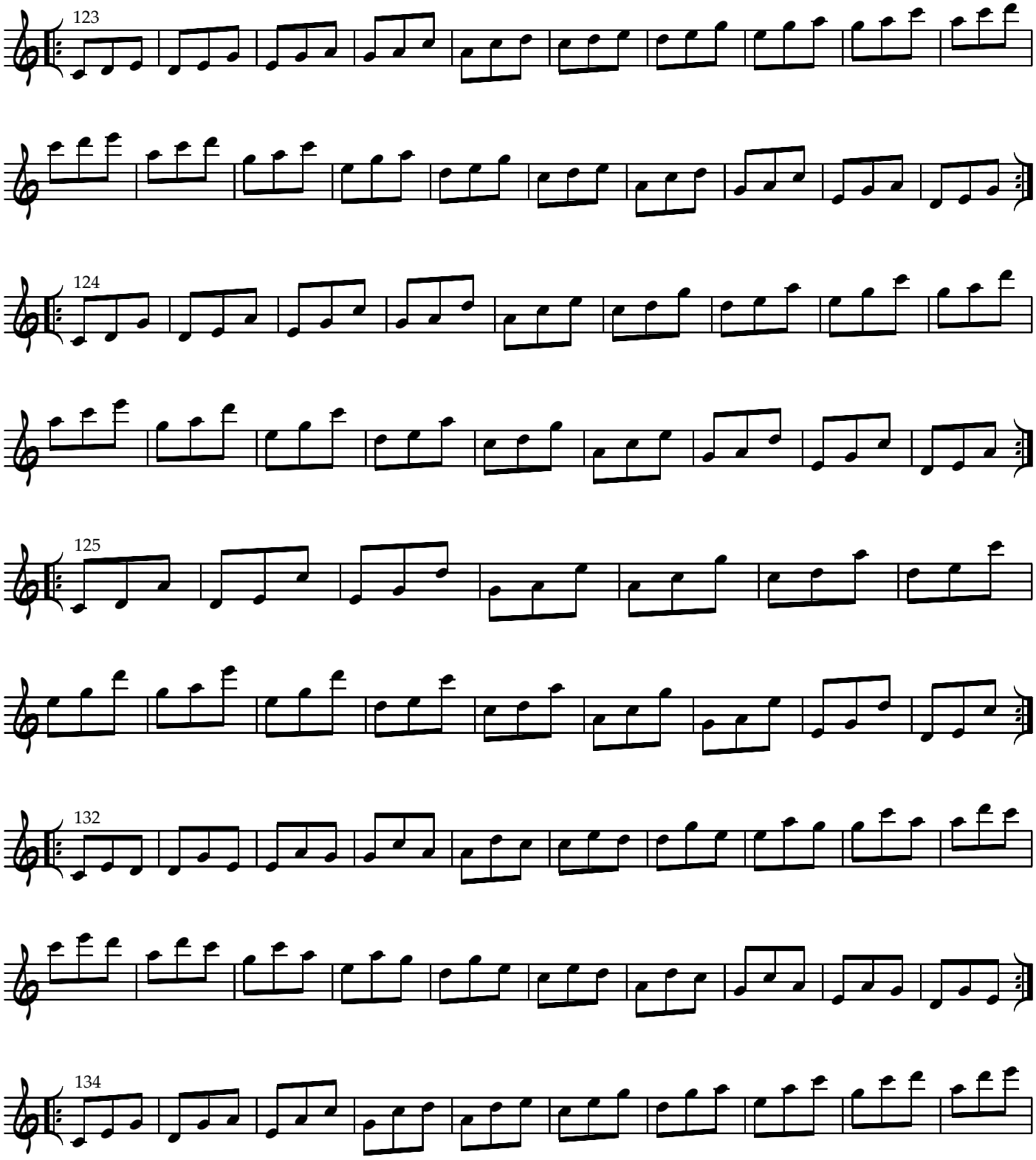
5312

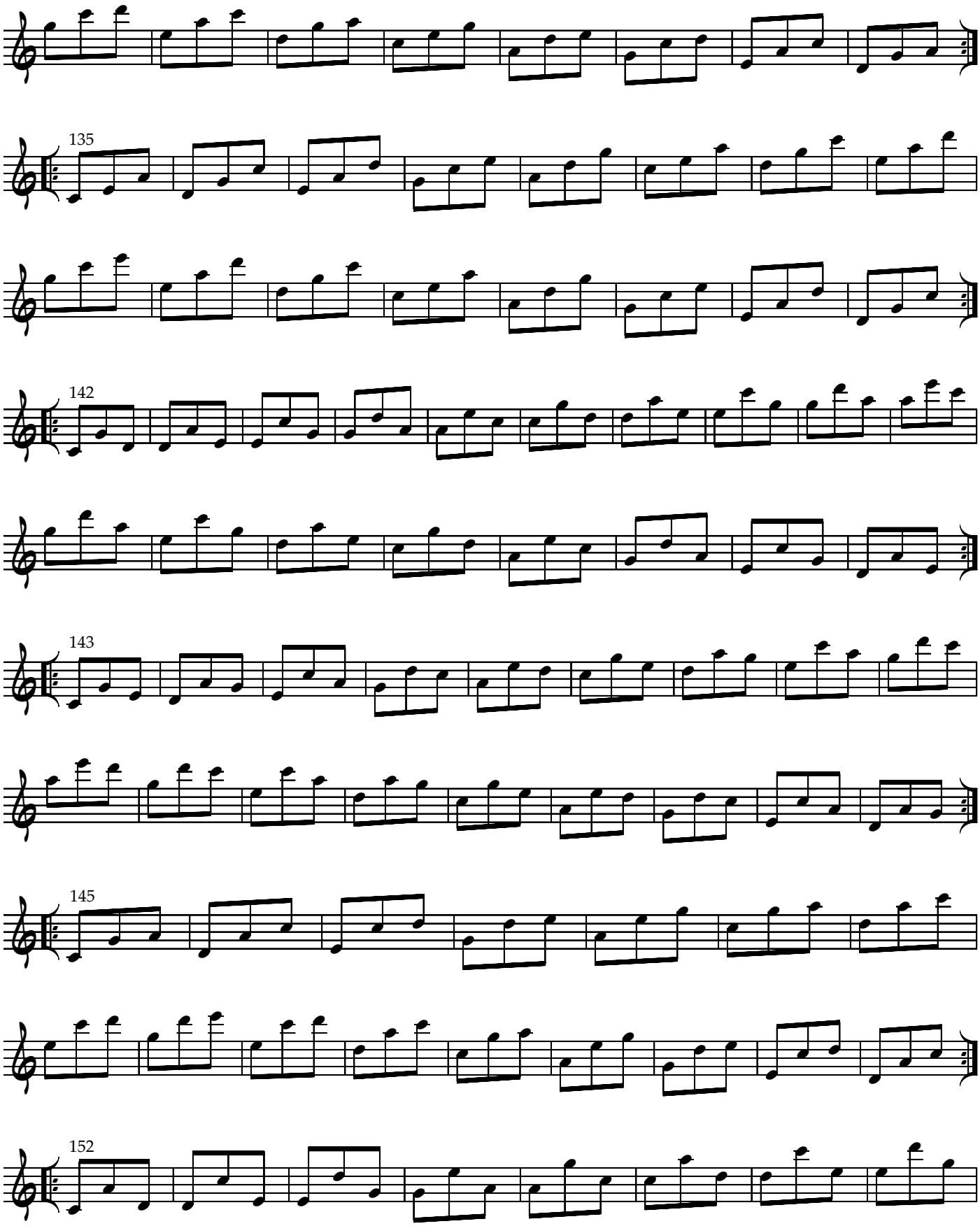


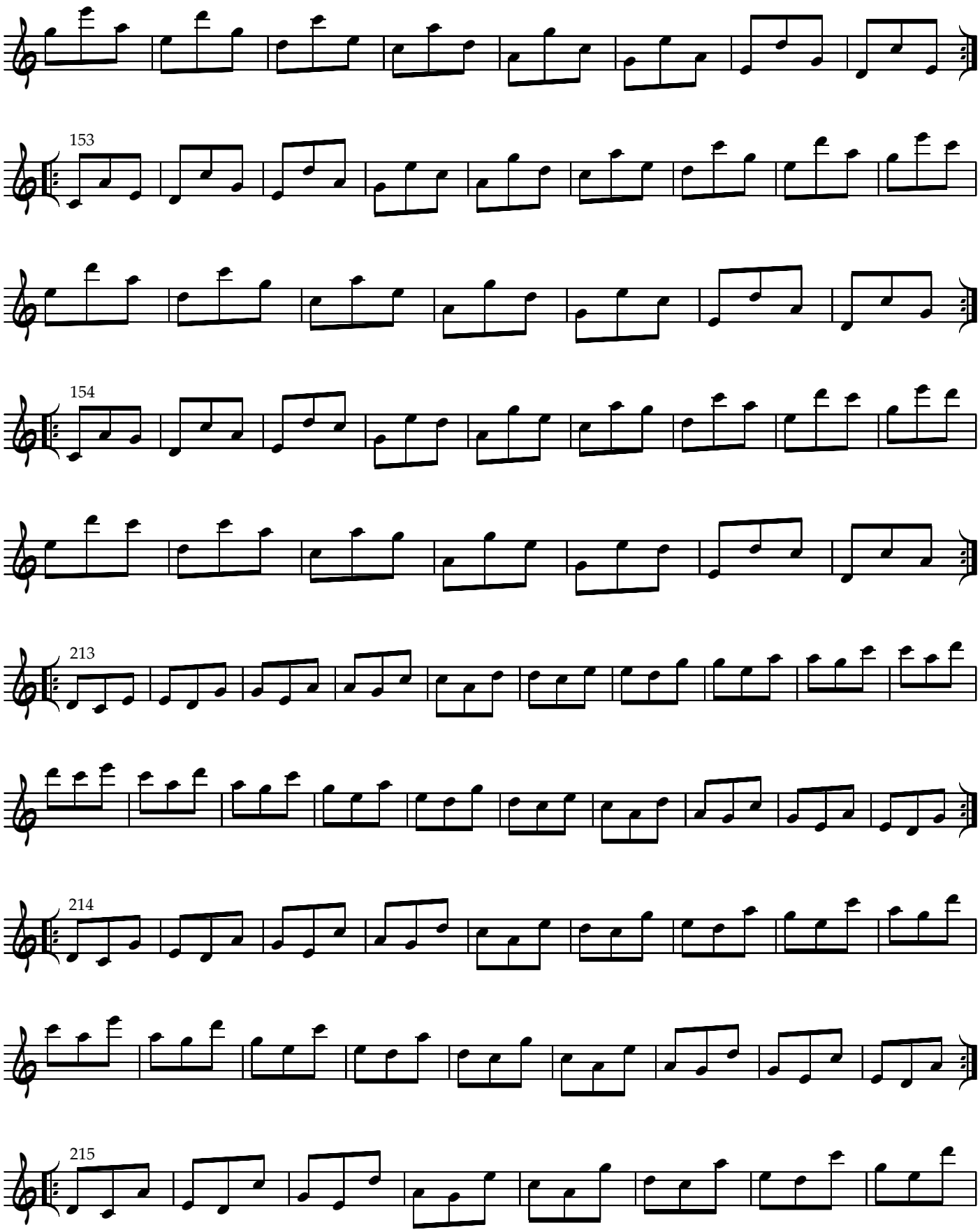

5314
5321
5324 same as 4213
5341
5342 same as 4231
5412
5413

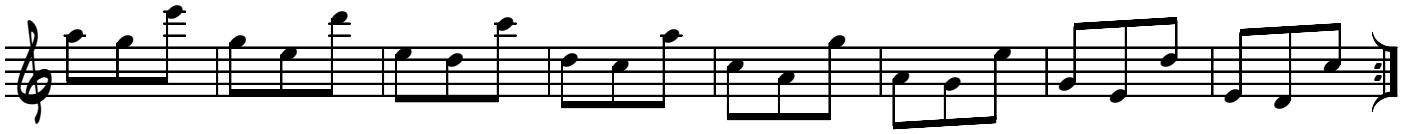

5421
5423 same as 4312
5431
5432 same as 4321

2.4 Three Note Patterns

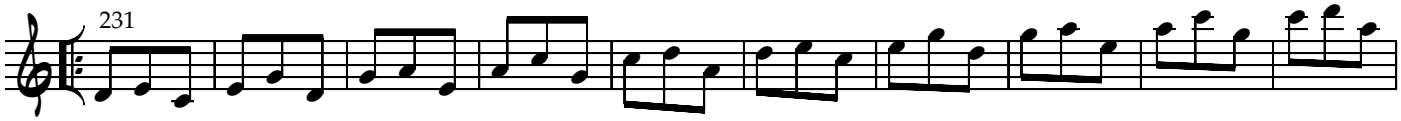


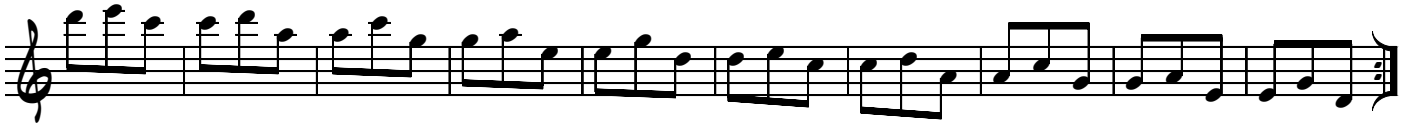

135
142
143
145
152


153
154
213
214
215



231

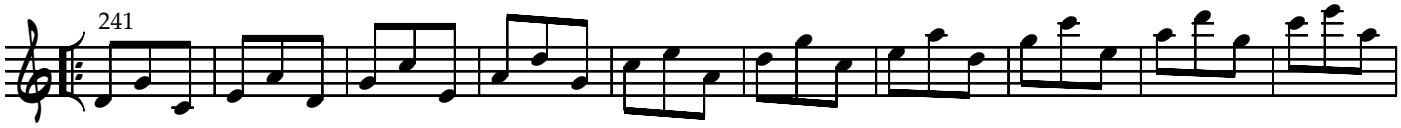


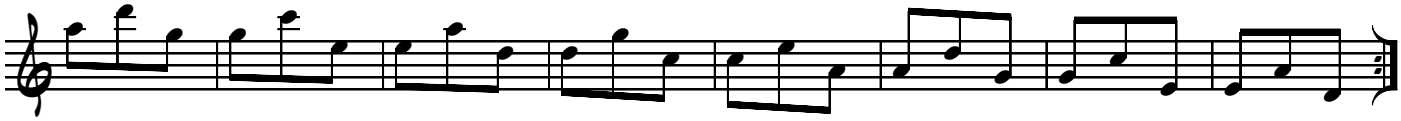


234 same as 123

235 same as 124

241

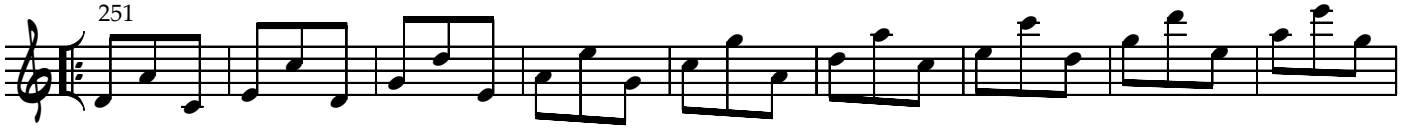


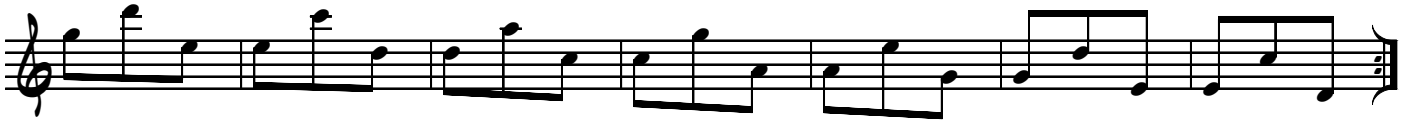


243 same as 132

245 same as 134

251

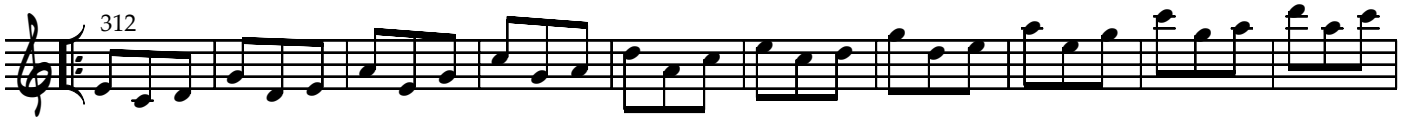


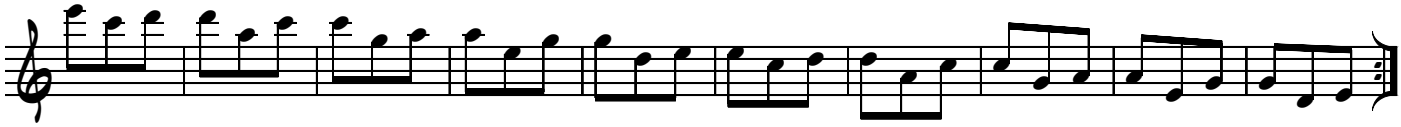


253 same as 142

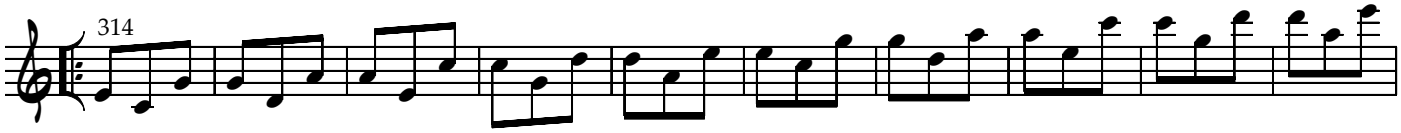
254 same as 143

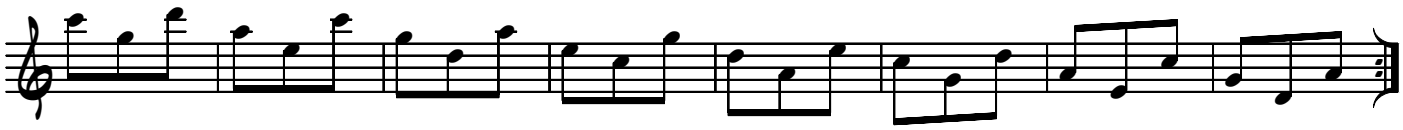
312



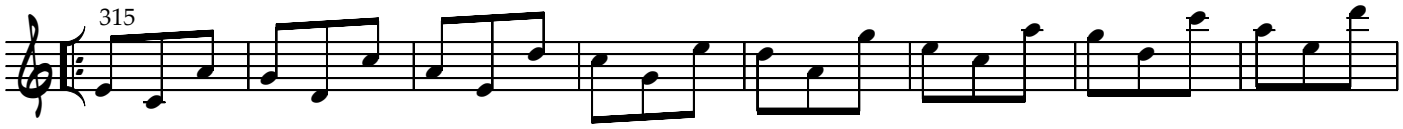


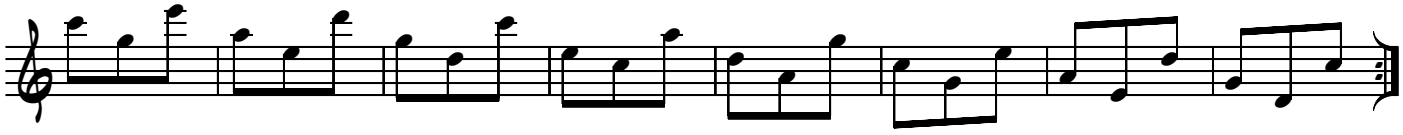
314



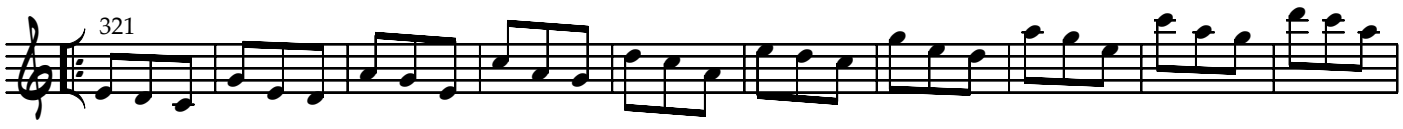


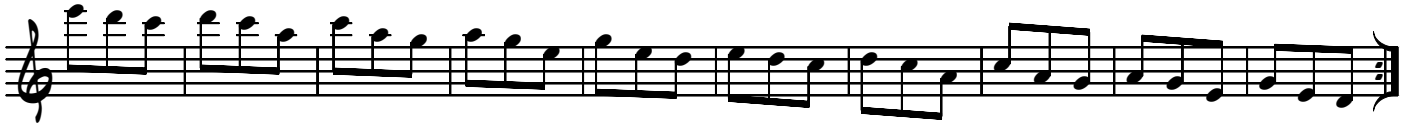
315





321

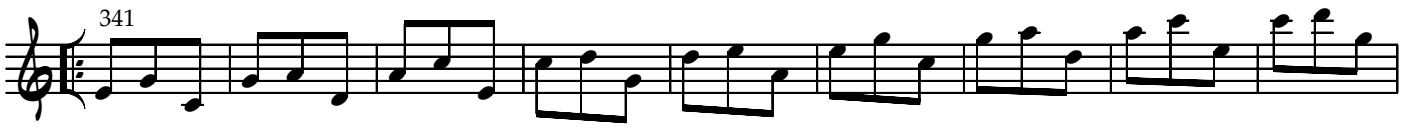


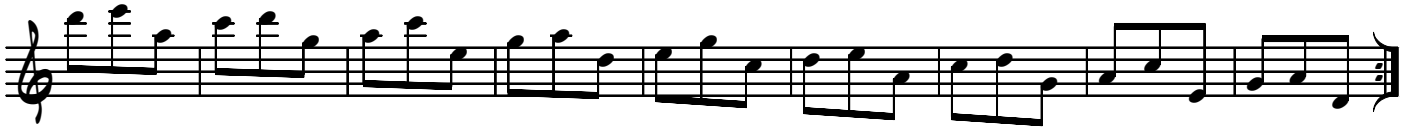


324 same as 213

325 same as 214

341

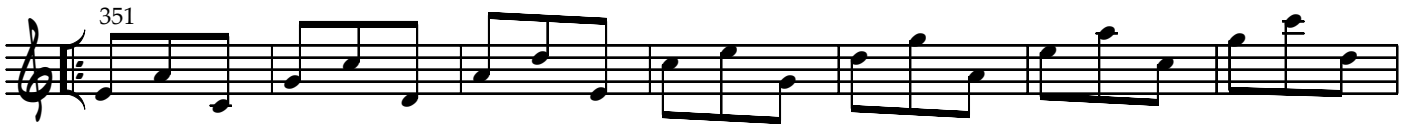


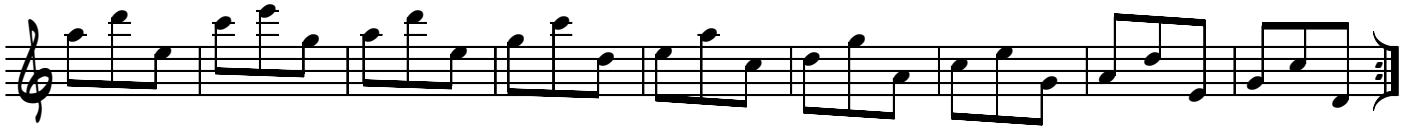


342 same as 231

345 same as 234, 123

351

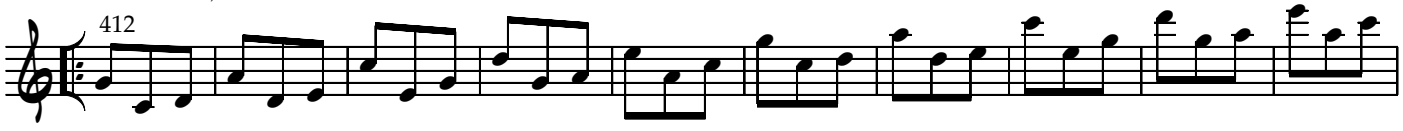


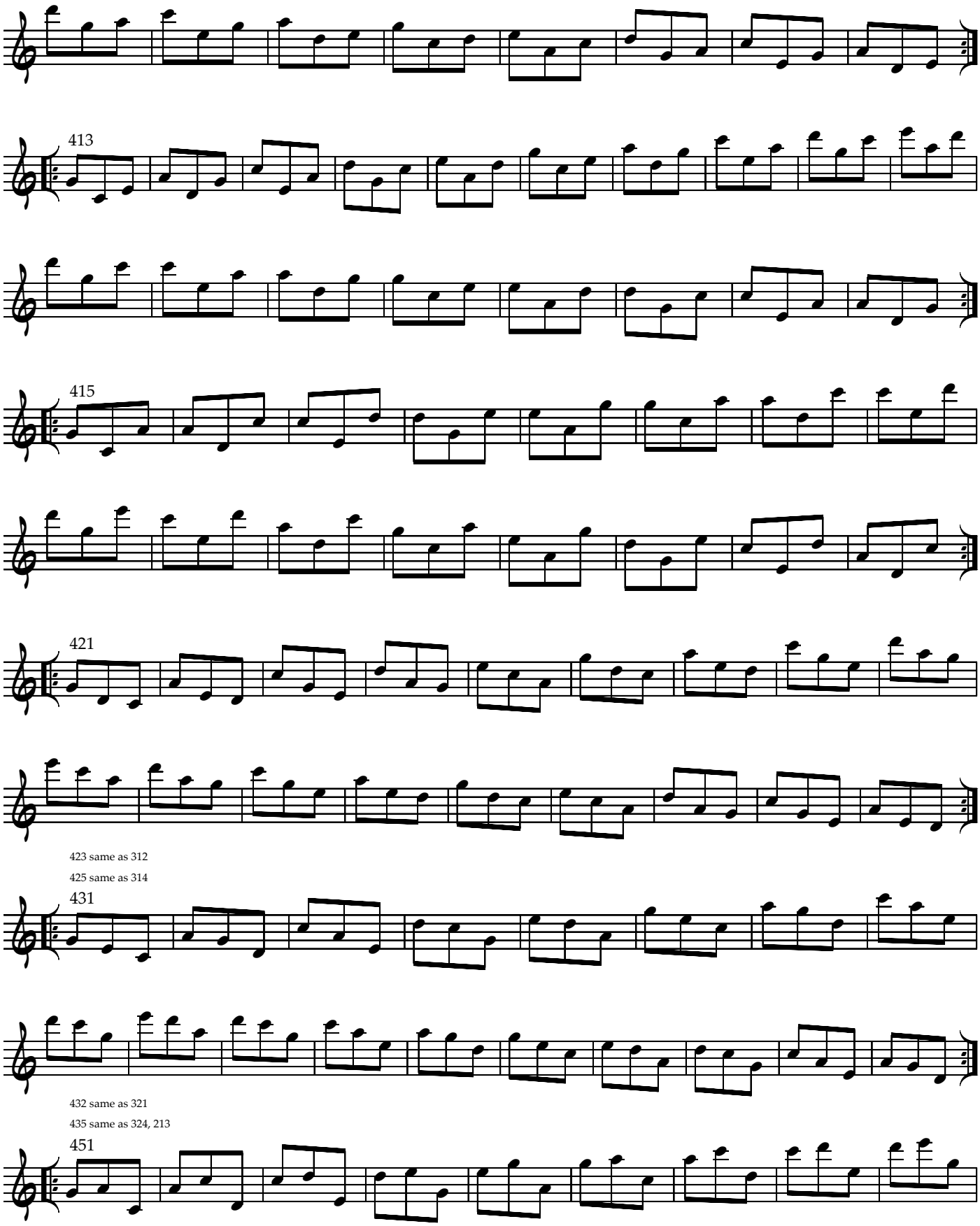


352 same as 241

354 same as 243, 132

412



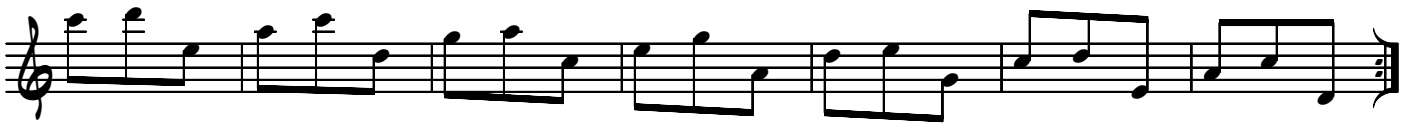


423 same as 312

425 same as 314

432 same as 321

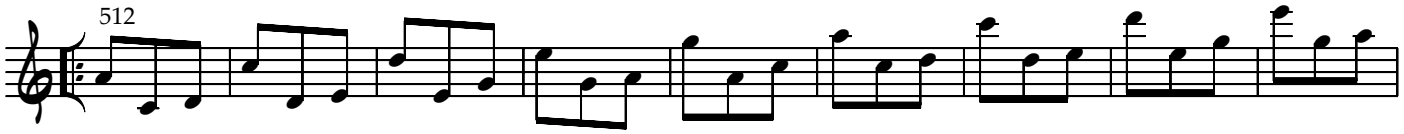
435 same as 324, 213

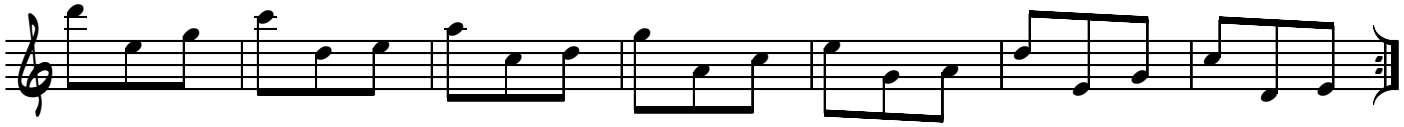


452 same as 341

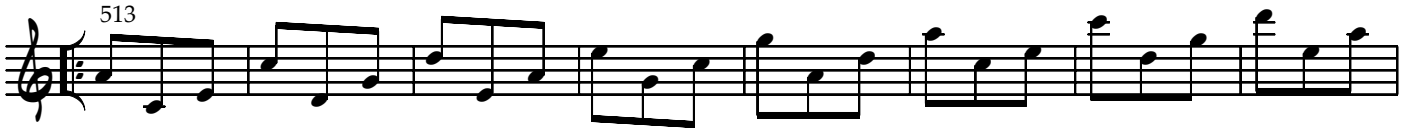
453 same as 342, 231

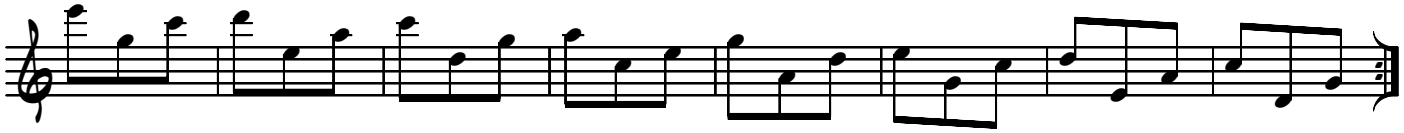
512



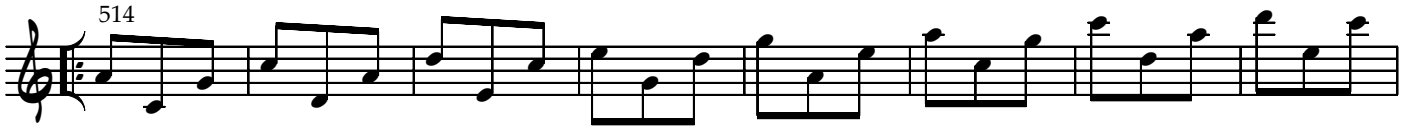


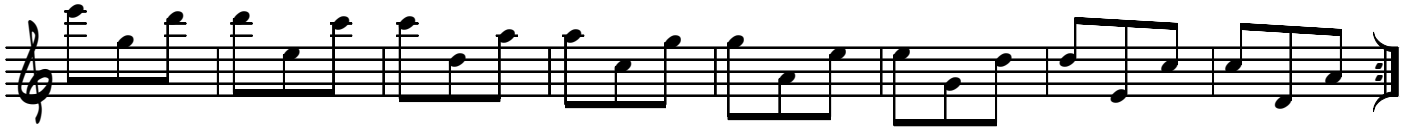
513



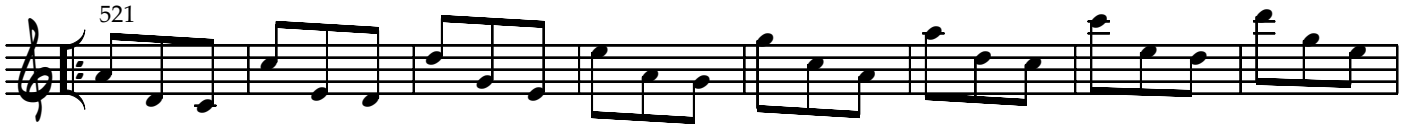


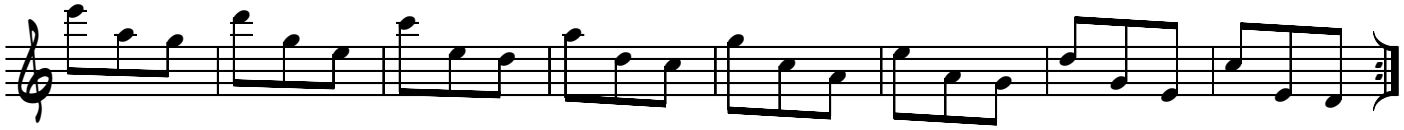
514





521

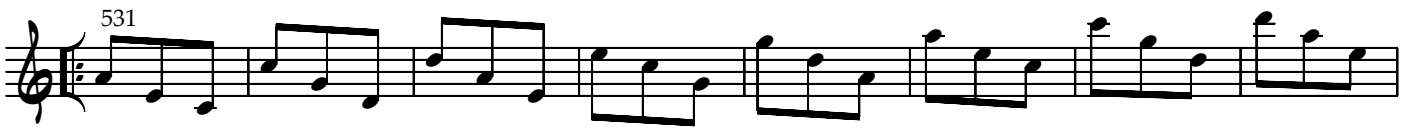


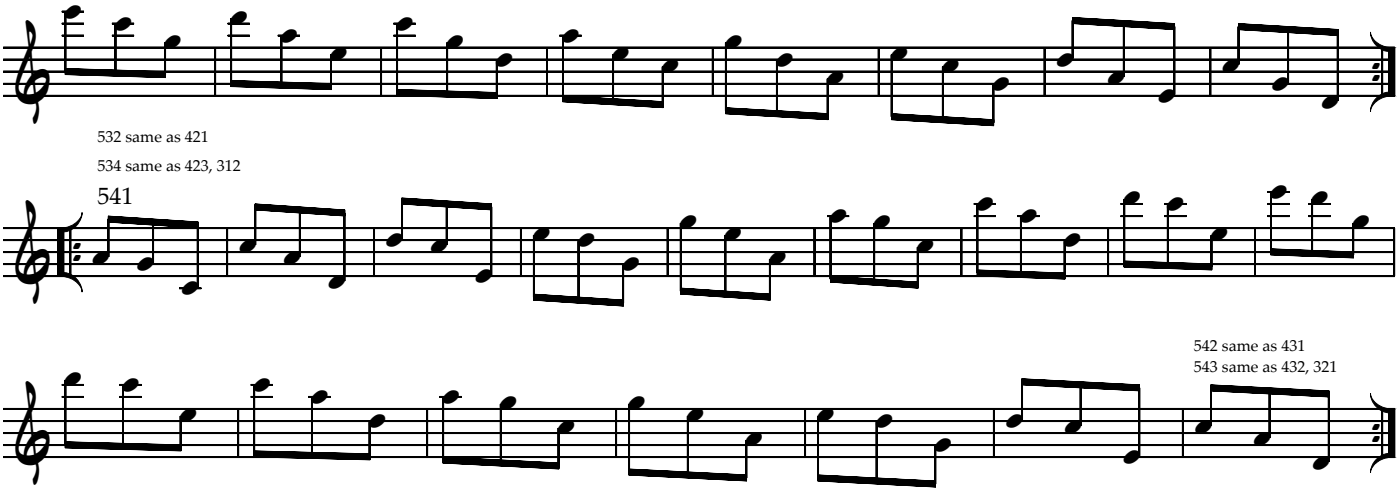


523 same as 412

524 same as 413

531





532 same as 421

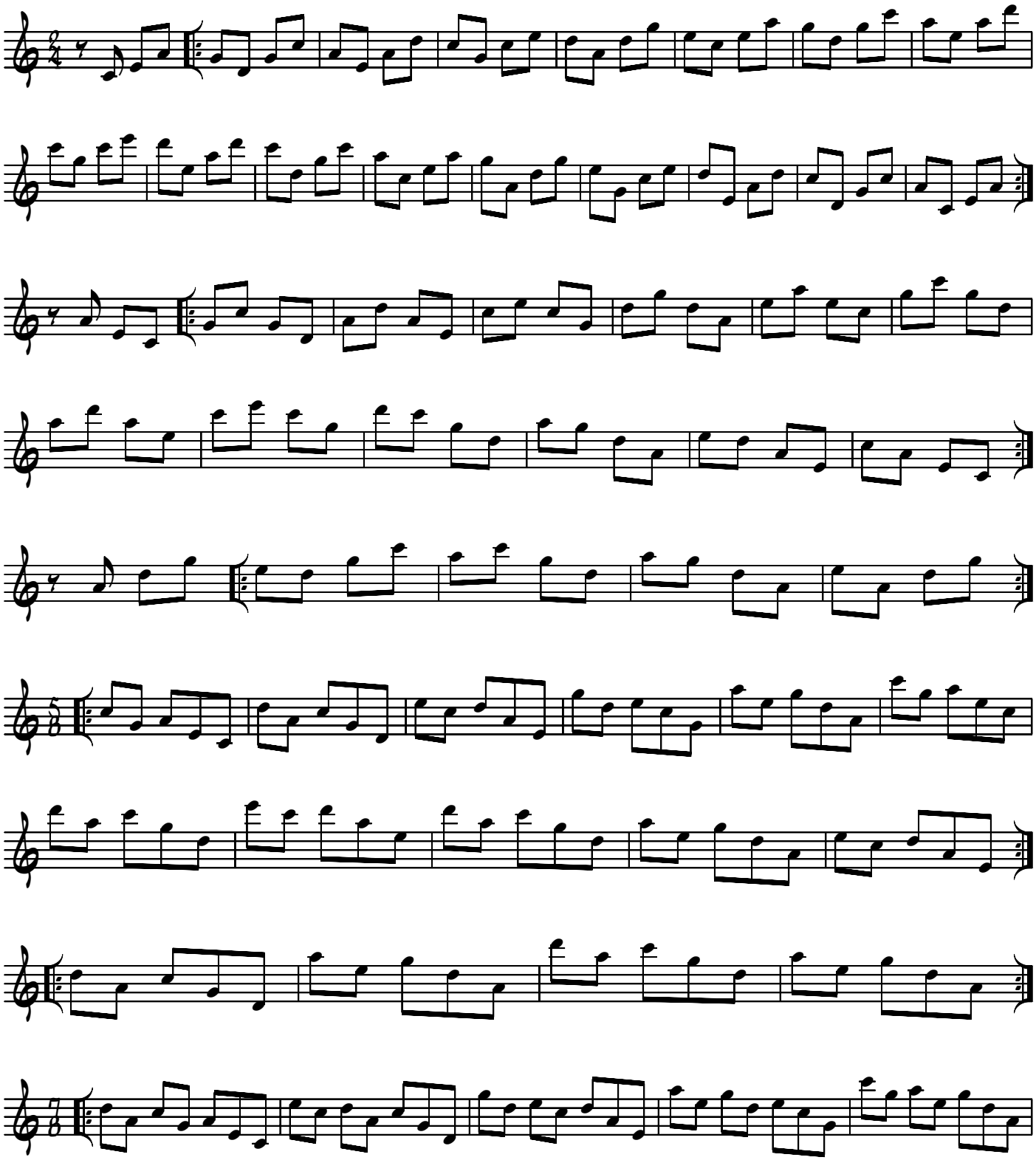
534 same as 423, 312

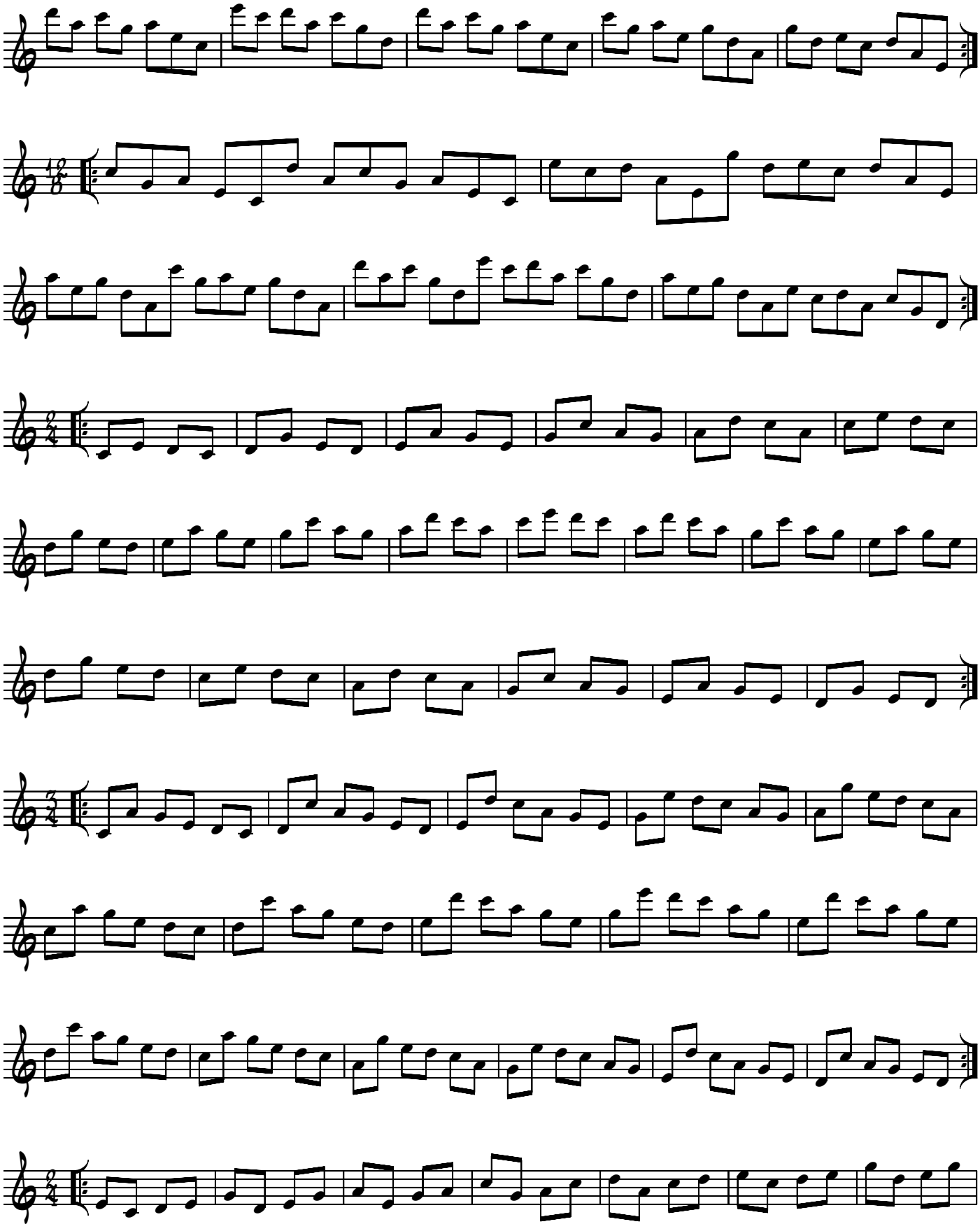
541

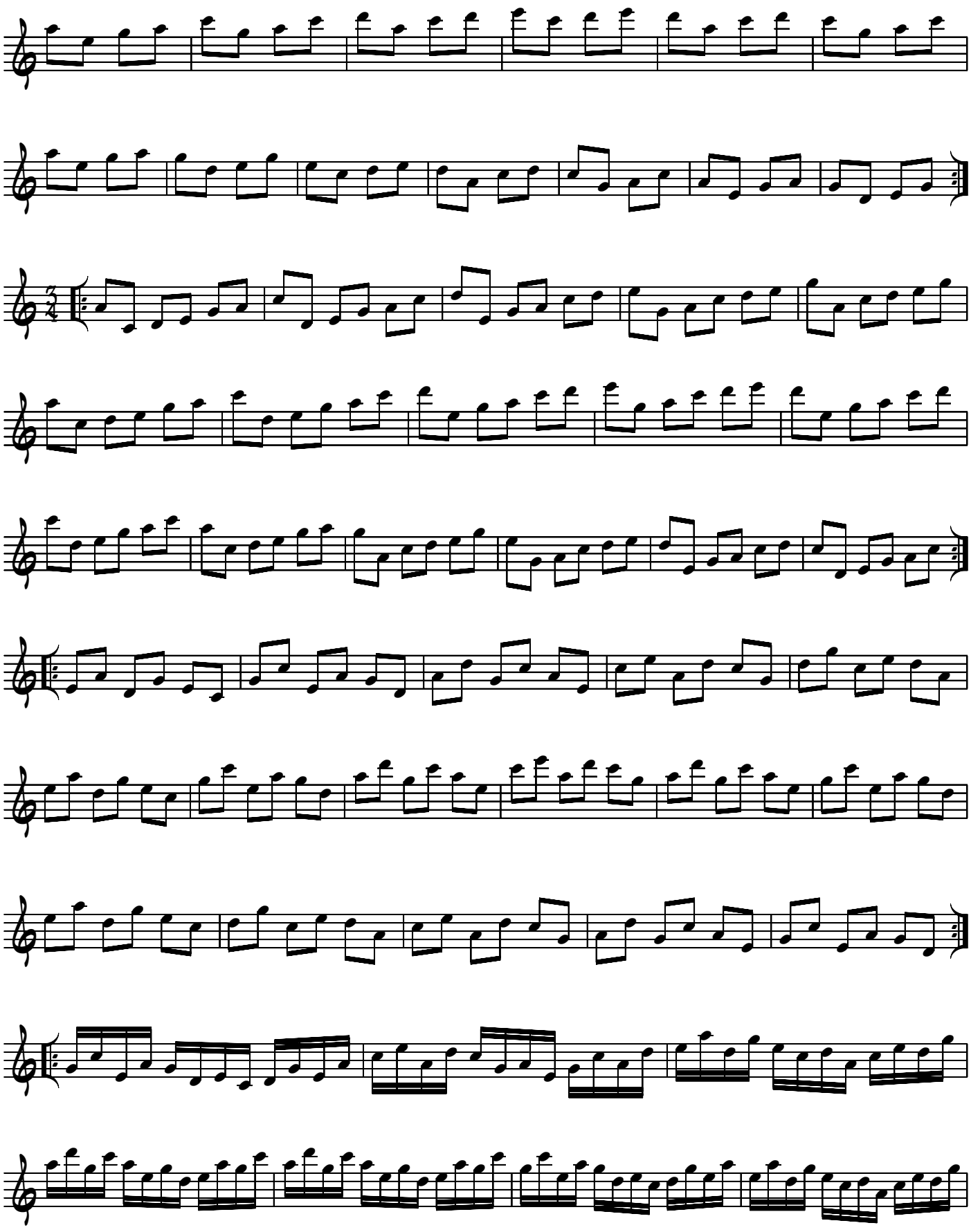
542 same as 431

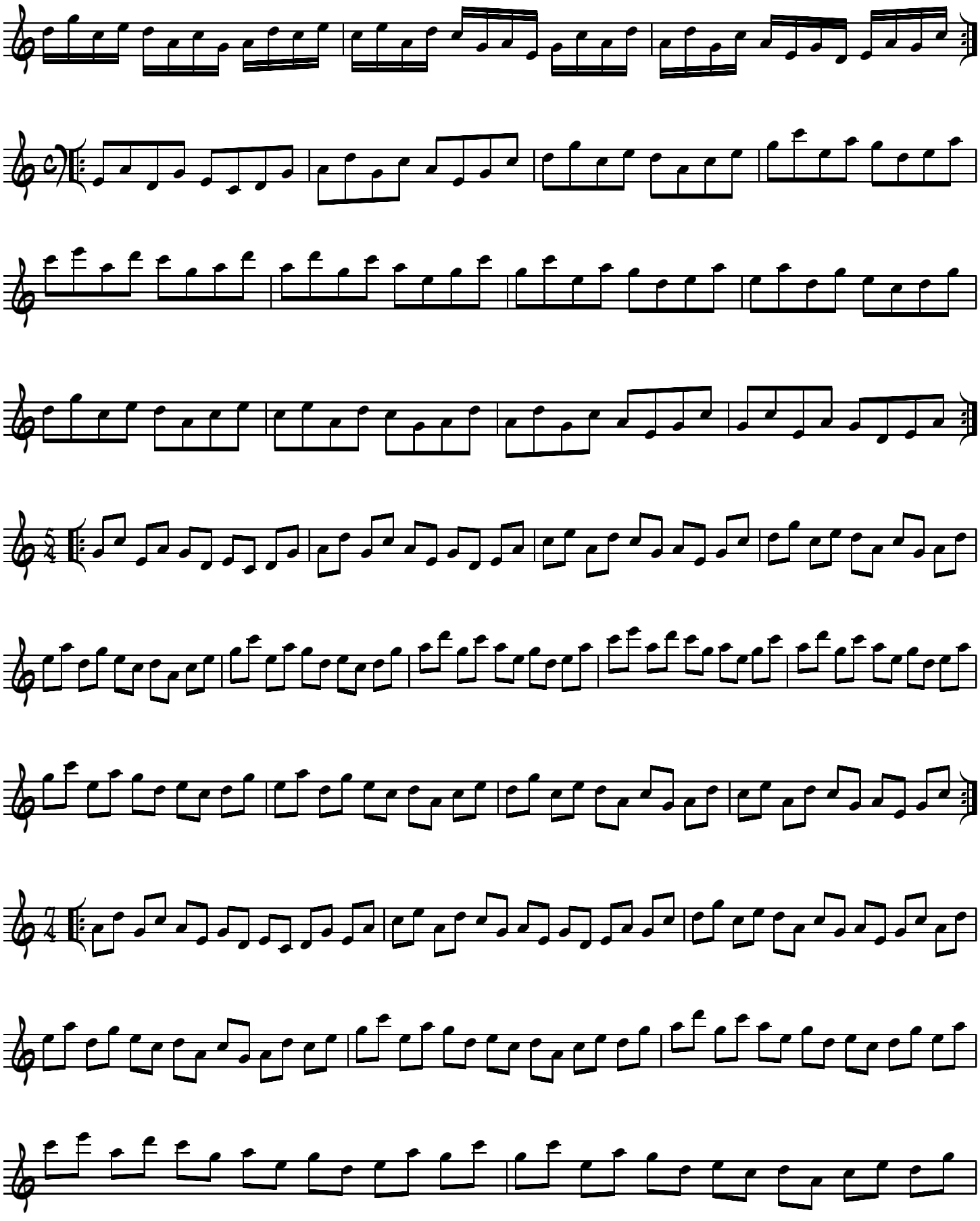
543 same as 432, 321

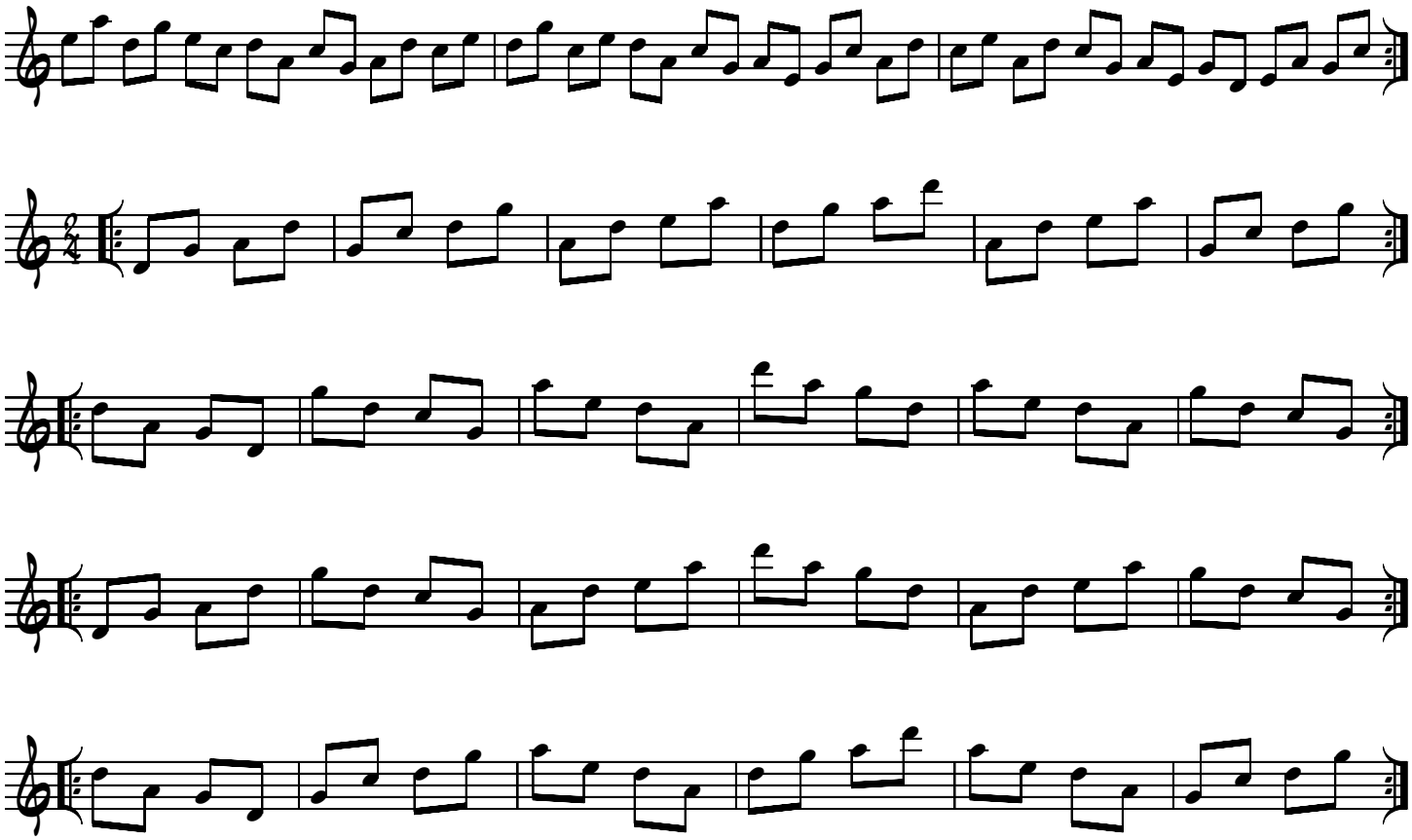
2.5 More Shapes





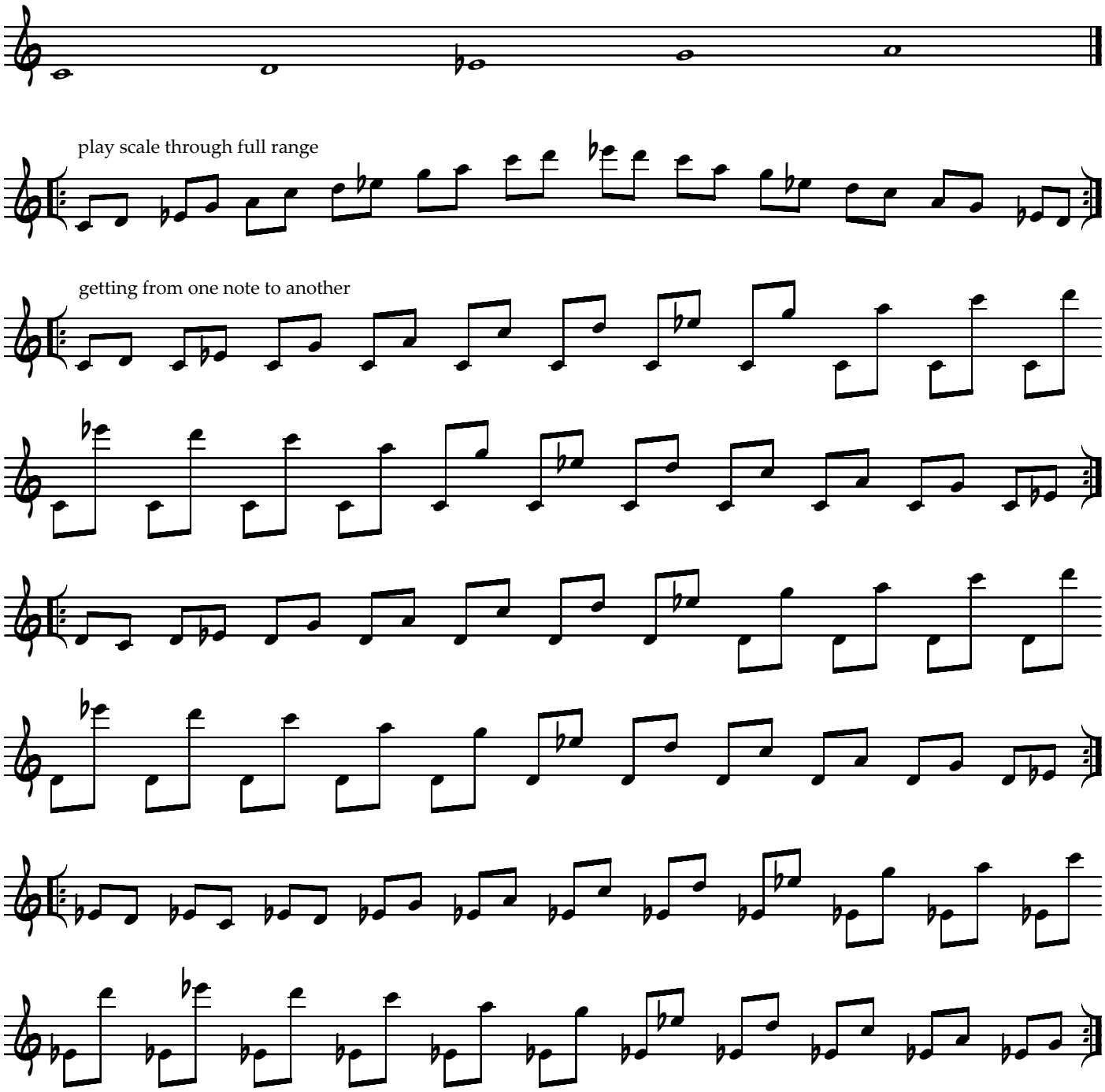


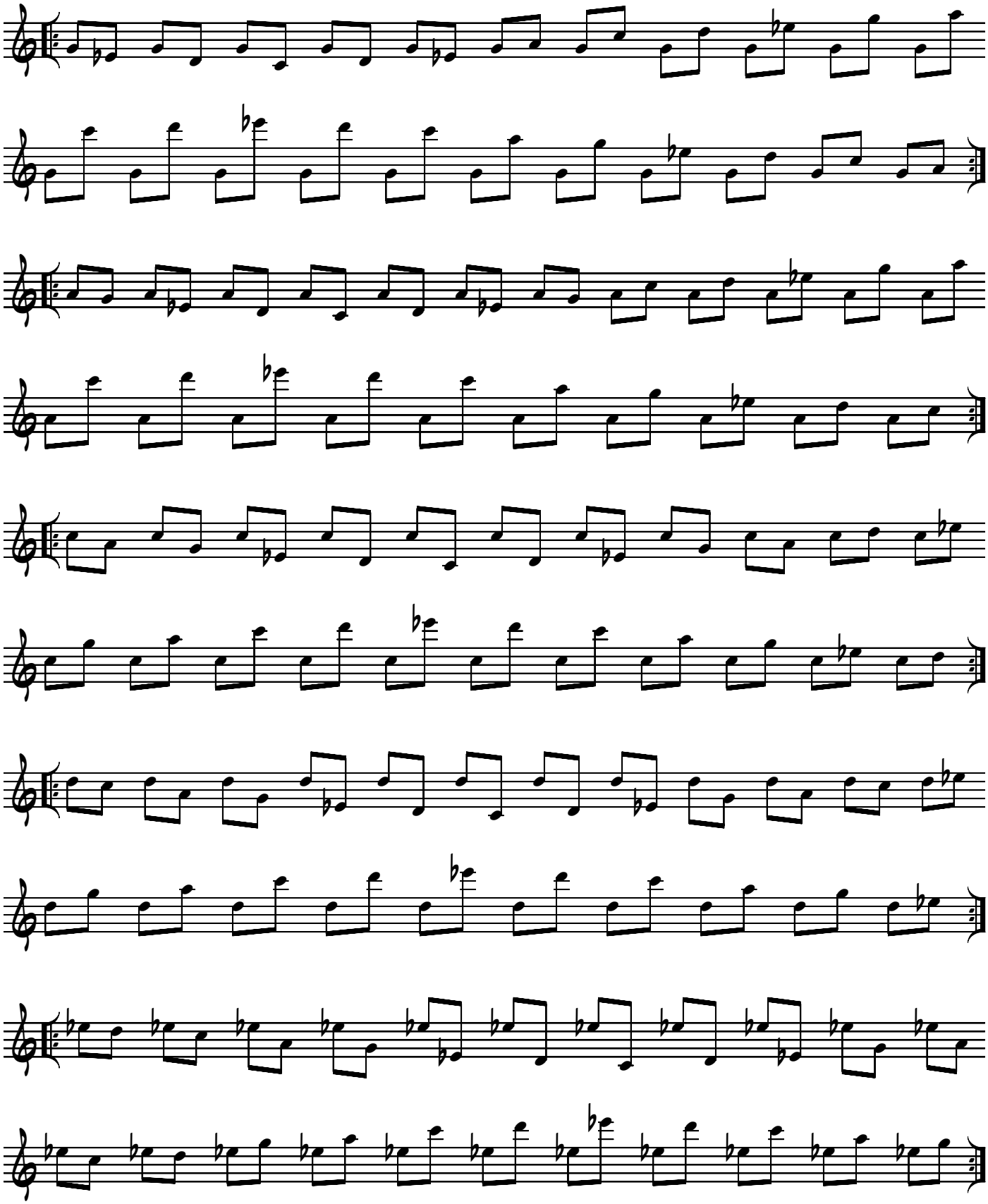




3.1 Getting Familiar with the Intervals
Pentatonic 305

Suggested harmonic applications: Cmin6, min(Maj7), or min7, D Phrygian, Eb6 or Maj7(-5), F7, Amin7(-5), B7alt…
...please search for your own applications!
Please read the Introduction for suggestions regarding ways to practice these exercises.



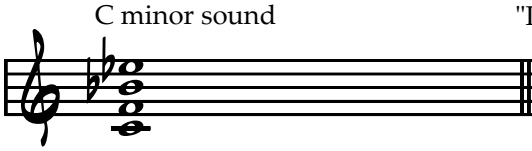


4.2 “Intervallistics”

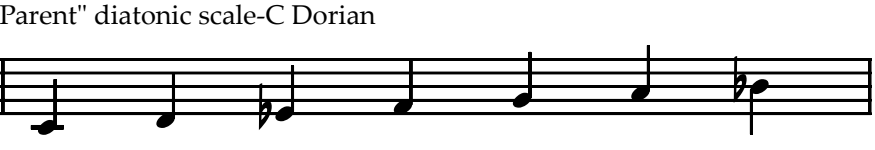
The next few pages contain exercises that explore the technique of using a simple thematic element, derived from a pentatonic pitch set, in the context of a harmonic setting that does not change. Some pentatonics do not have any half steps and therefore lack the implied tensions and resolutions that characterize diatonic and other scales. The lack of harmonic specificity in these scales, especially the ones that are comprised of three whole steps and two minor thirds (numbers 326-330 in the Compendium), make them excellent resources for the creation of harmonically vague melodies. An important technique in modern jazz is the use of pentatonic-derived melodic fragments at various levels of consonance and dissonance superimposed over static harmonic backgrounds. Sometimes these fragments are played within the basic chord-scale sound. When this occurs, it provides the consonance and release that is an important part of all music. At other times, they may be played at pitch levels that are slightly or extremely outside of the basic chord-scale sound. When this occurs, it provides the tension and dissonance that is also an important part of all music. There are brief explanations preceding the individual exercises.

"Intervallistics"

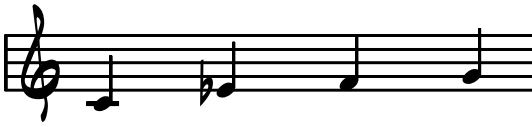
C minor sound



"Parent" diatonic scale-C Dorian

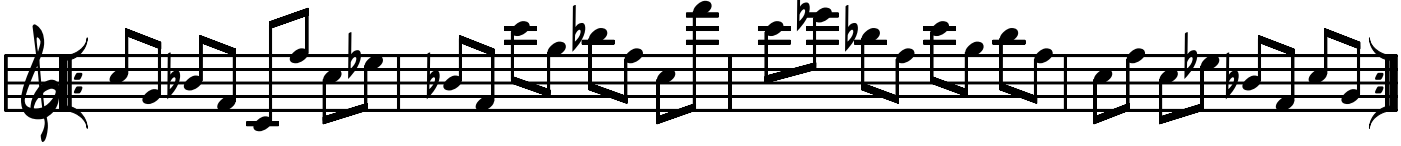


One of many pentatonic reductions (330)

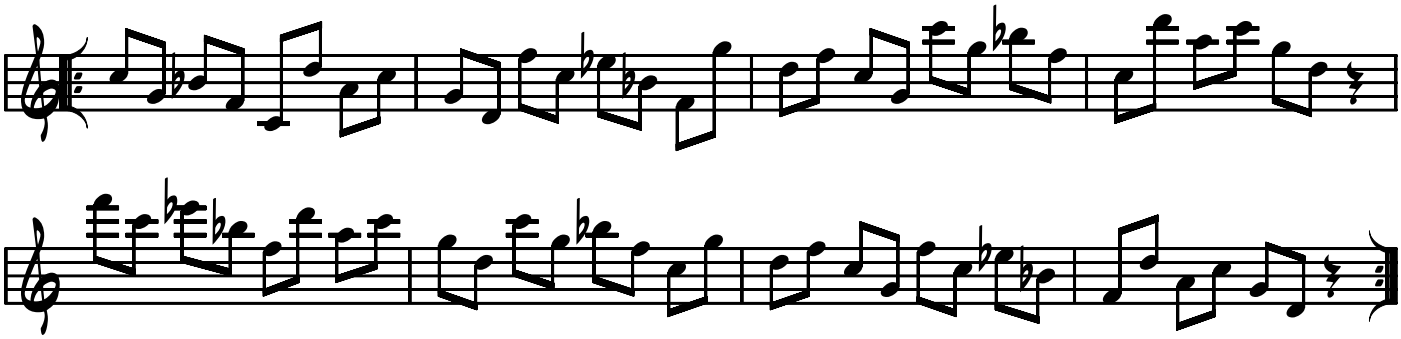


Theme

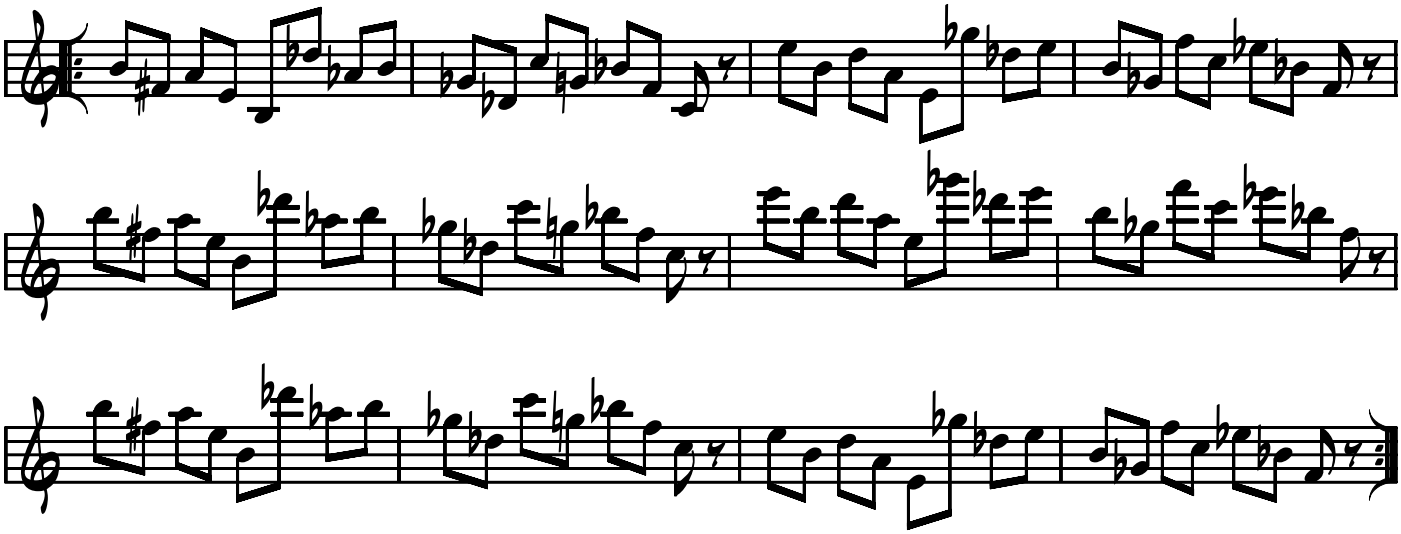
Playing the theme starting on C and F yields chord tones only

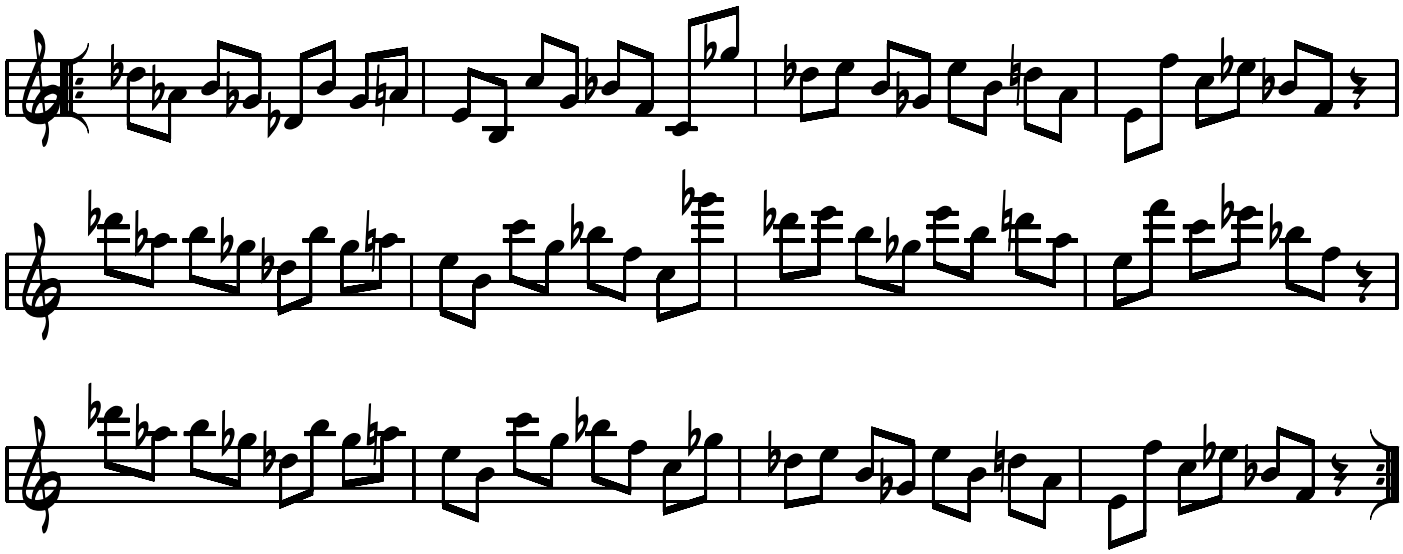


In this example, statements of the theme starting on D and G are played in addition to the fundamental statements starting on C and F. This adds color tones from the "parent" diatonic scale, C Dorian.

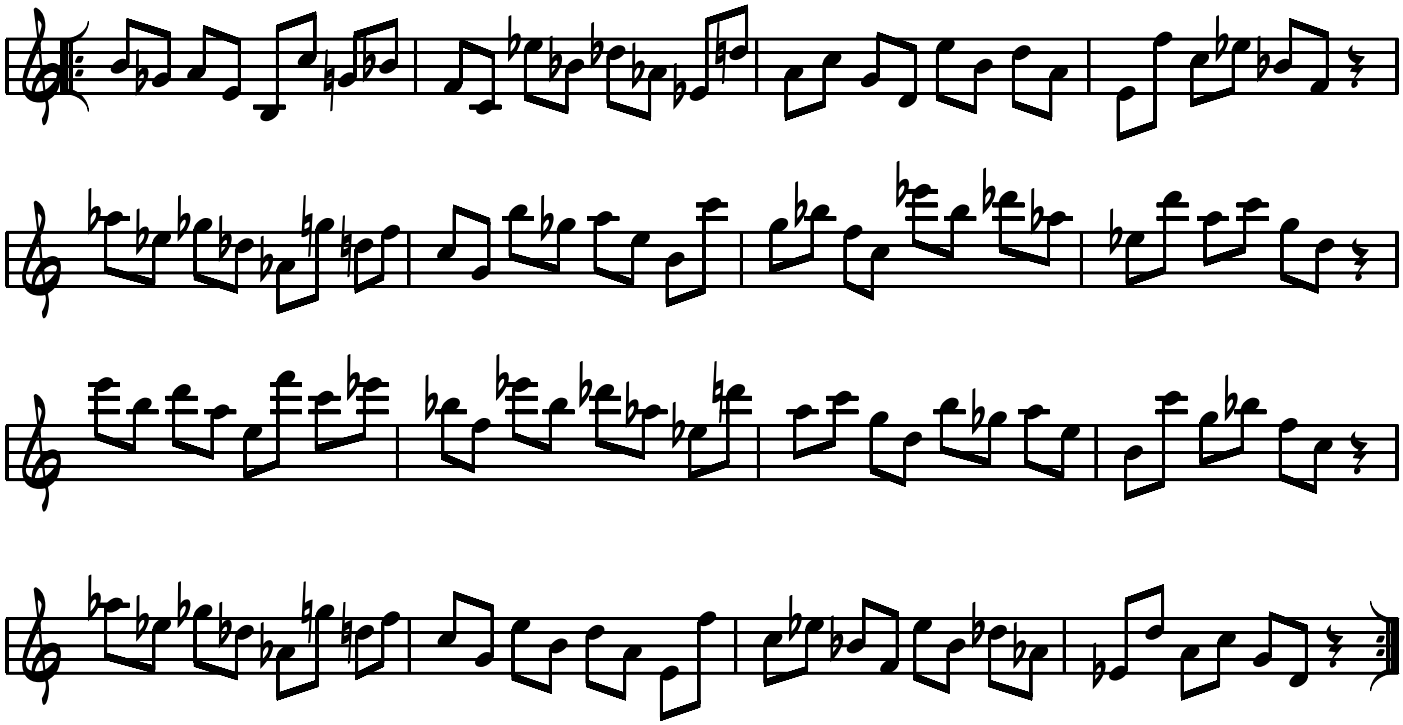


In the next two examples, the "inside" statements of the theme, starting on C, are surrounded with additional statements starting on B and Db and the other "inside" statements, starting on F, are surrounded with additional statements starting on Gb and E resulting in long delays in reaching points of consonance. This creates very complex changes in the harmony at the linear level, even though the fundamental harmony stays the same.

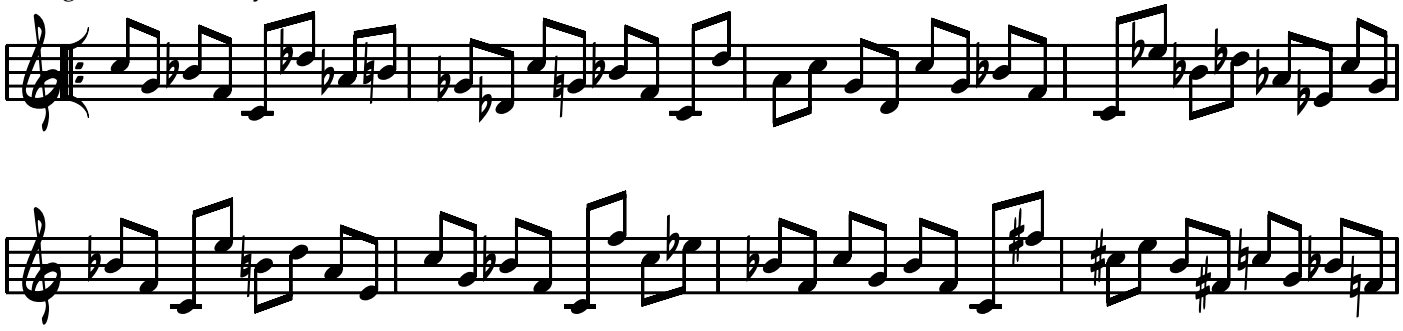


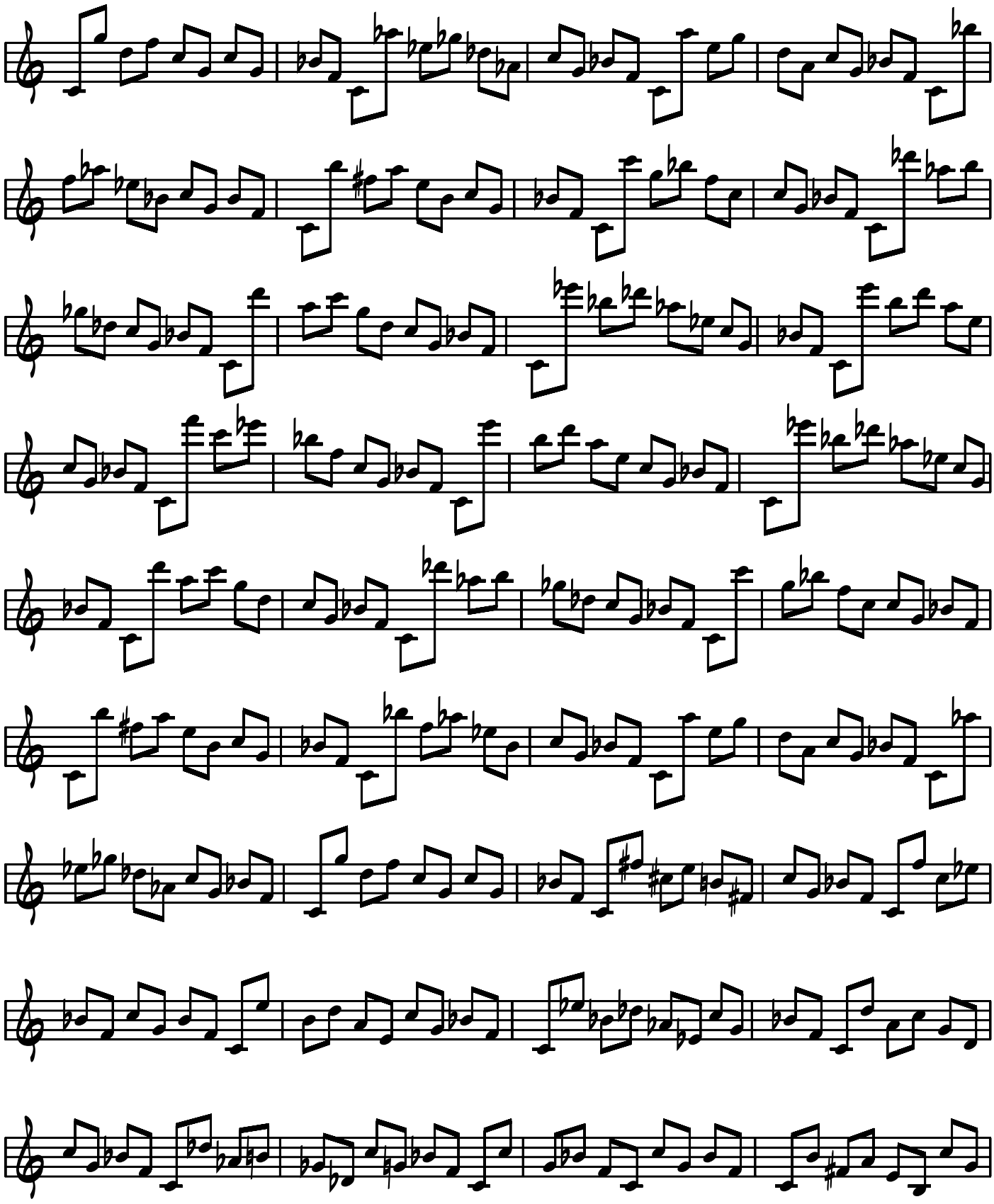


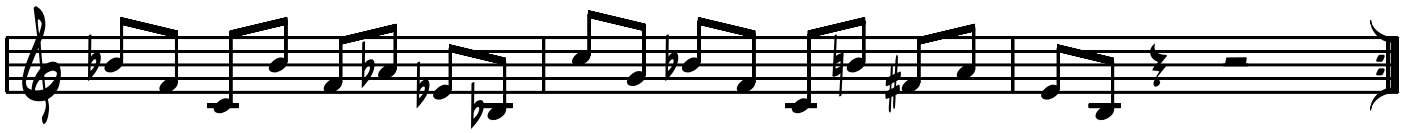
This exercise is comprised of statements of the theme on C, D, F, and G, used as areas of consonance preceeded by relatively dissonant statements one half step away from each of these "goal"areas.



The next exercise uses the statement of the theme starting on C as a point of departure and return. It is a study in hearing and playing a thematic element at many different pitch levels while remaining mindful of the background harmony.







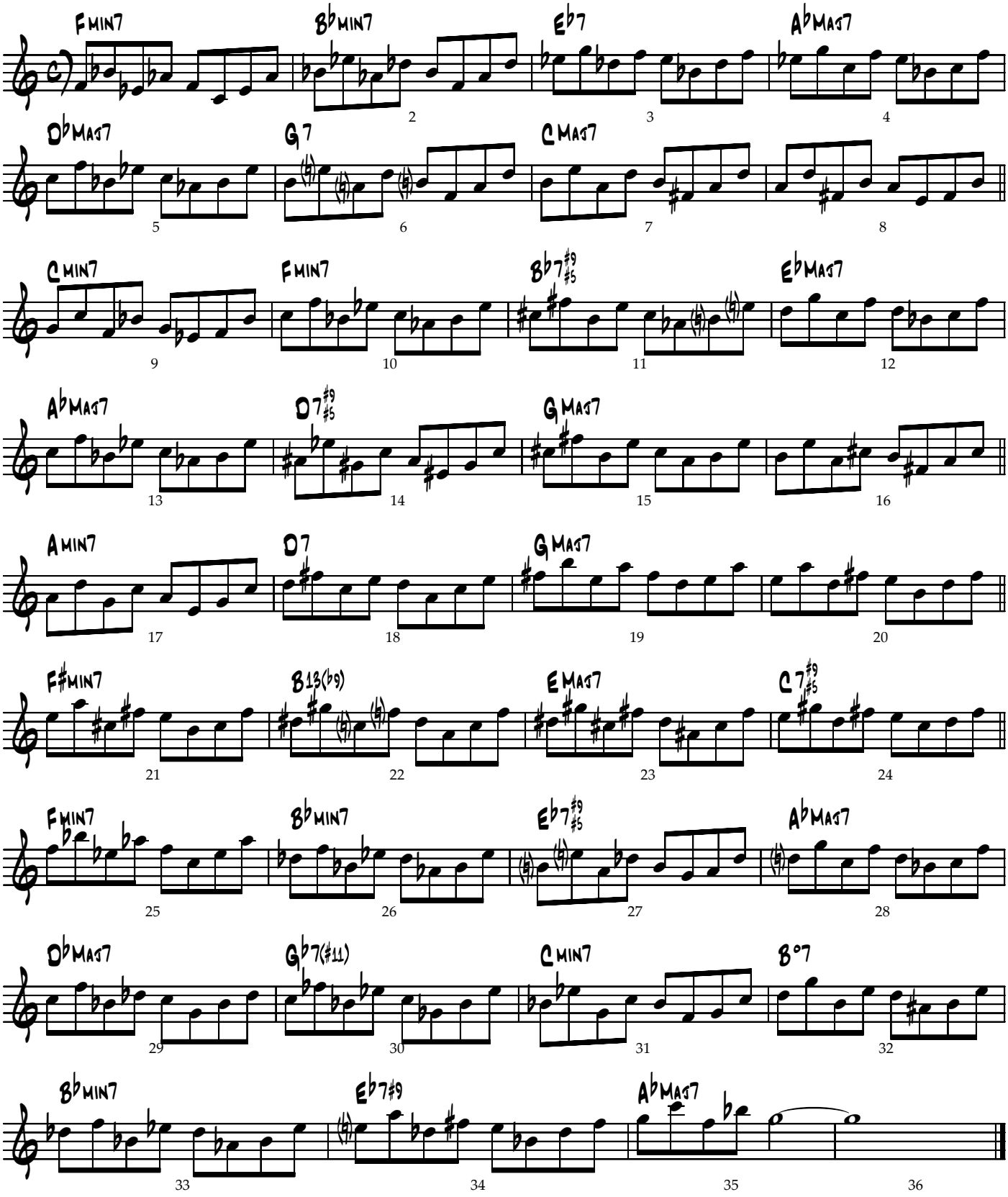
4.3 Pentatonic Shapes Over Changes

The following exercise is an etude, based on the chord progression of All the Things You Are, which is constructed from one of the melodic gestures found earlier in this book. This melodic shape is "transposed" and slightly adjusted to reflect the intervallic structure of the different pentatonic scales that are used to put the idea into the desired relationship with the harmony. Practicing this way develops the ability to adjust improvised melodies to fit the harmony. Feel free to ignore this etude and just practice improvising this way. After a bit of this type of practice, it will feel very easy to play a solo when you are free to play anything!

One of the great benefits of this type of practice is that it helps increase awareness of the fact that many different scales can be applied to chords in order to create different feelings…for example, the sound of the dominant seventh chord in measure 3 (Eb7) is conveyed using a pentatonic pitch set that has two whole steps, two minor thirds, and another whole step (Eb, F, G, Bb, Db, {Eb} #321). This pentatonic includes the root, third, fifth, seventh, and ninth of the chord. The sound of the dominant seventh chord in measure six (G7) is conveyed with a pentatonic pitch set that has a minor third, whole step, half step, major third, and another whole step (B, D, E, F, A, {B} #301). This scale includes the third, fifth, seventh, ninth, and thirteenth. The sound of the dominant seventh chord in measure eleven is conveyed by a pentatonic that has a minor third, two whole steps, another minor third, and another half step (C#, E, F#, G#, B, {C#} #330). This scale emphasizes the colorful tension notes including the raised fifth, seventh, raised and lowered ninth, and the raised eleventh. All three of these chords are dominant seventh chords, but different characteristics can be emphasized by using different pitch sets to fine-tune melodic ideas.

Here is a measure-by-measure pentatonic analysis:
measure 1 and 2-#326, measure 3-#321, measure 4 and 5-#326,
measure 6-#301, measure 7 and 8-#326, measure 9 through 17-#326,
measure 18-#321, measure 19 through 21-#326, measure 22-#286,
measure 23-#326, measure 24-#316, measure 25 and 26-#326,
measure 27-#321, measure 28-#326, measure 29-#301, measure 30-#251,
measure 31-#326, measure 32-#271, measure 34-#286,
measure 35 and 36-#326

Pentatonic Shapes Over Changes



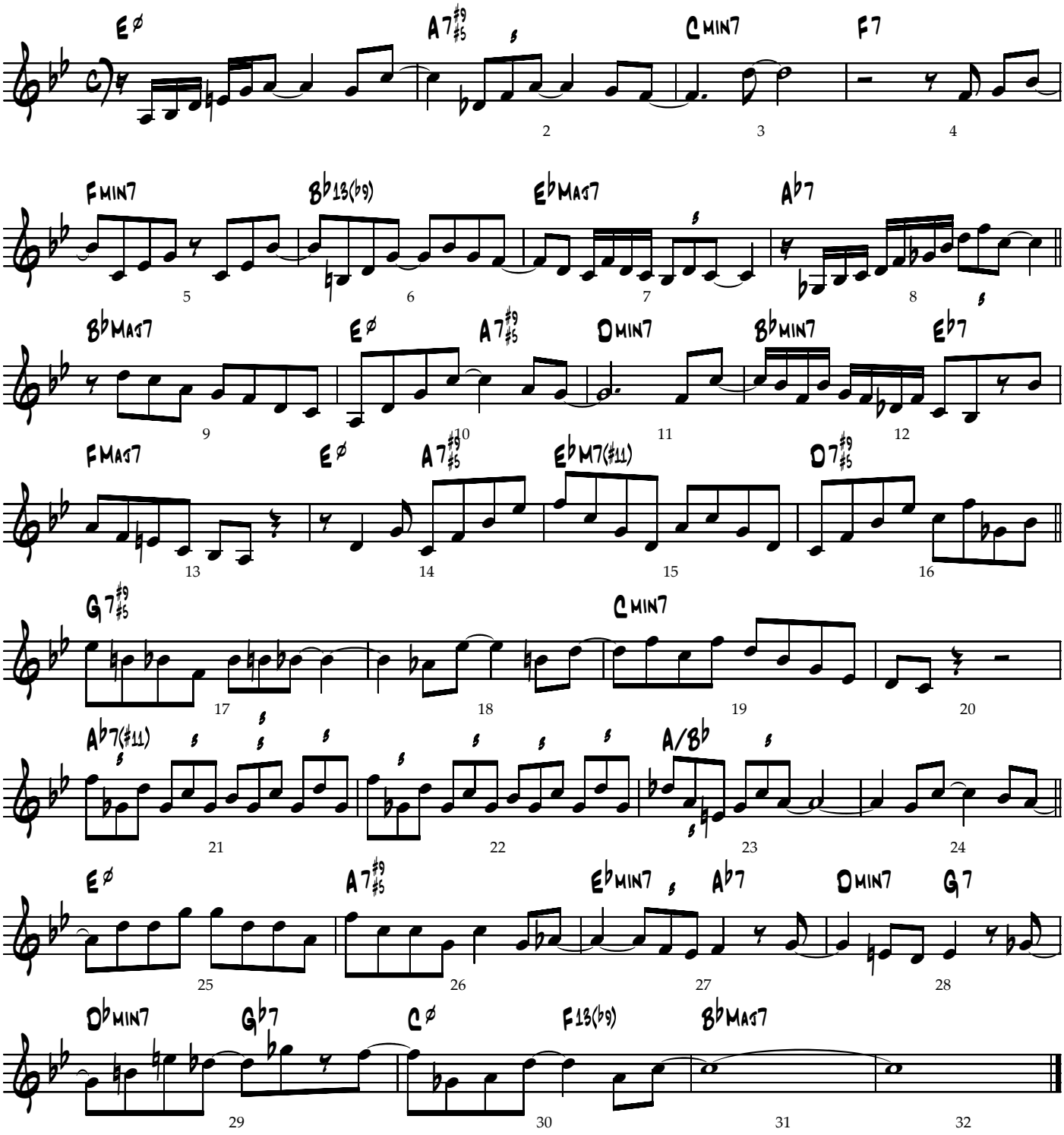
4.4 Pent-Up Stella

On the following page, there is a composed solo based on the chord progression of "Stella by Starlight." Every note in the solo is derived from a pentatonic scale. Here is a measure-by-measure analysis using the numbering system in the Compendia:

measure 1-#301, measure 2-#296, measures 3 and 4-#326,
measure 5-#326, measure 6-#286, measure 7-#326, measure 8-#296,
measure 9-#326, measure 10-#231, measure 11-#326, measure 12-#301,
measure 13-#176, measure 14-#301 and #326, measure 15-#326,
measure 16-#301, measures 17and 18-#301, measures 19 and 20-#326,
measures 21 and 22-#296, measure 23-#286, measure 24-#326,
measure 25-#301, measure 26 through 29-#326, measure 30-#286,
measure 31 and 32-#326

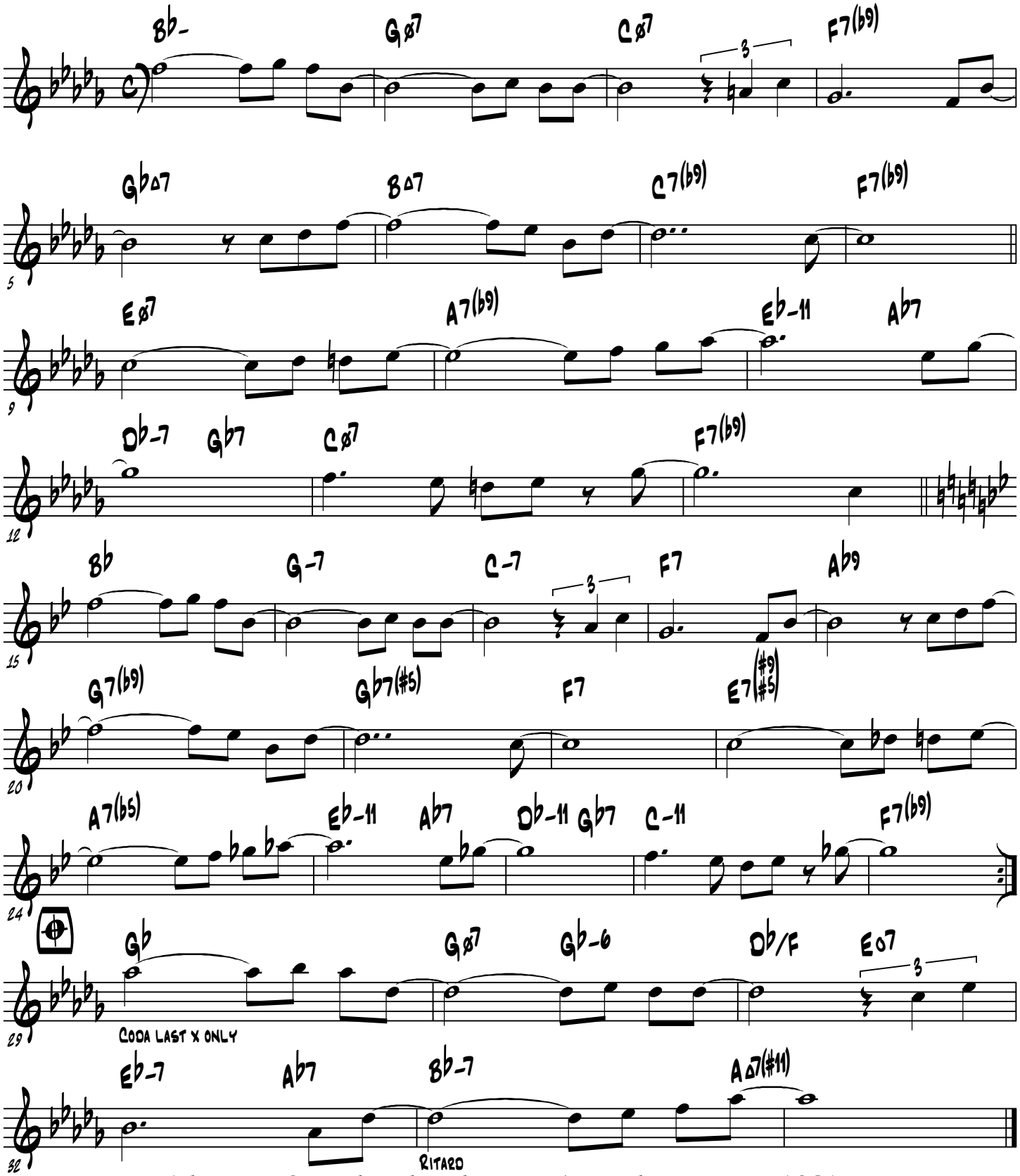
Pent-Up Stella

Every Note Is Part of a Pentatonic Scale



11. Leila! Dieu puissant/Ah! revenez a la raison

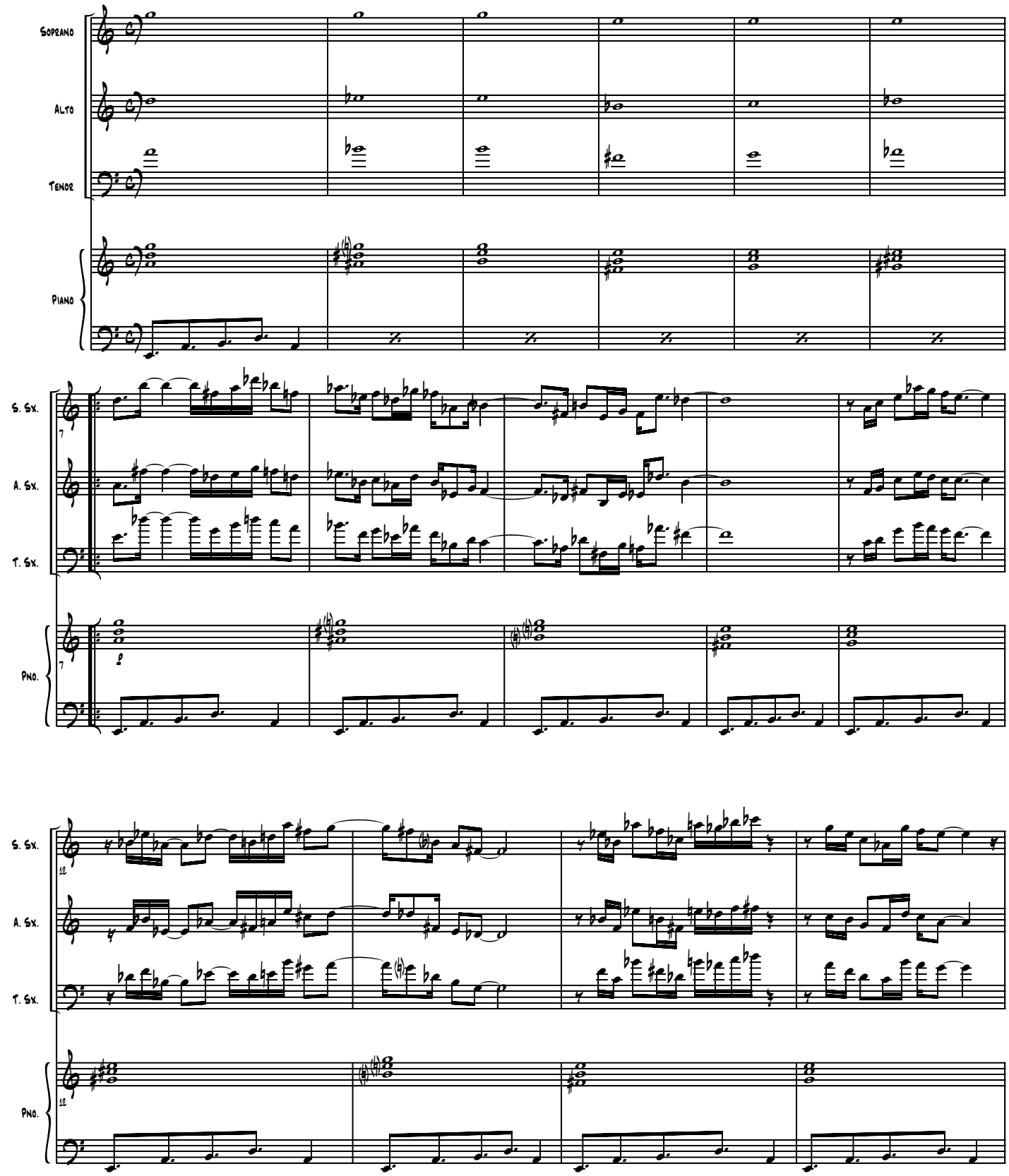
From Les Pecheurs de Perles by Georges Bizet
Adapted by Edward Petersen
Commissioned by the New Orleans Jazz Orchestra
Irvin Mayfield-Artistic Director



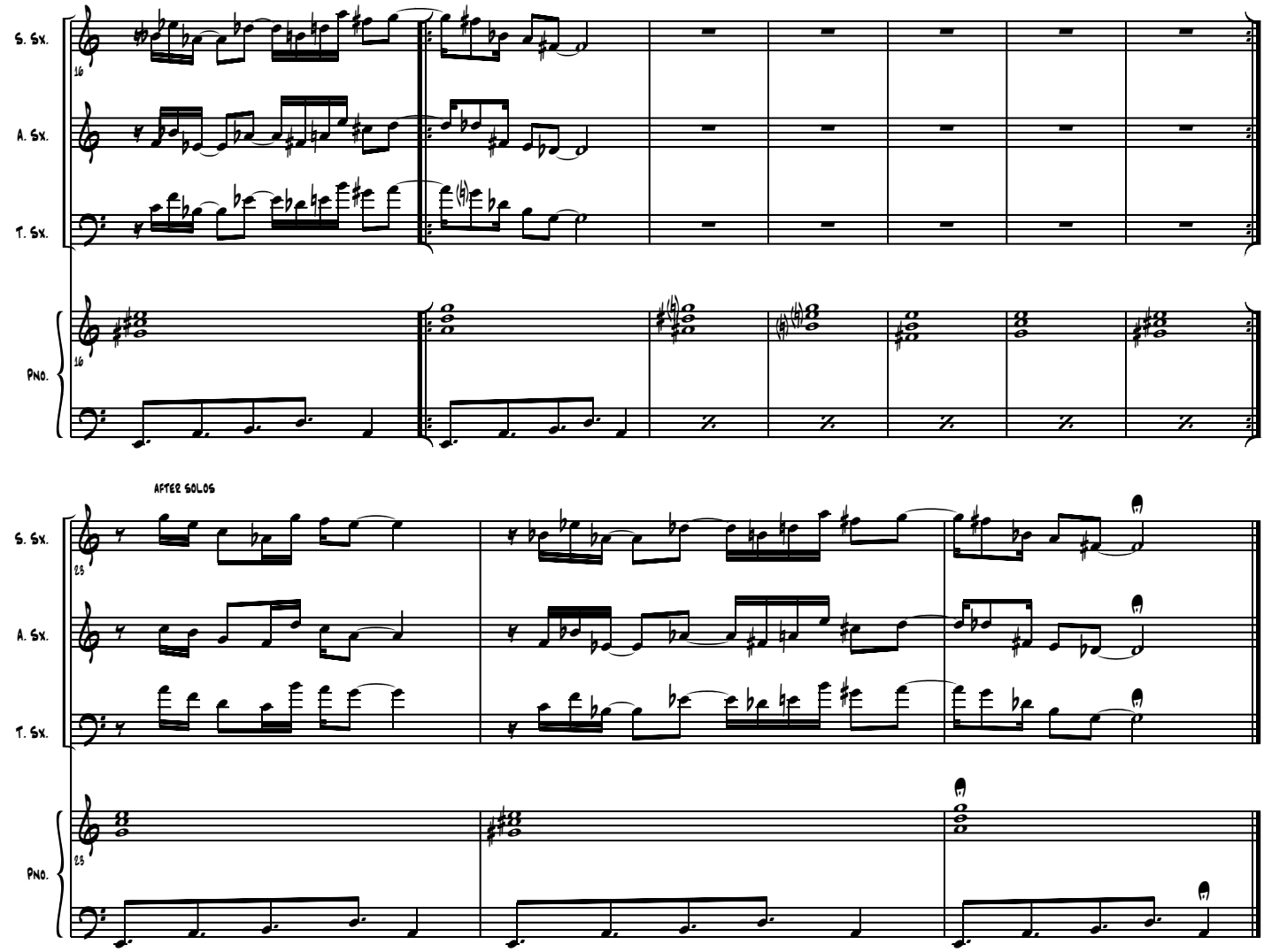
Adaptation © 2010 by Edward Petersen/Rovingbovine Music ASCAP

Abduction-Concert Score

Edward Petersen



Copyright 2004 by Edward Petersen



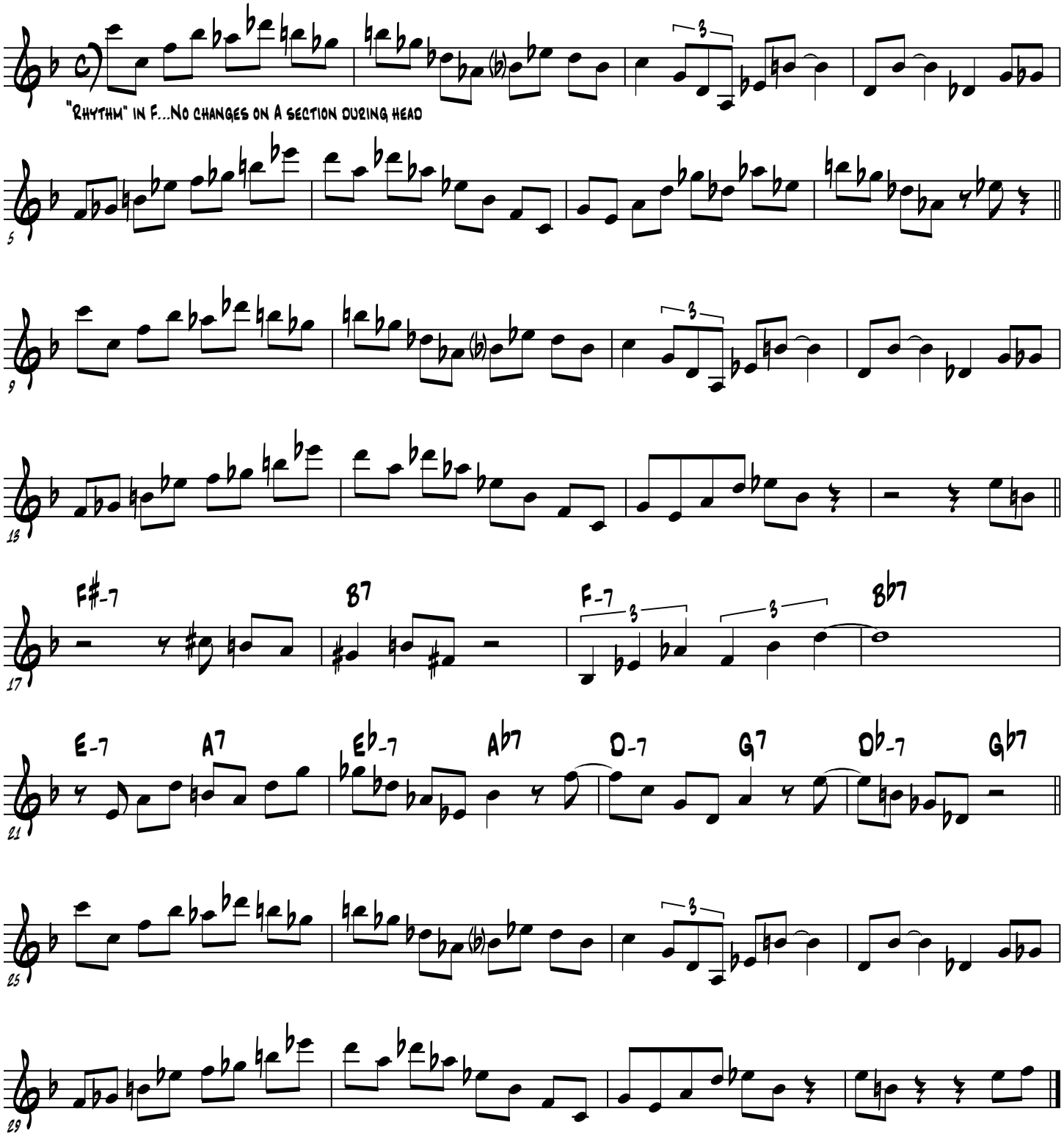
Copyright 2004 by Edward Petersen

8A. Our Shells Will All Crack

Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Fast



Copyright 2011 by Edward Petersen/Roving Bovine Music-ASCAP\www.jazz-ed.net