Pentatonic Scale Studies

Second Edition (2003)

Edward Petersen

Roving Bovine Music

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Many thanks to Brian Seeger for his work in repairing and organizing the Pentatonic Scale Compendium and for his many other contributions to my music education.

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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.

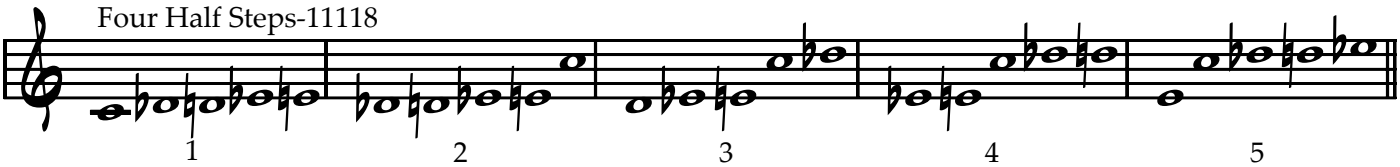
If you are confused after reading this introduction, that is good! Please proceed…

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



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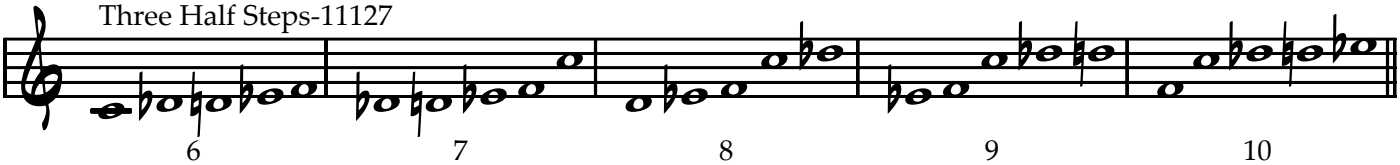

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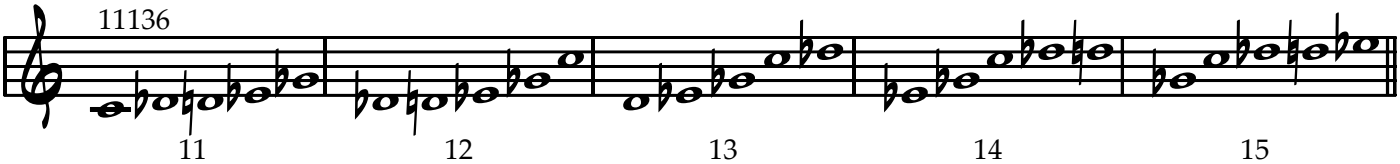

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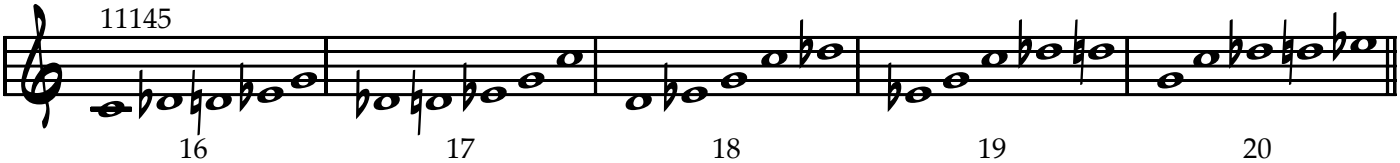

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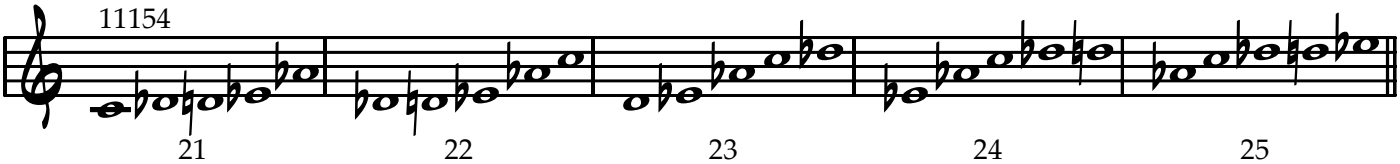

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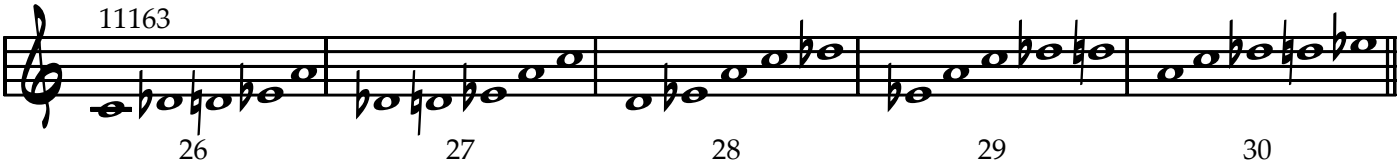

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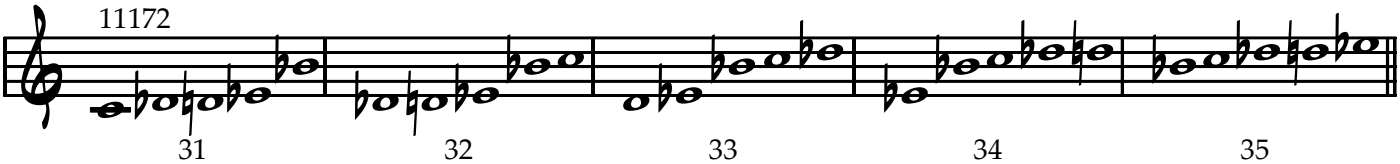

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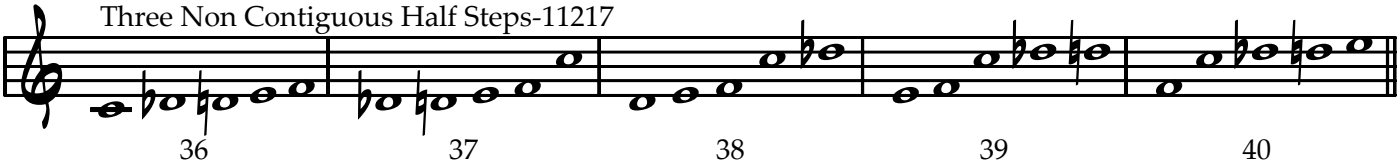
Three Non Contiguous Half Steps-11217



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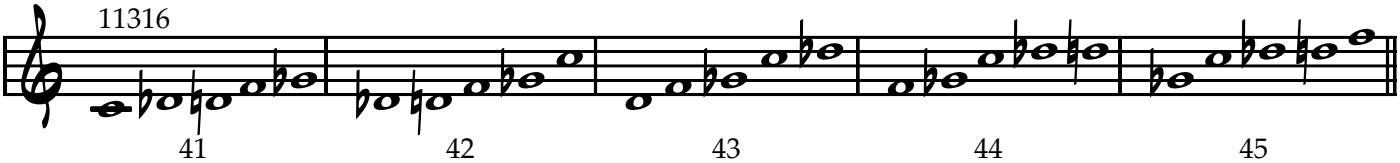

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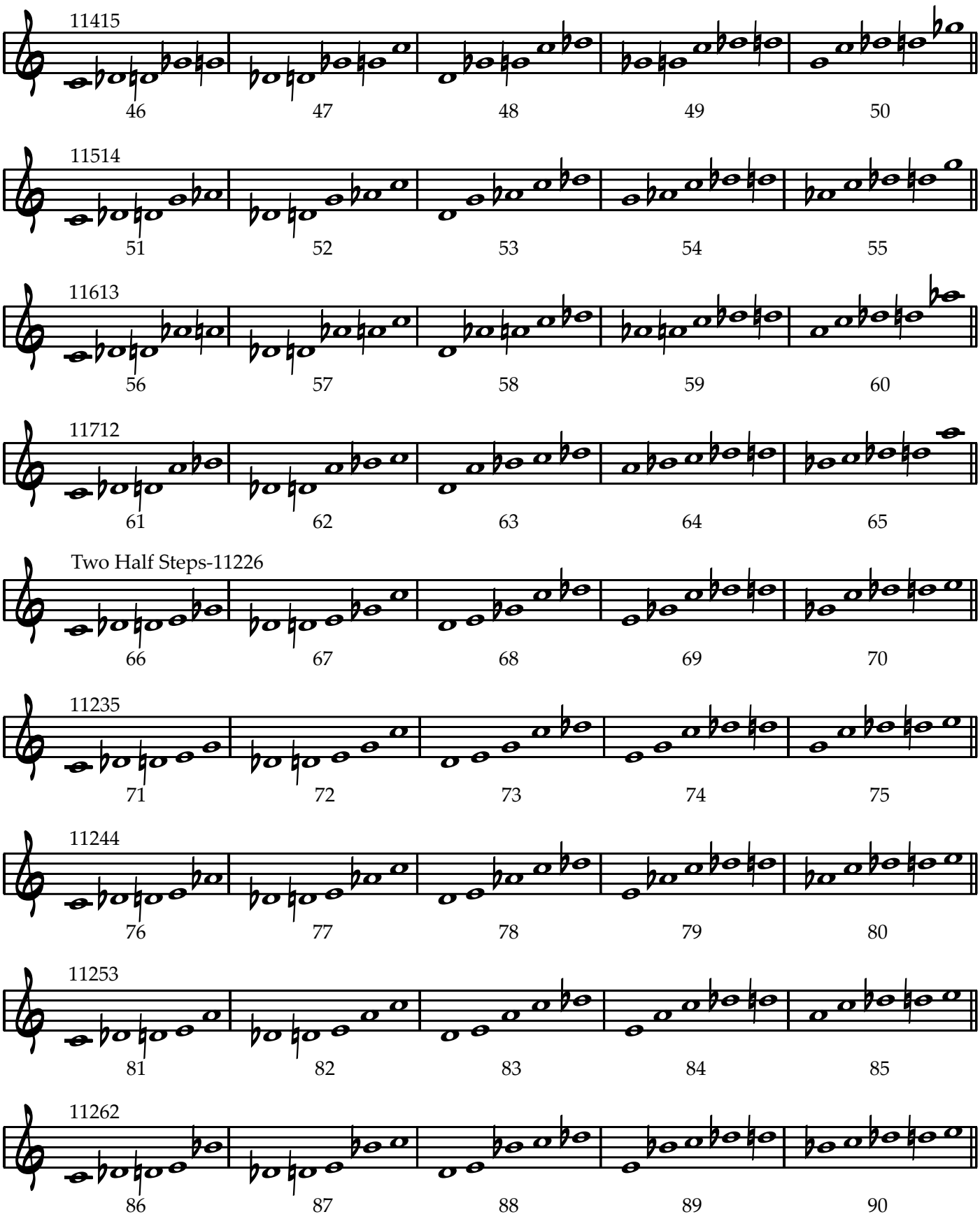
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Two Half Steps-11226
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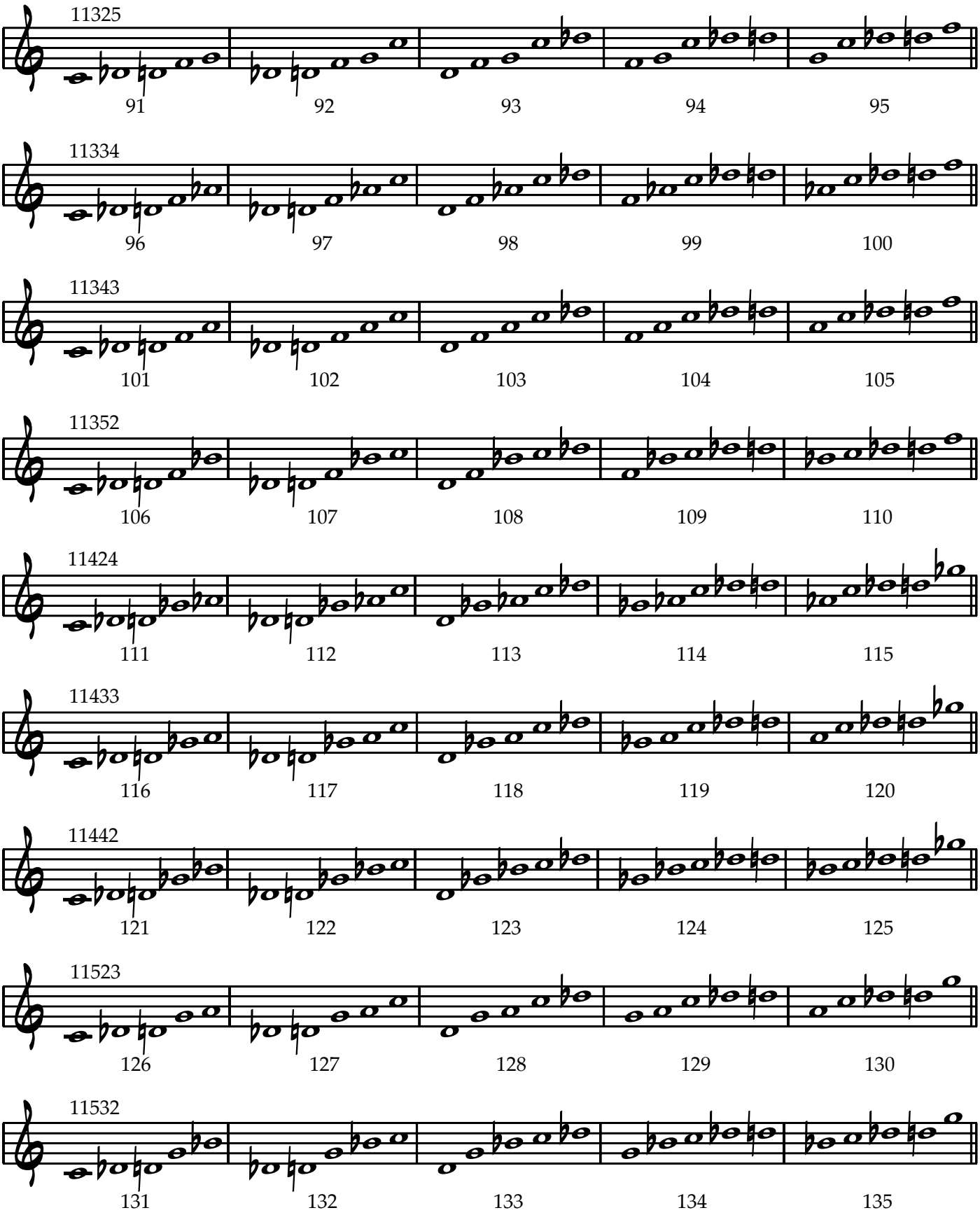
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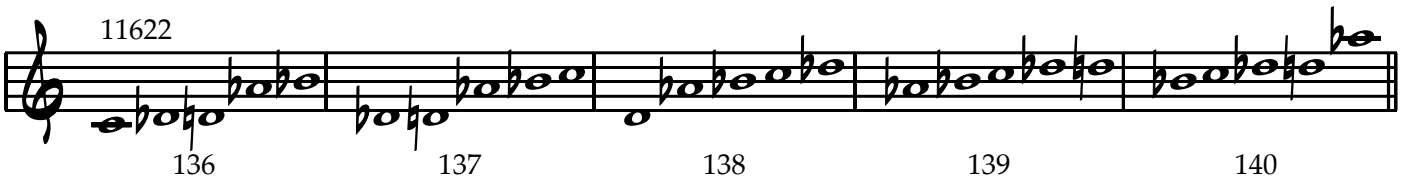

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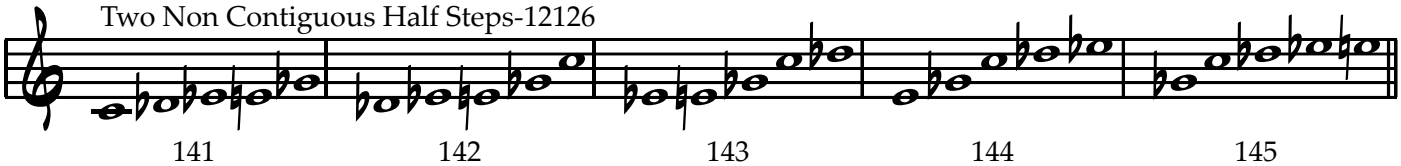
Two Non Contiguous Half Steps-12126



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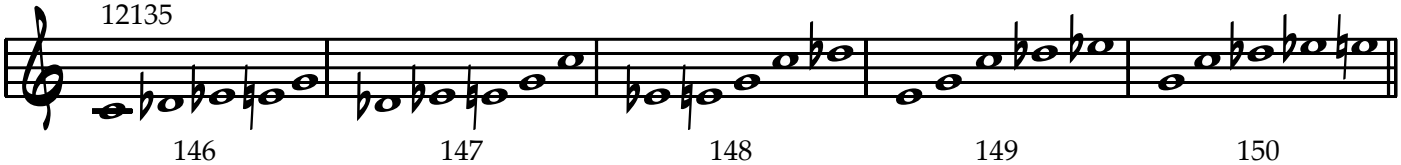

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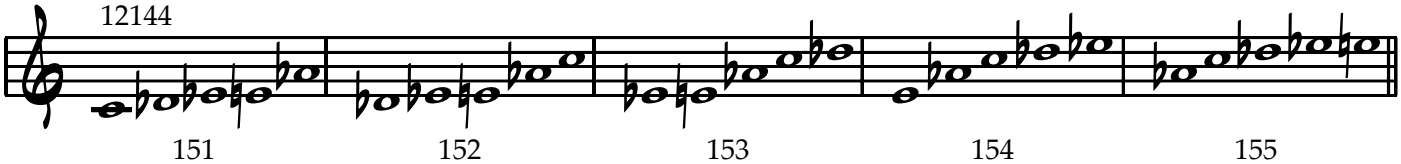

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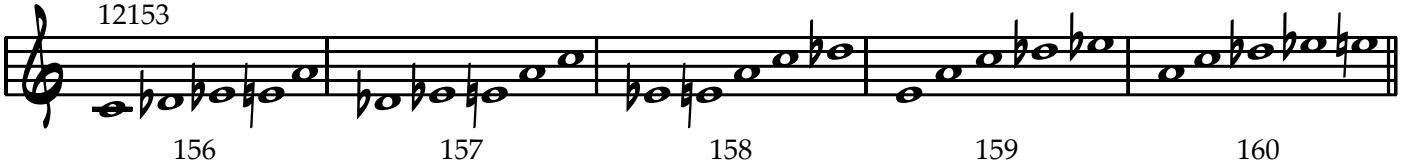

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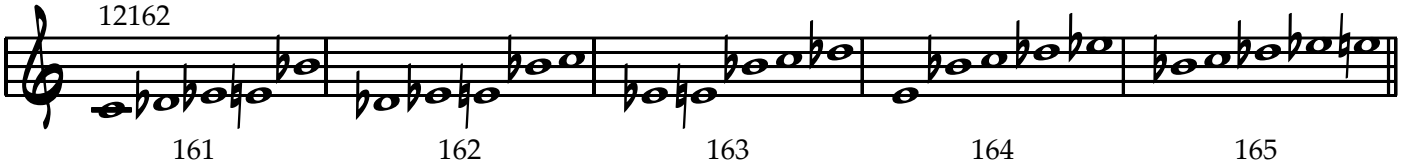

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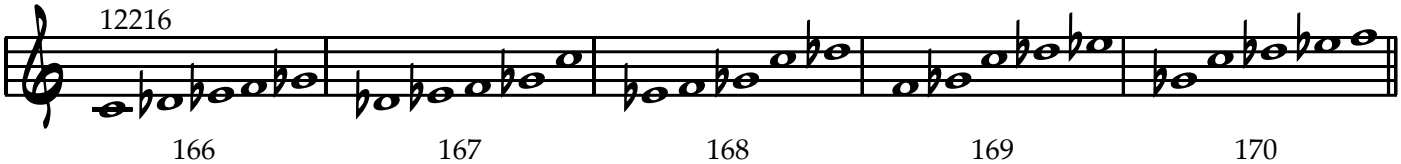

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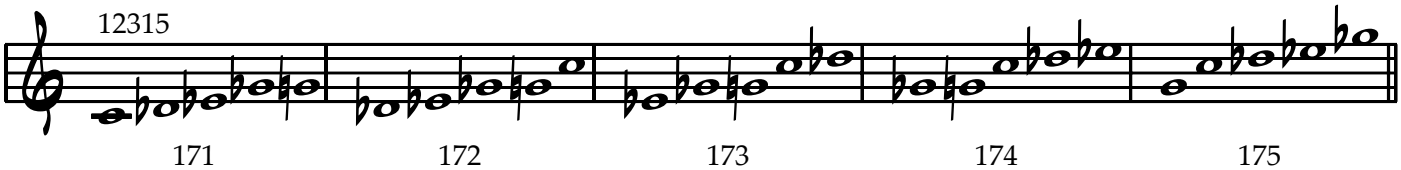

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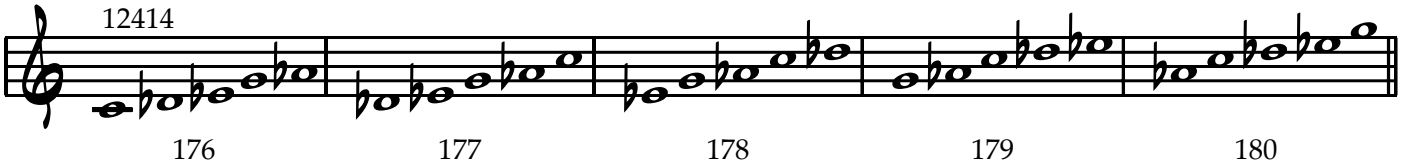

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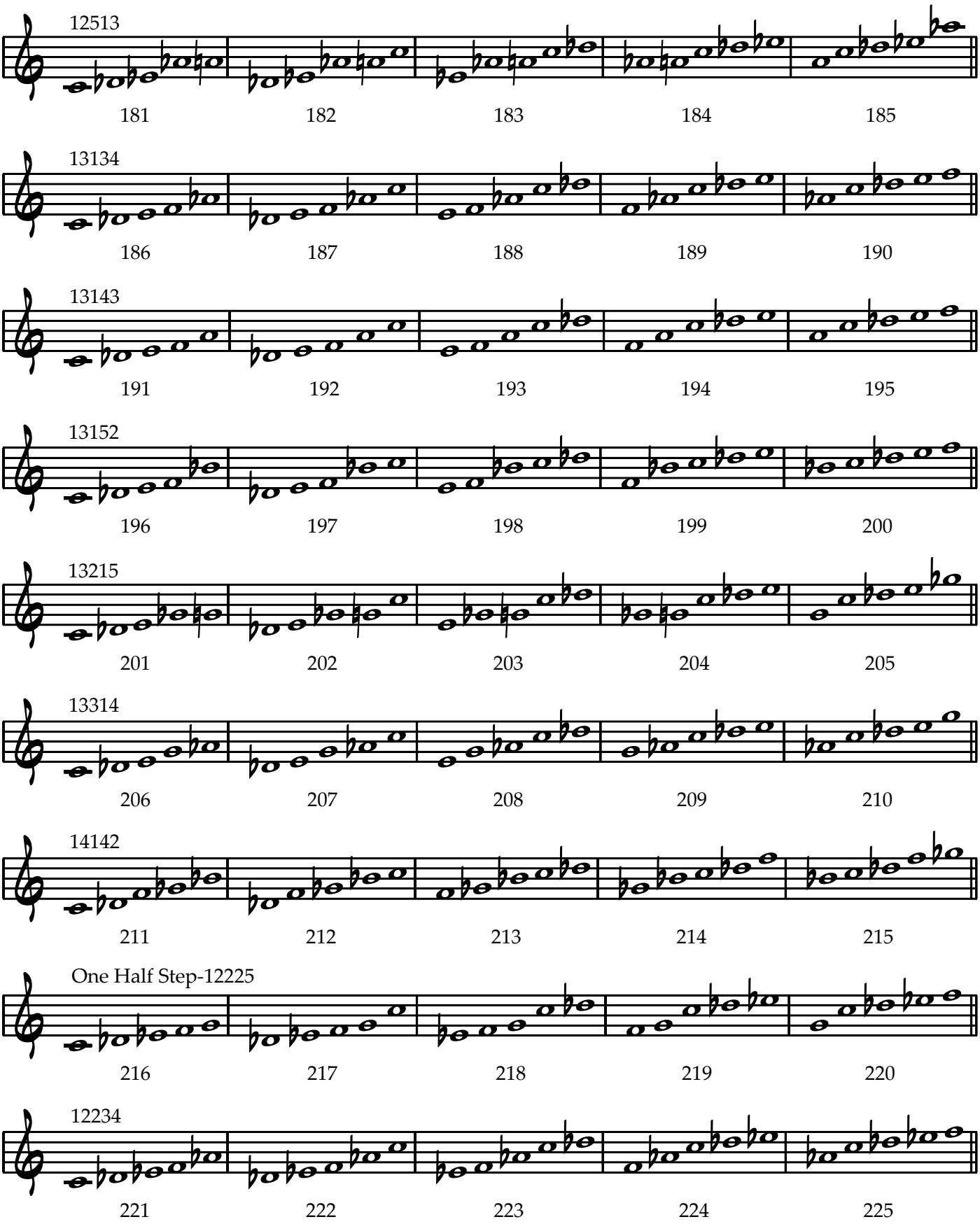
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One Half Step-12225
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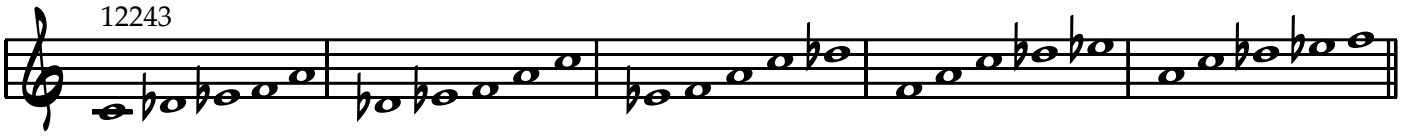

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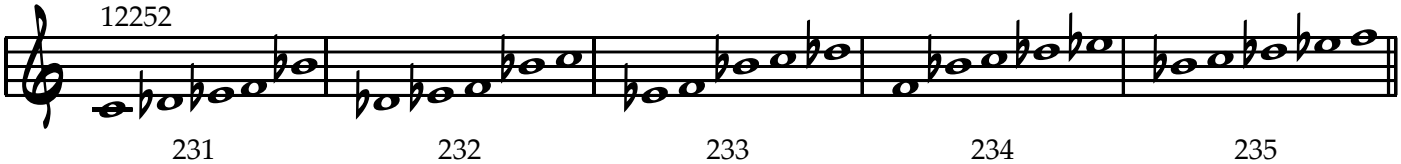

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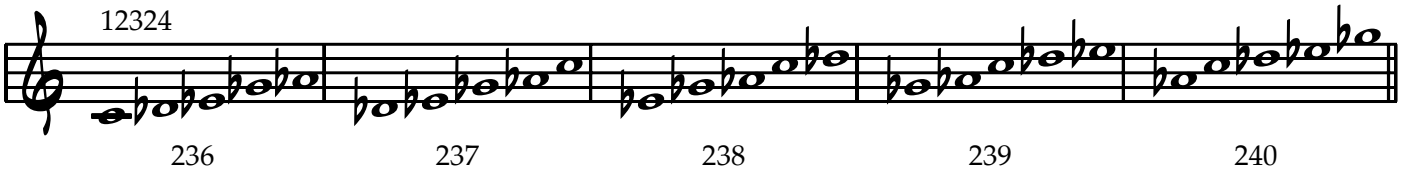

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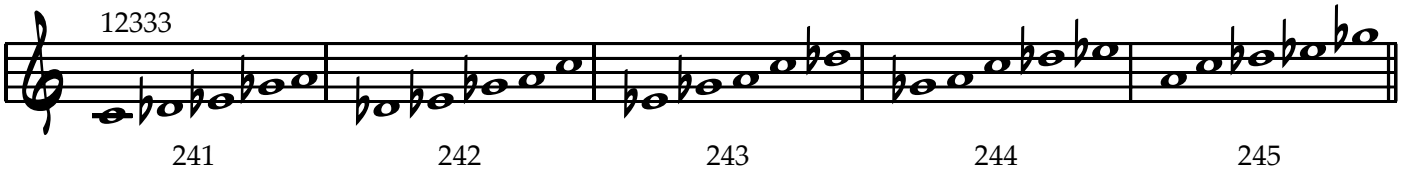

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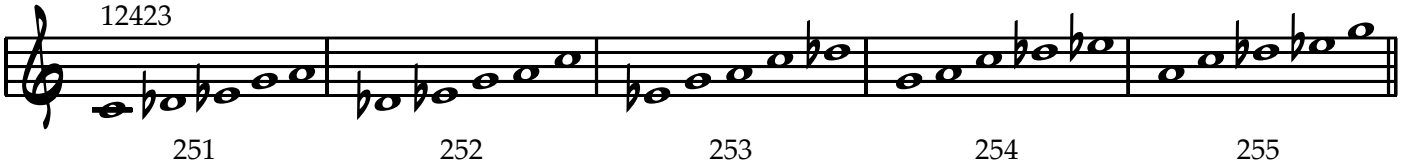

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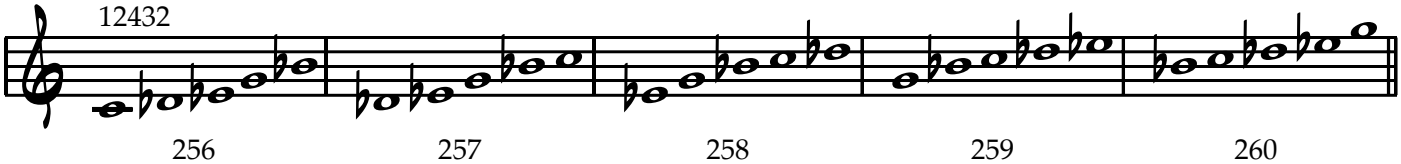

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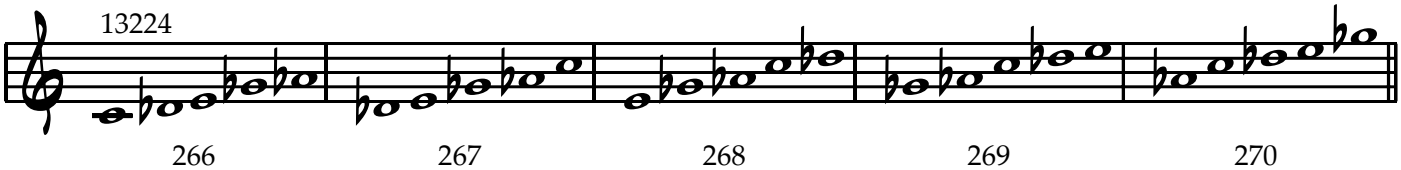

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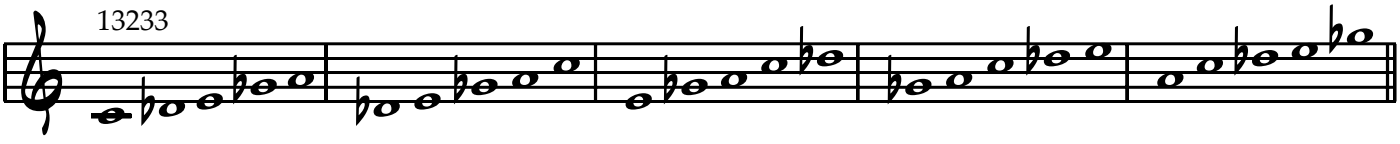

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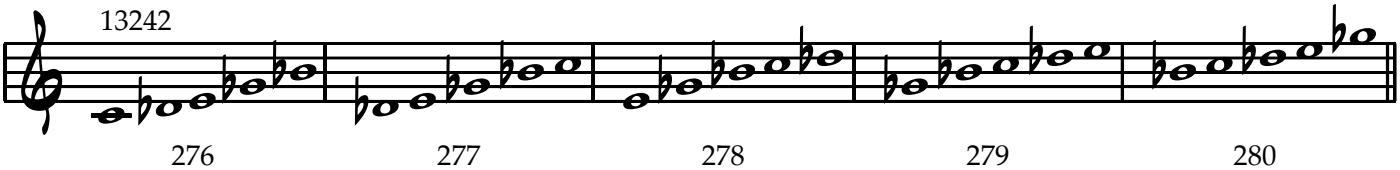

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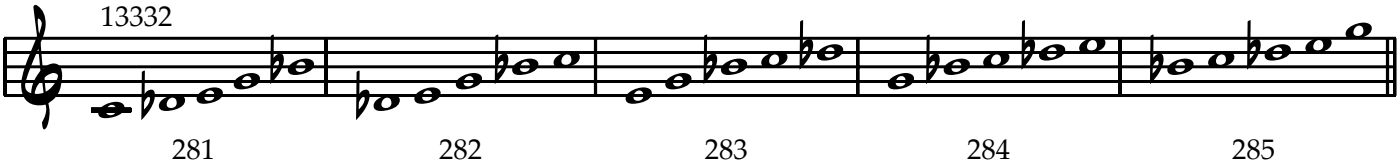

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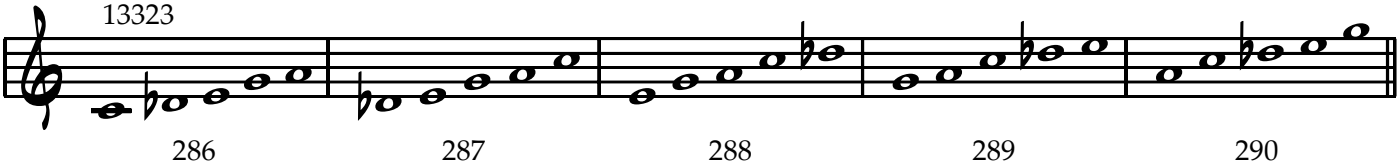

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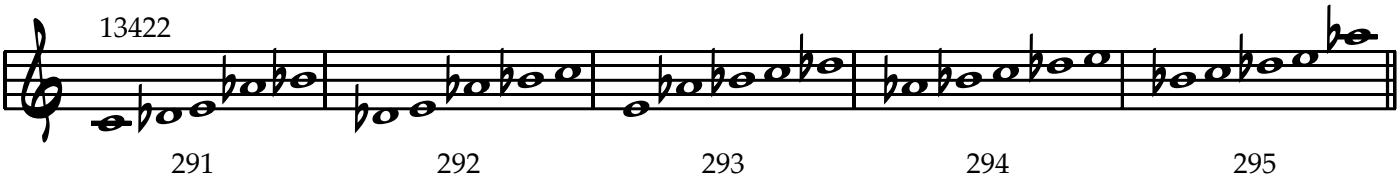

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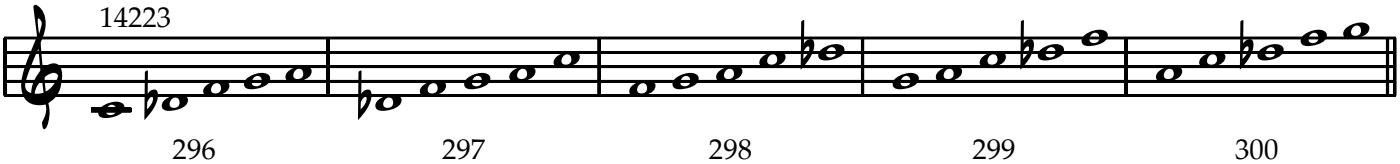

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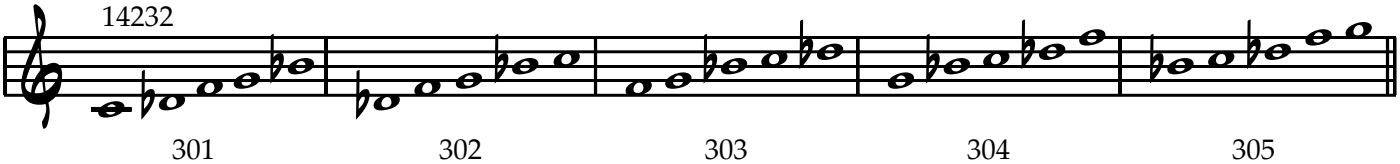

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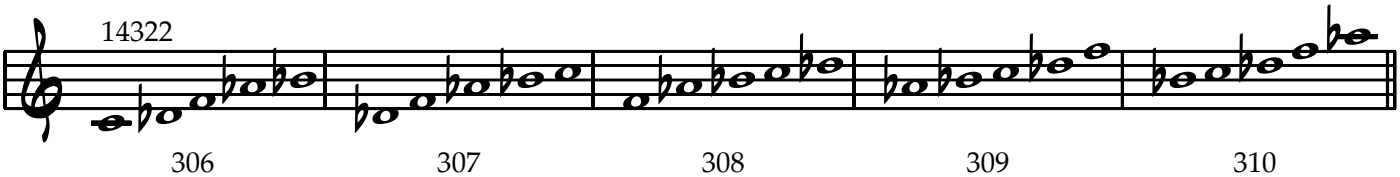

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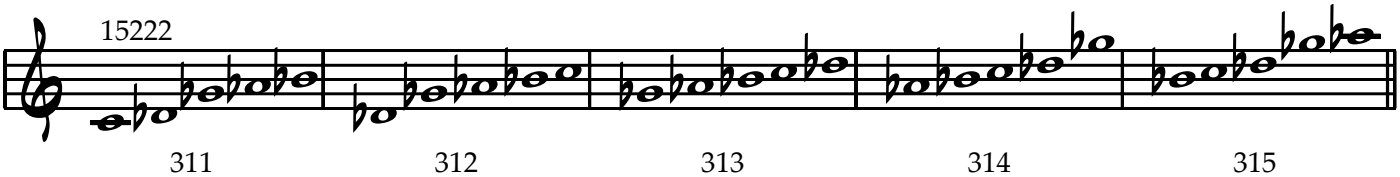

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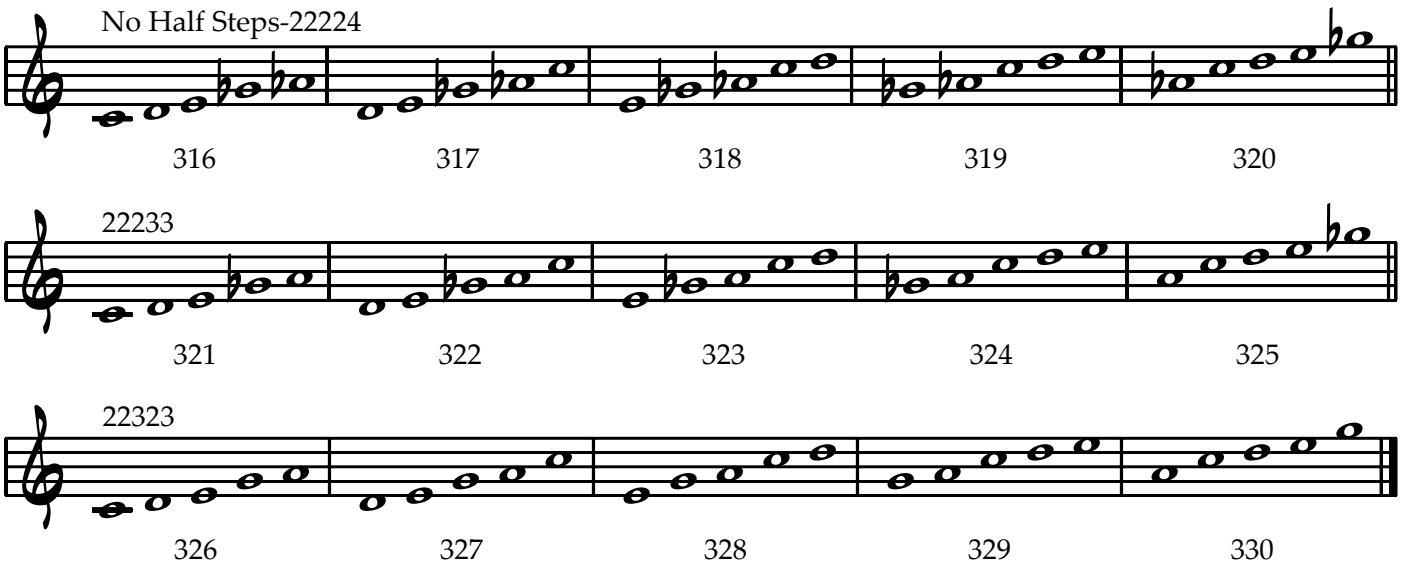

No Half Steps-22224
316
317
318
319
320
22233
321
322
323
324
325
22323
326
327
328
329
330

1.2 Pentatonic Scale Compendium 2

All Three Hundred Thirty Pentatonic Scales Starting on "C"

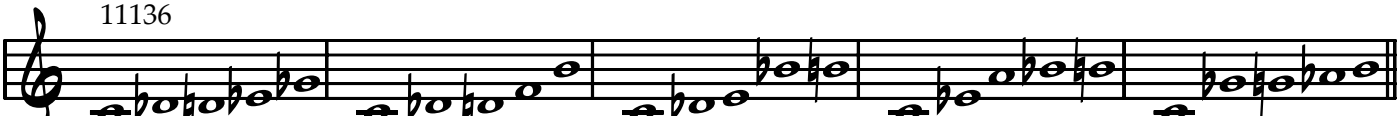
Four Half Steps-11118

1 2 3 4 5

Three Half Steps-11127

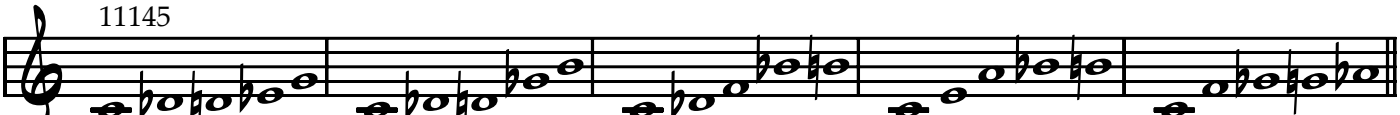
6 7 8 9 10

11136



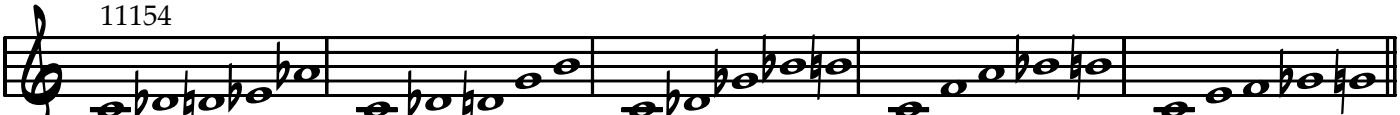
11 12 13 14 15

11145



16 17 18 19 20

11154



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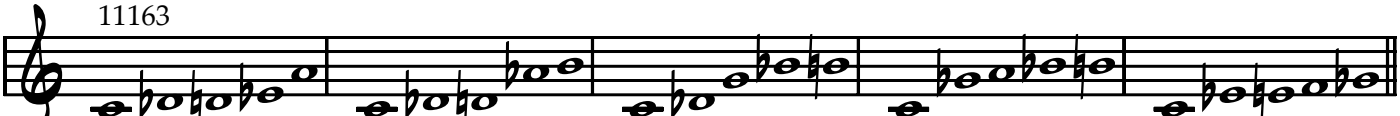
11163



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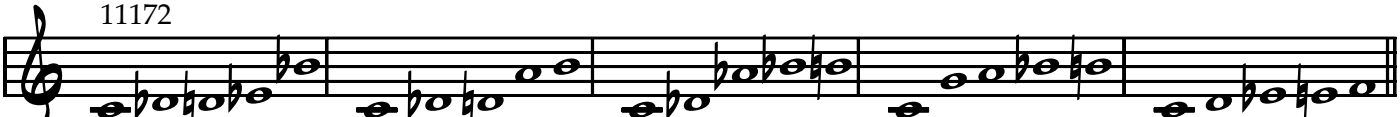
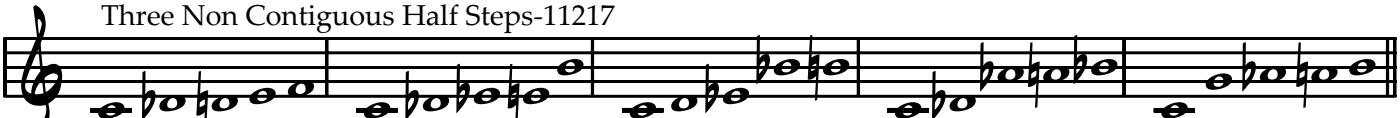
11172



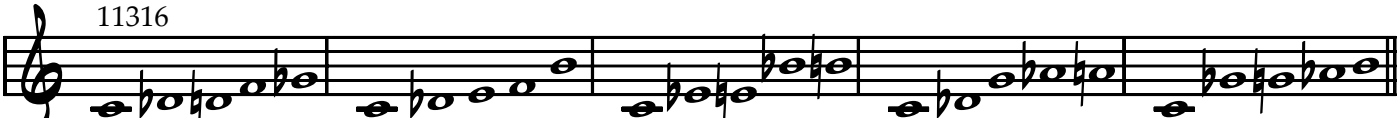
31 32 33 34 35

Three Non Contiguous Half Steps-11217



36 37 38 39 40

11316



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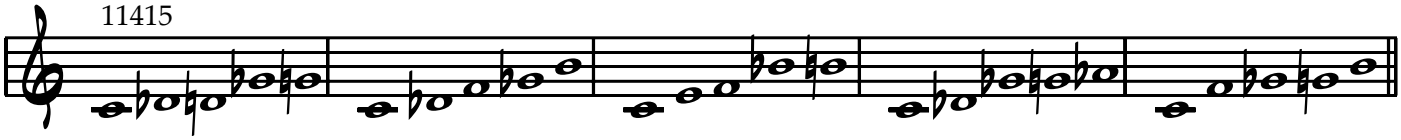
11415



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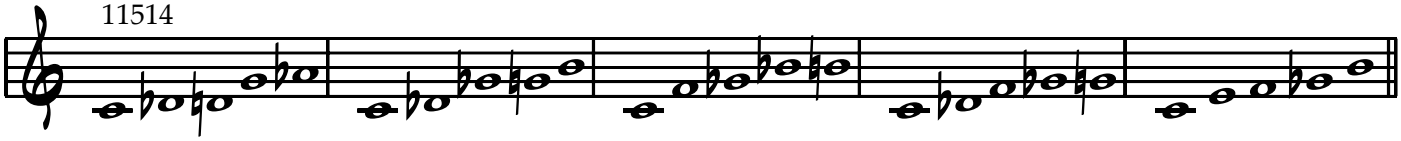
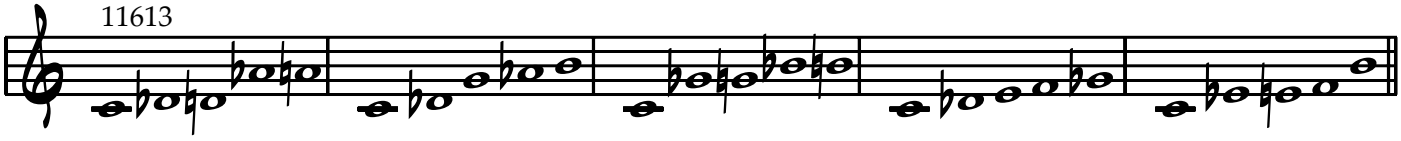
11514



51 52 53 54 55

11613

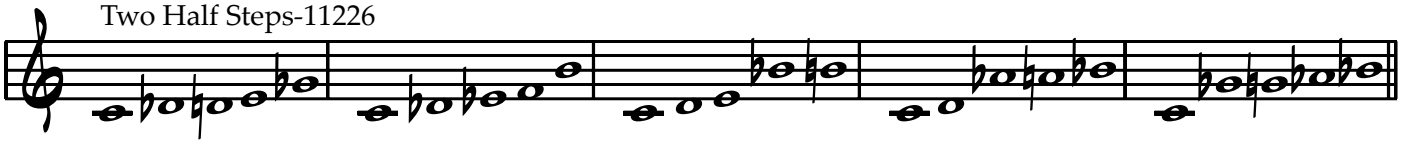


56 57 58 59 60

11712

61 62 63 64 65

Two Half Steps-11226

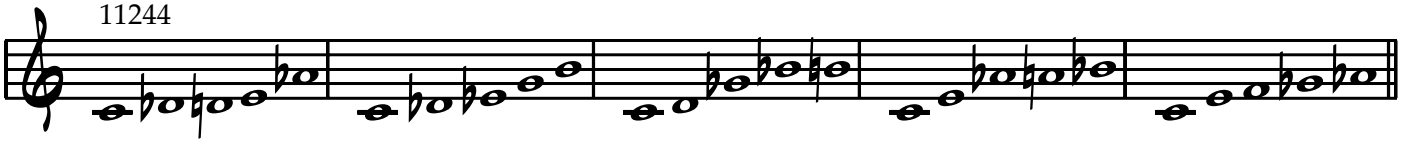


66 67 68 69 70

11235

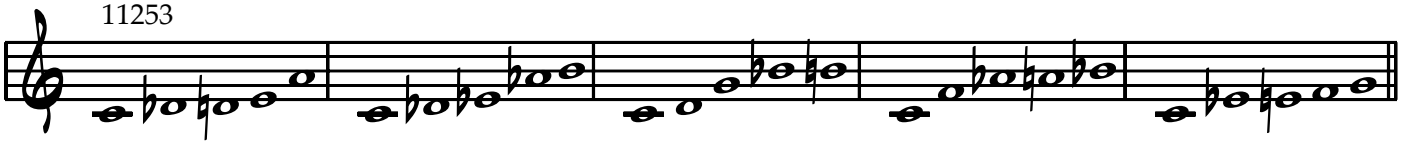
71 72 73 74 75

11244



76 77 78 79 80

11253



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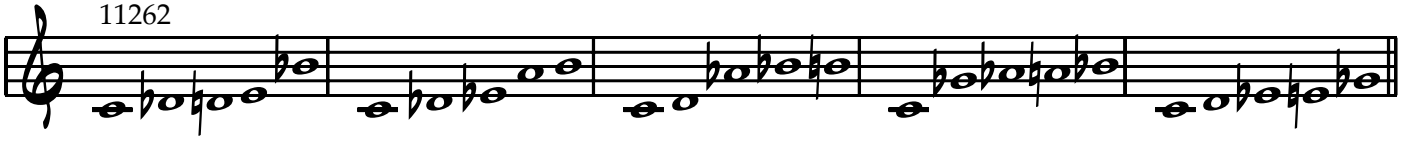

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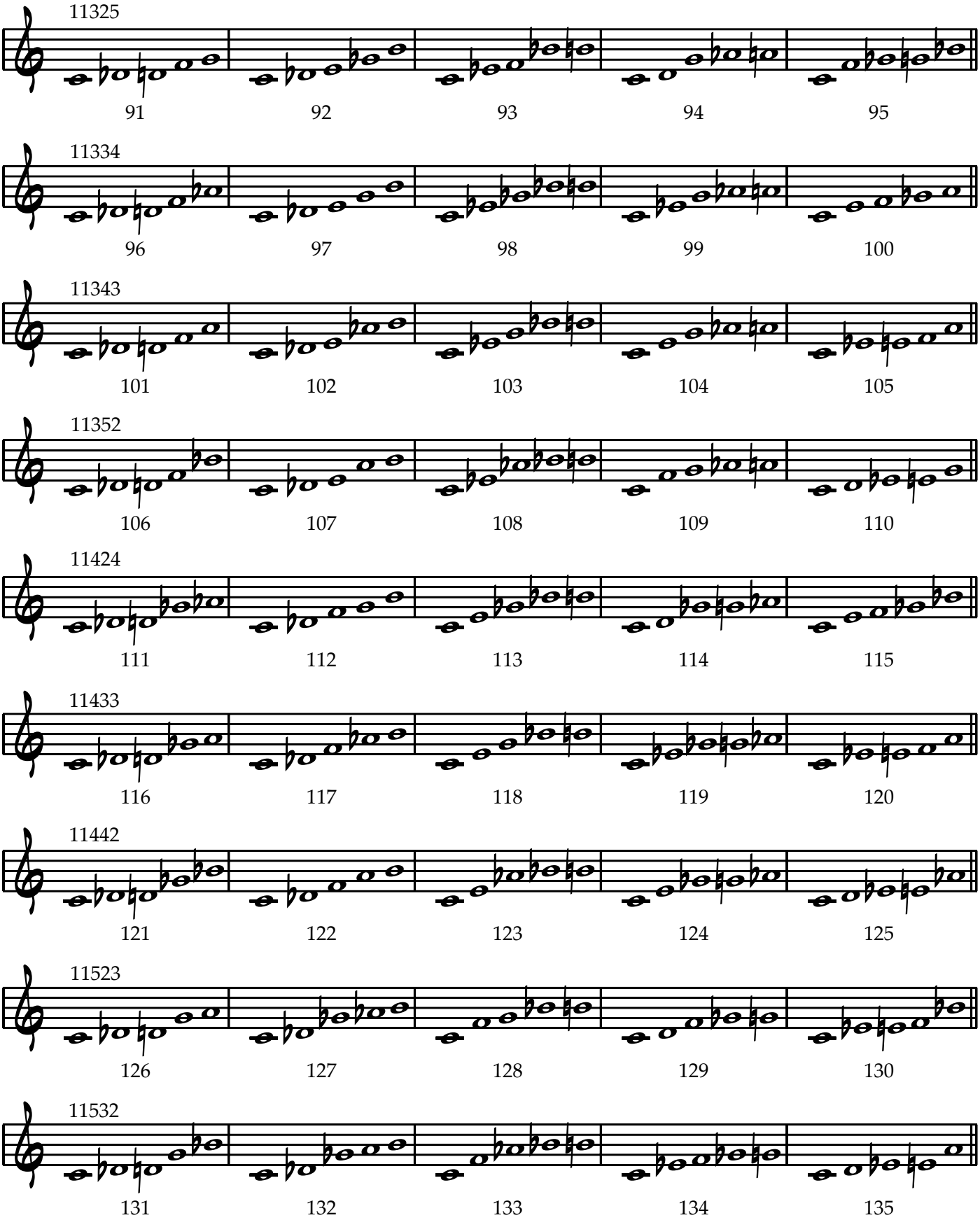
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11334
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11343
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11352
106 107 108 109 110
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111 112 113 114 115
11433
116 117 118 119 120
11442
121 122 123 124 125
11523
126 127 128 129 130
11532
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11622

136 137 138 139 140

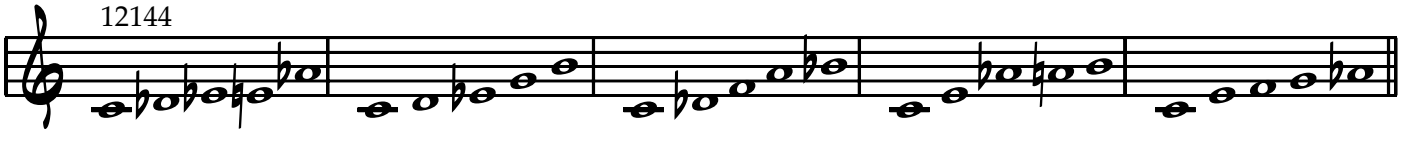
Two Non Contiguous Half Steps-12126

141 142 143 144 145

12135

146 147 148 149 150

12144



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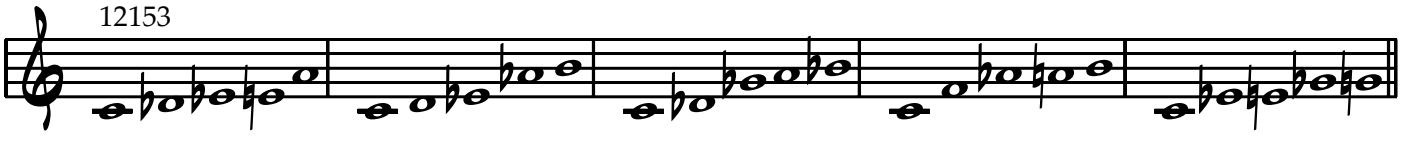

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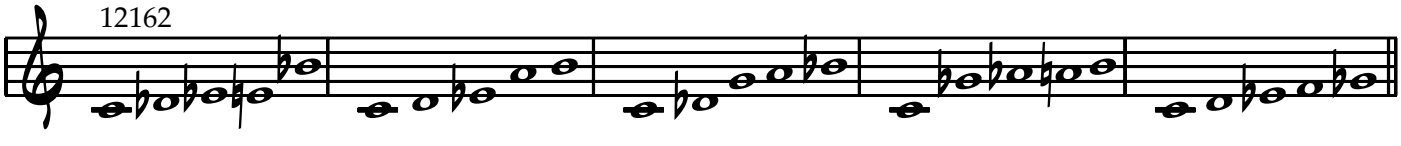

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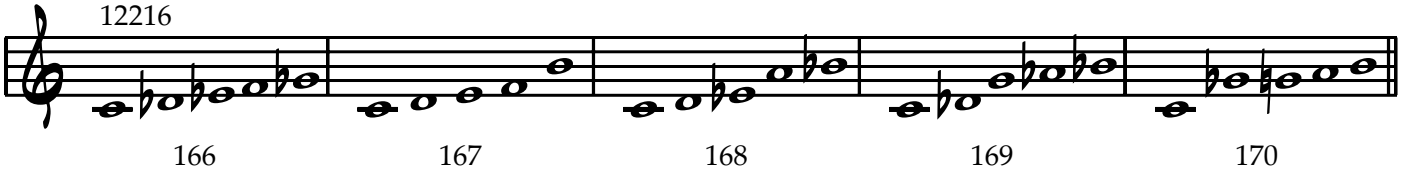

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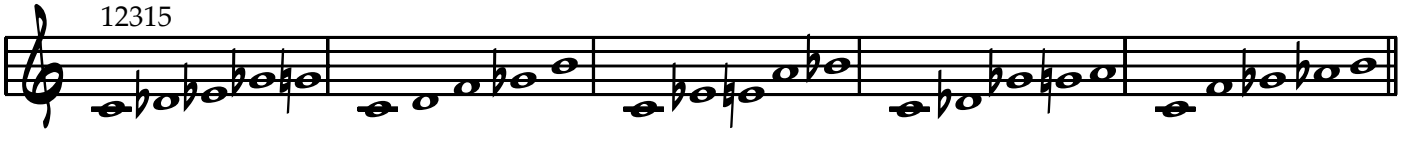

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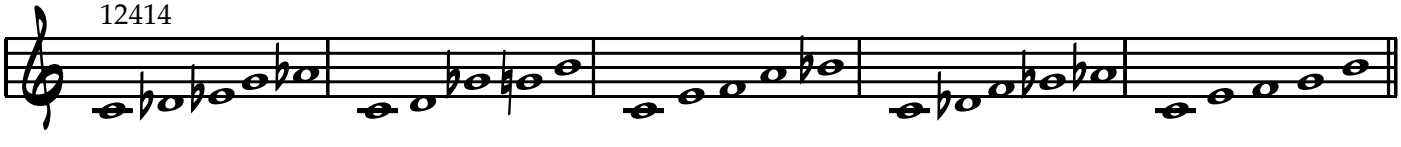

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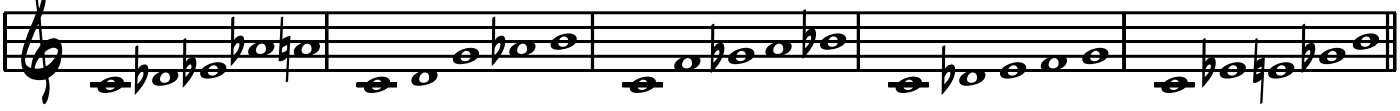

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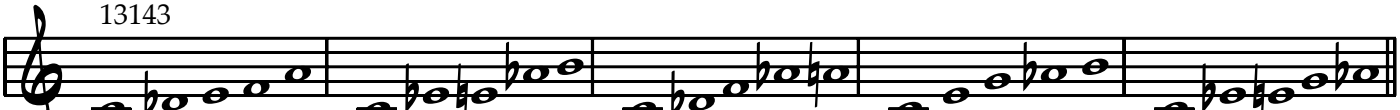

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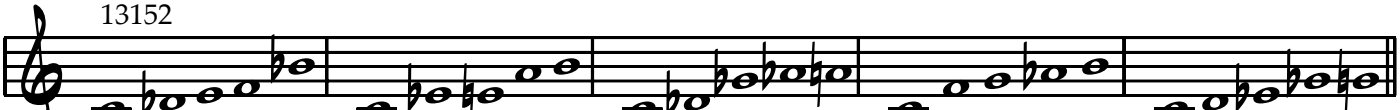

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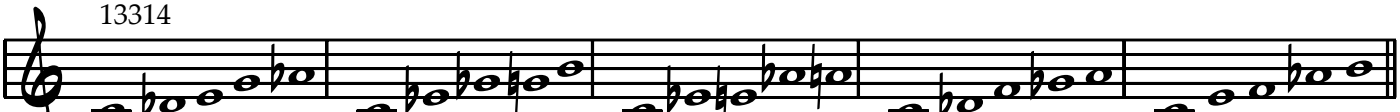

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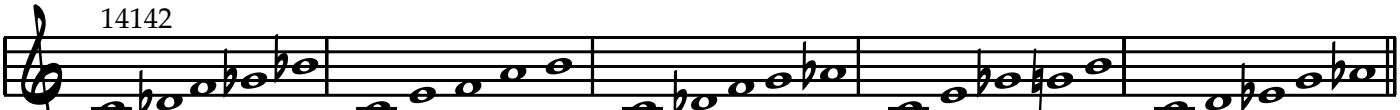

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One Half Step-12225

216 217 218 219 220

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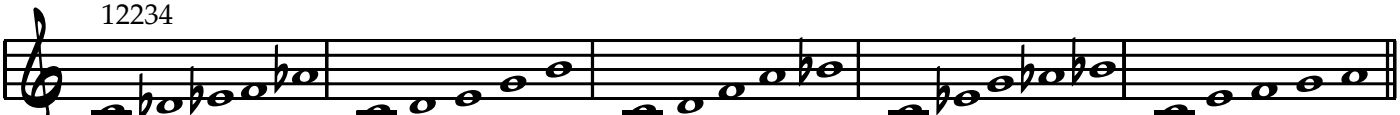

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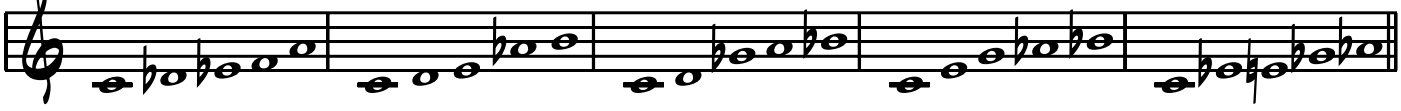

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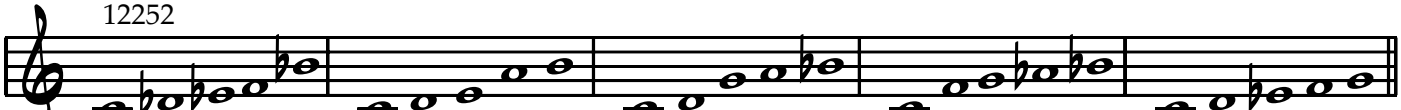

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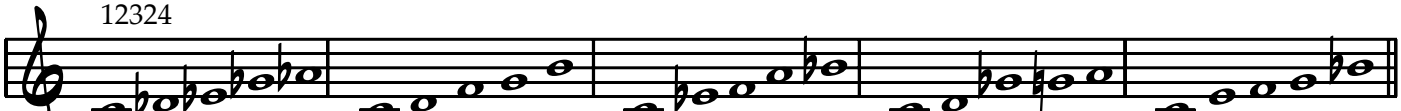

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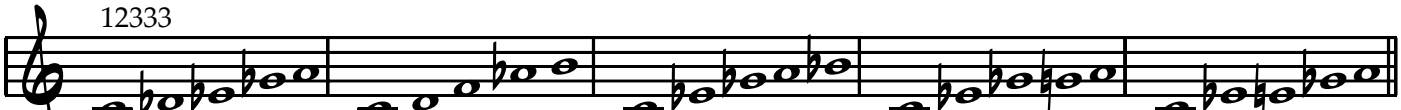

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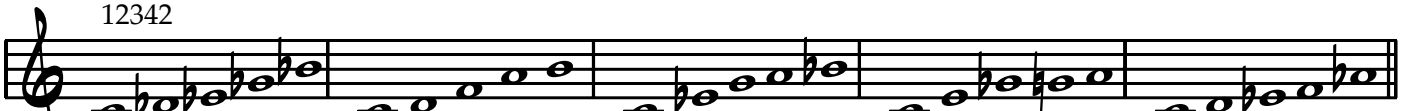

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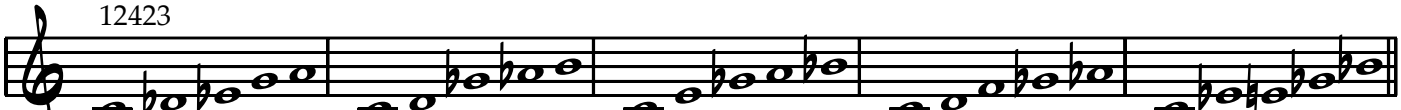

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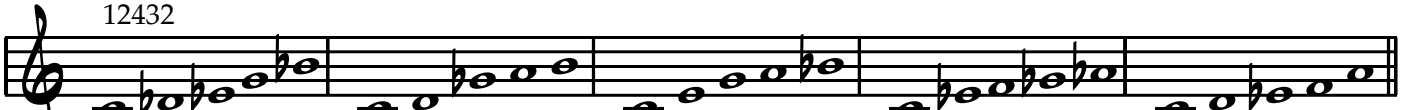

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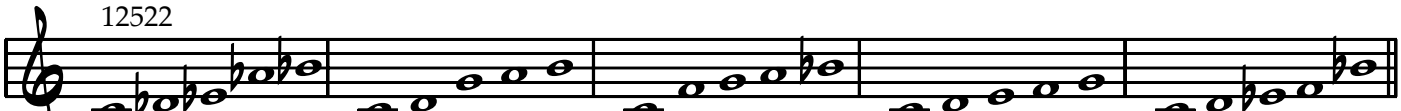

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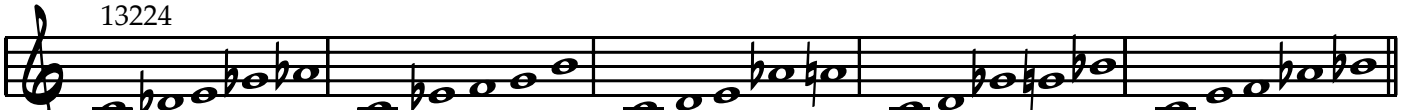

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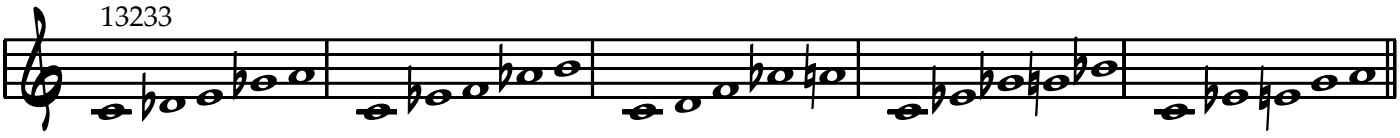

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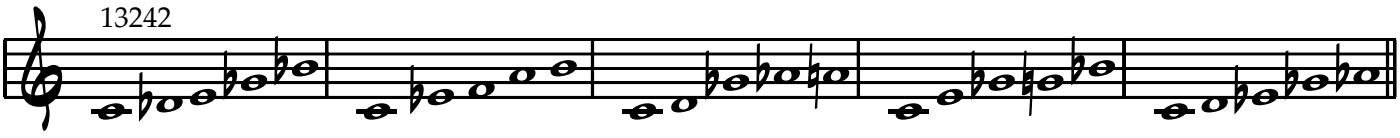

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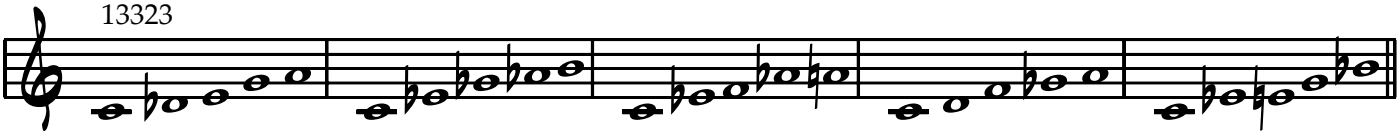

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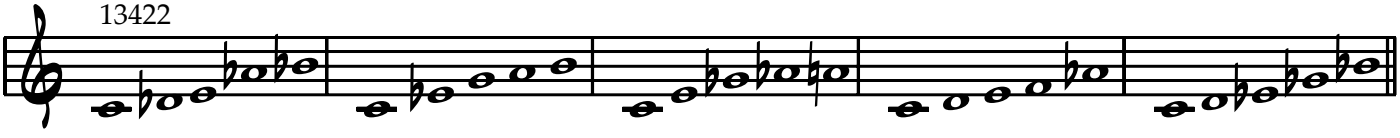

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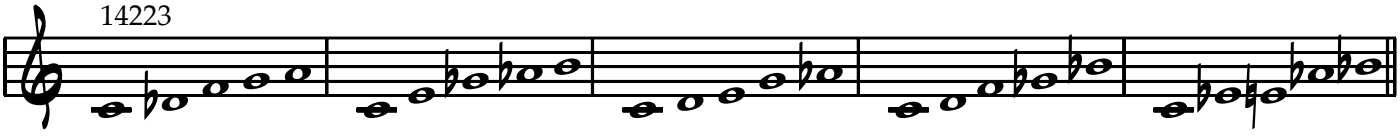

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14232

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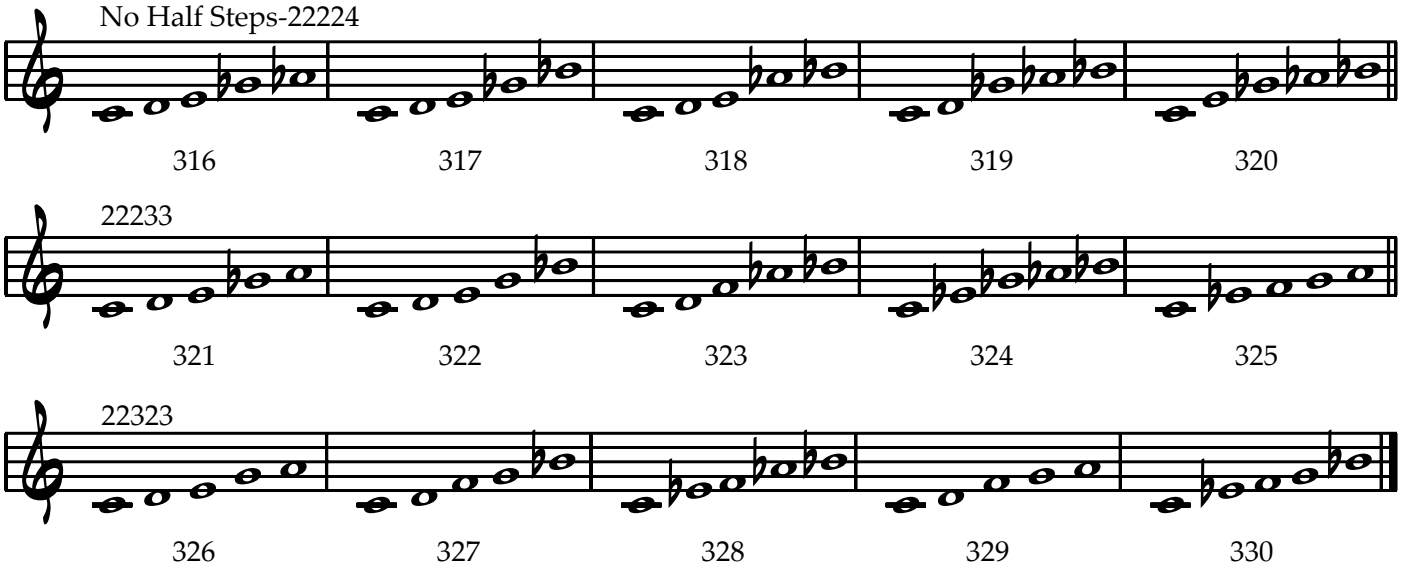
15222

311 312 313 314 315


No Half Steps-22224
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22323
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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)

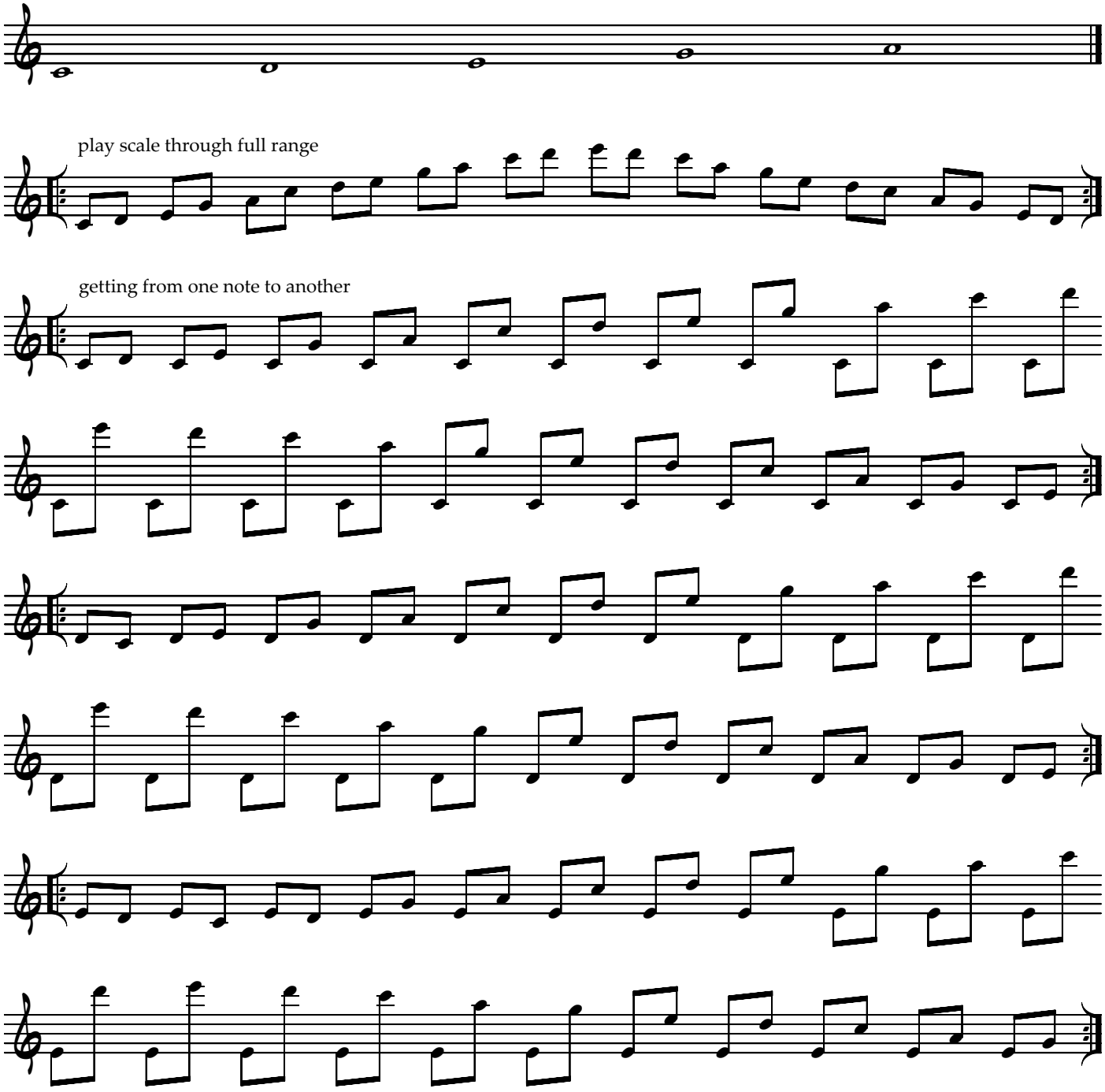
CMaj7(-5), D7, Gbmin7(-5), Ab7alt…

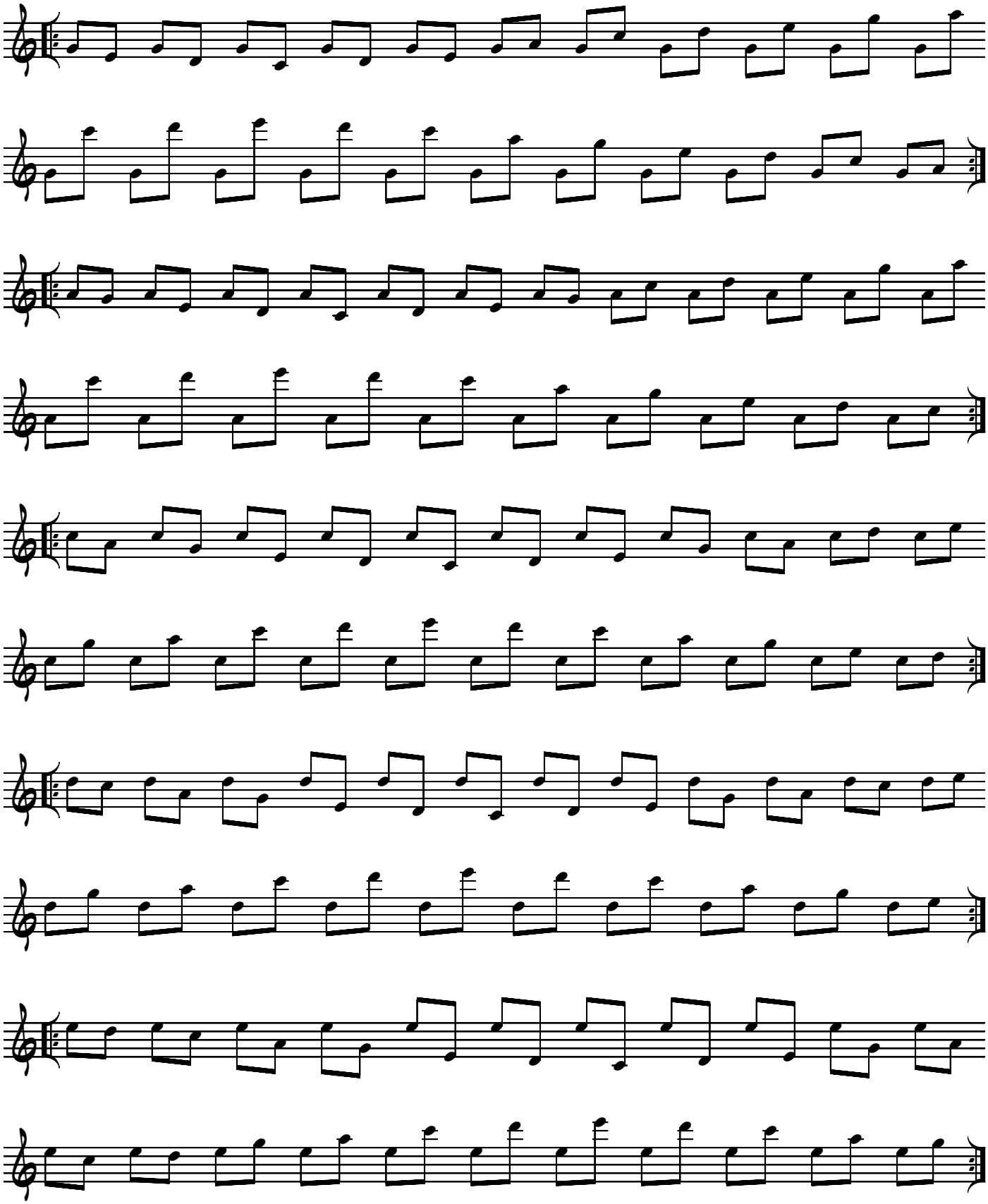
#326 C, D, E, G, A (22323)

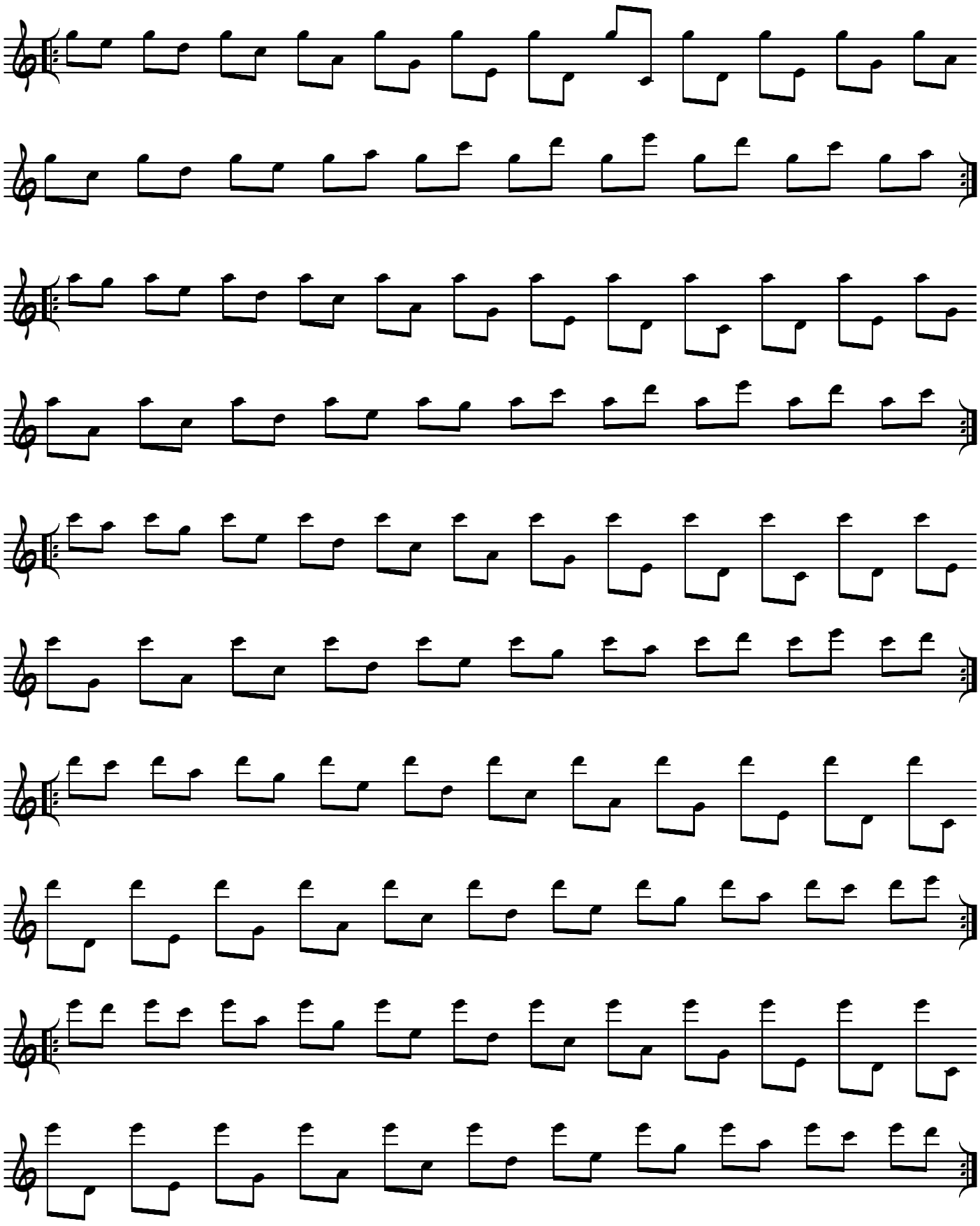
A-7, A Phrygian, CMaj7, C7, D7(sus4), E Phrygian, FMaj7, F#7alt, G7(sus4), Gmin7

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.



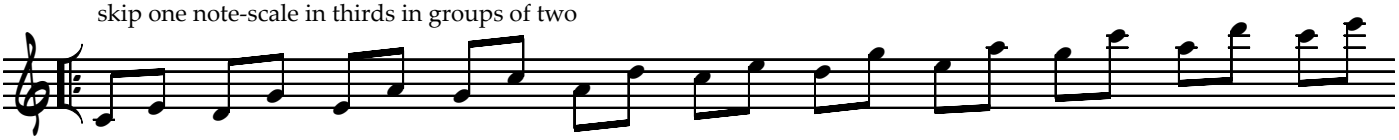


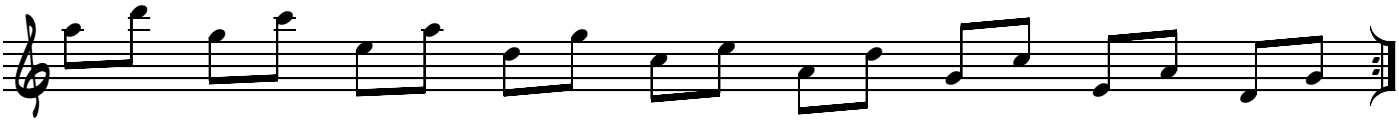


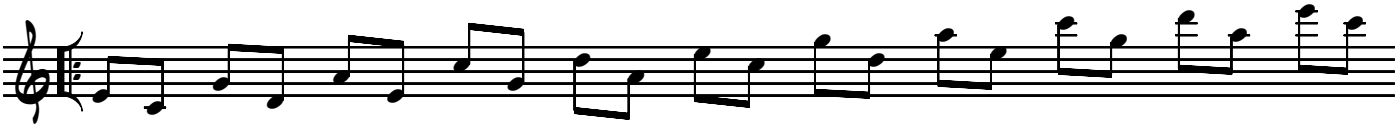
2.2 Intervallic Scales

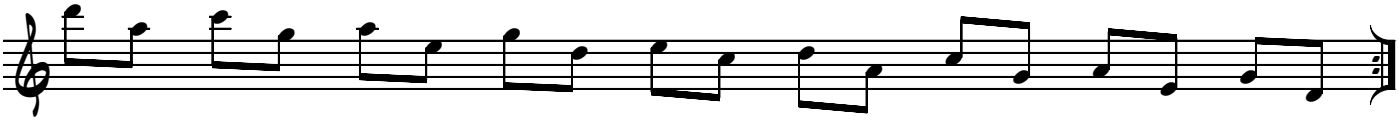
These exercises are similar to traditional "scales in thirds, fourths," etc. but they appear here in two, three, four, and five note configurations

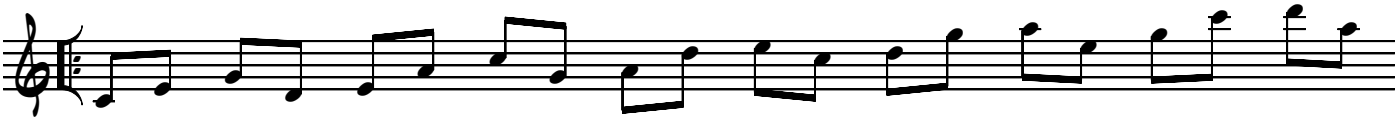
skip one note-scale in thirds in groups of two

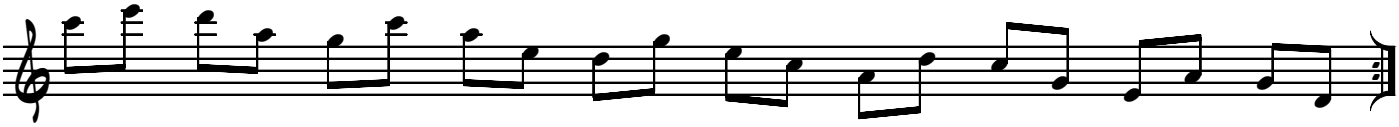


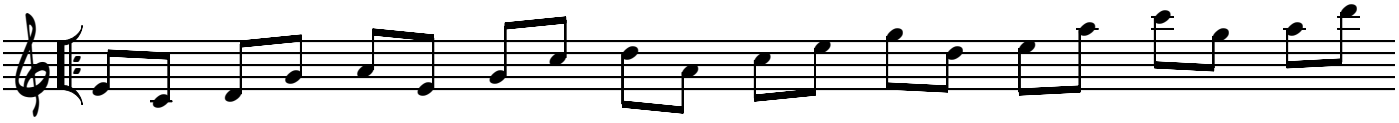


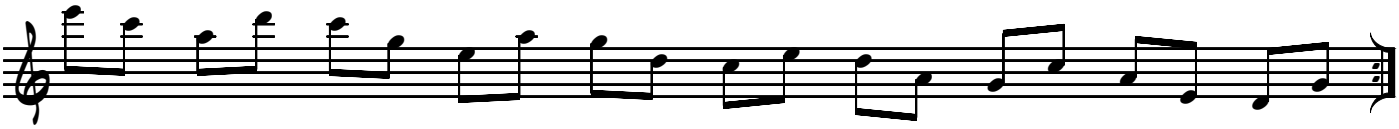




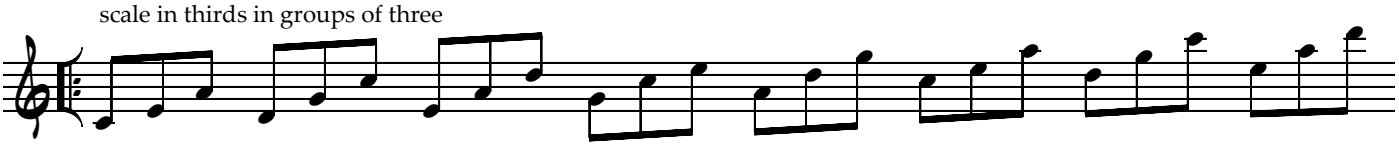


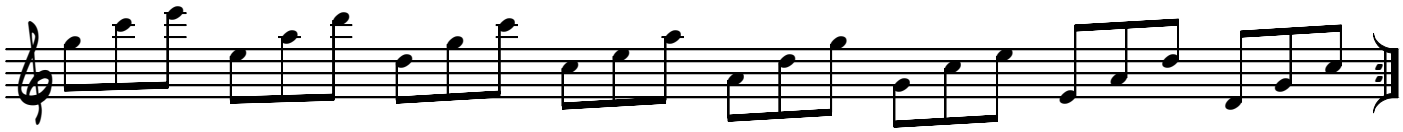


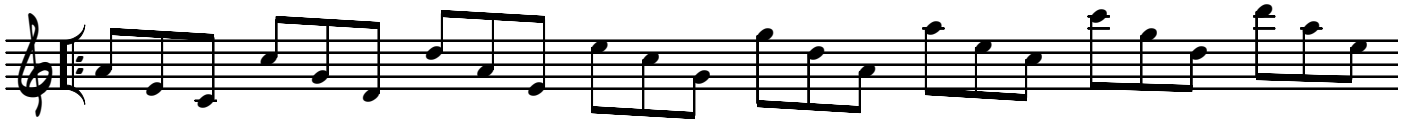


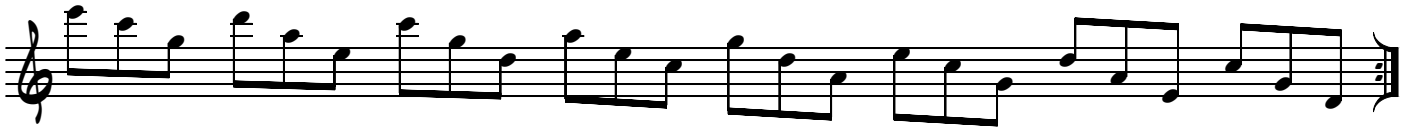


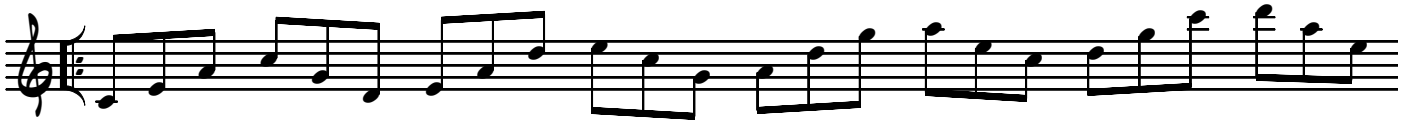
scale in thirds in groups of three

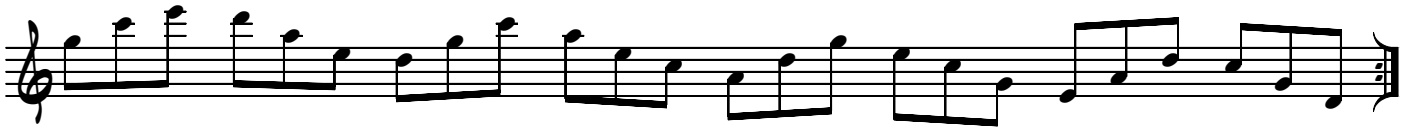


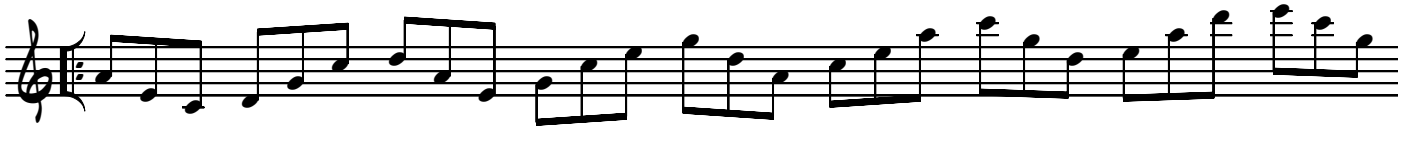


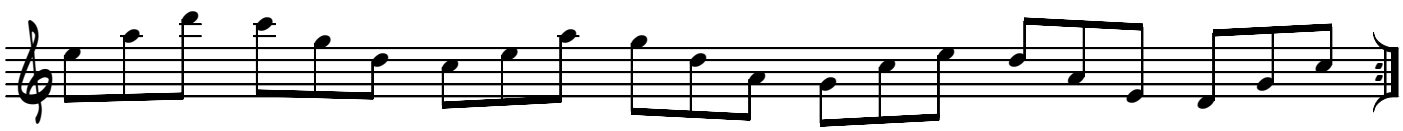




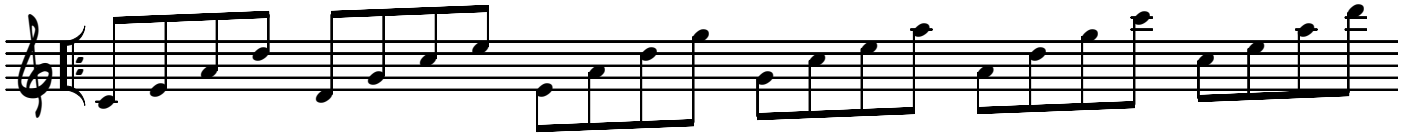


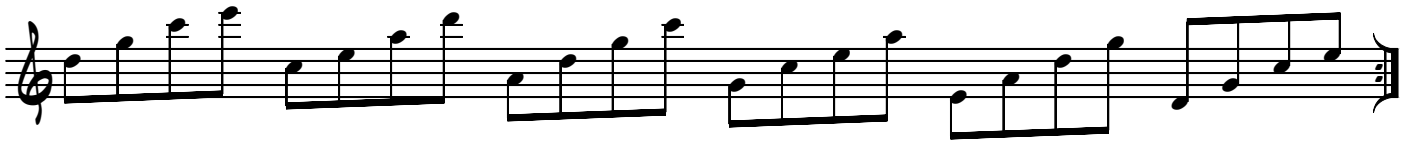


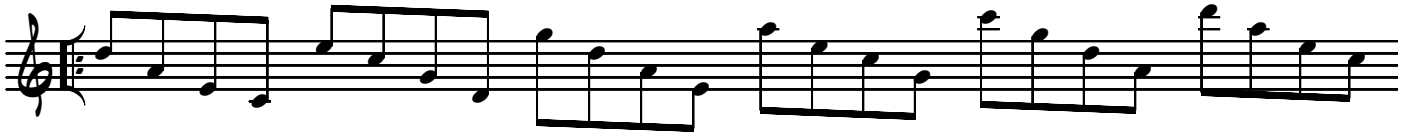


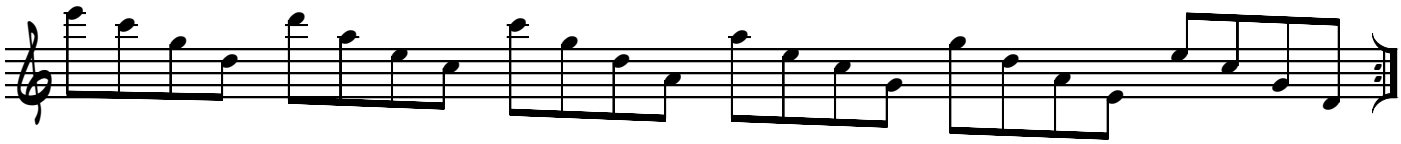


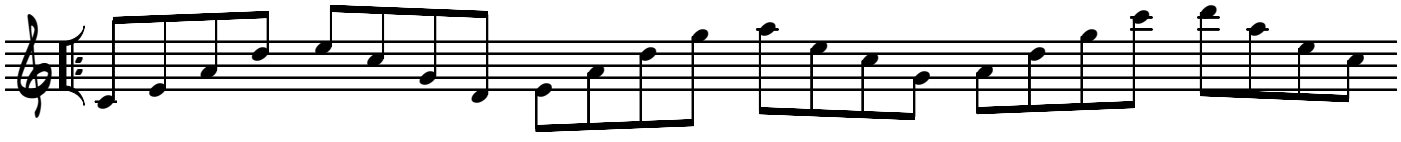
scale in thirds in groups of four

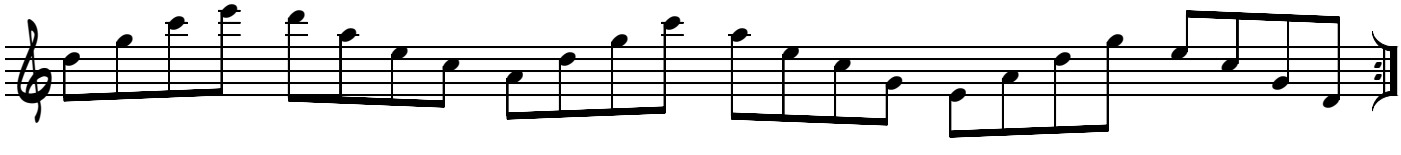


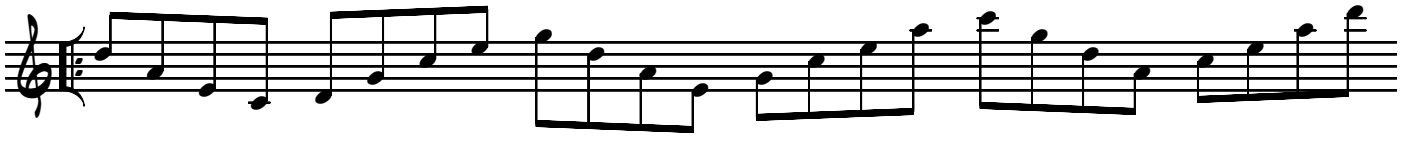


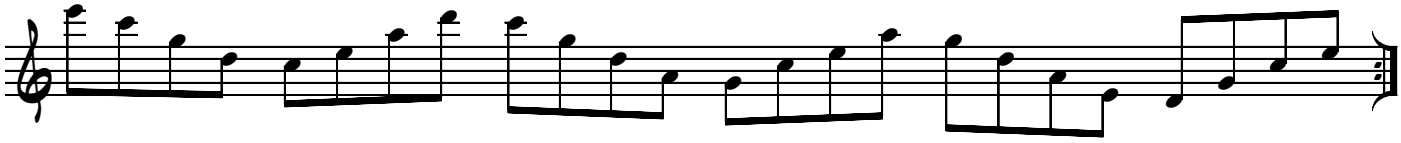




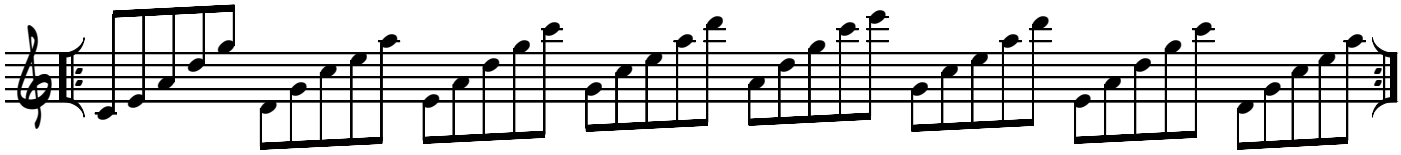


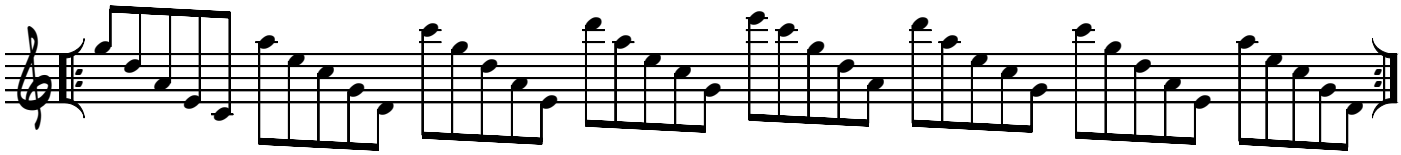


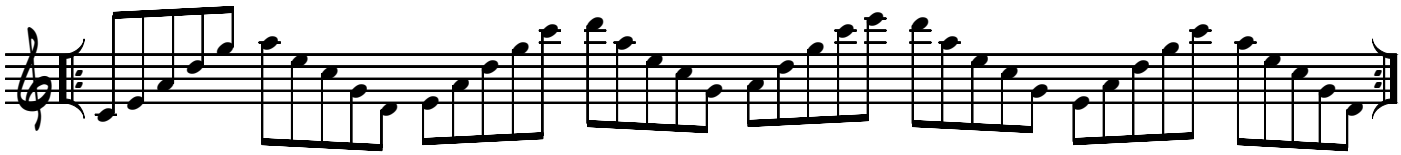


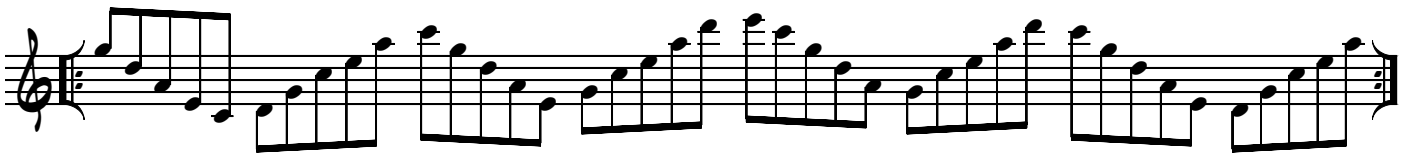


scale in thirds in groups of five

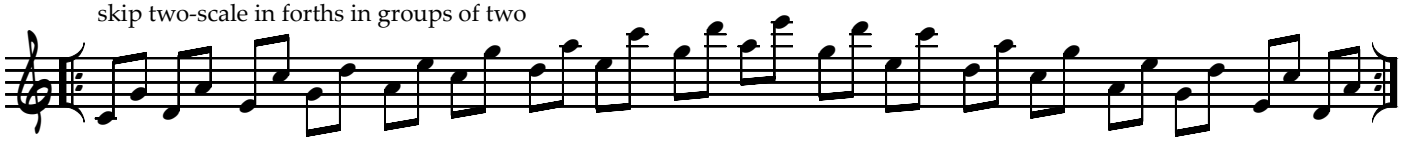


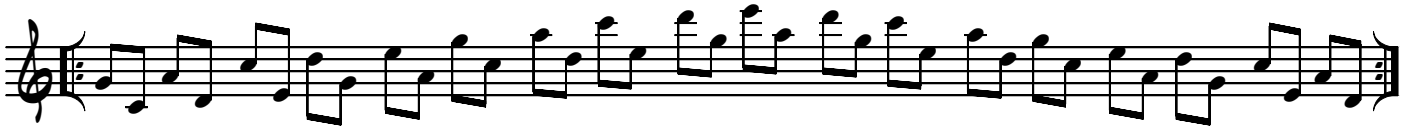


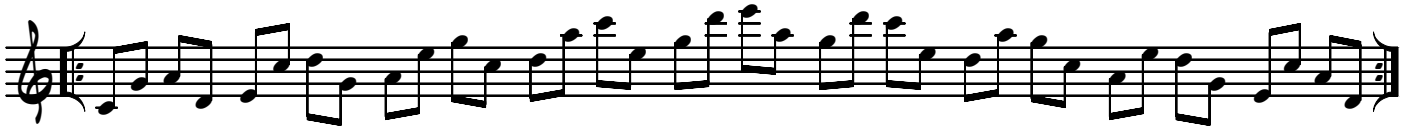


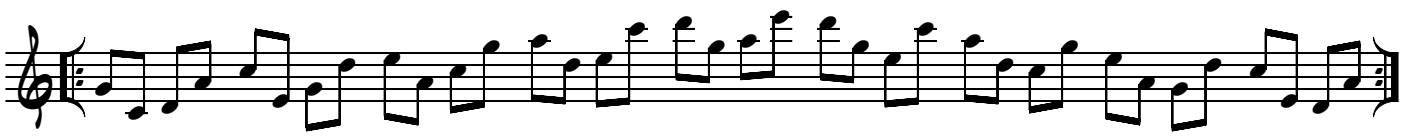


skip two-scale in forths in groups of two

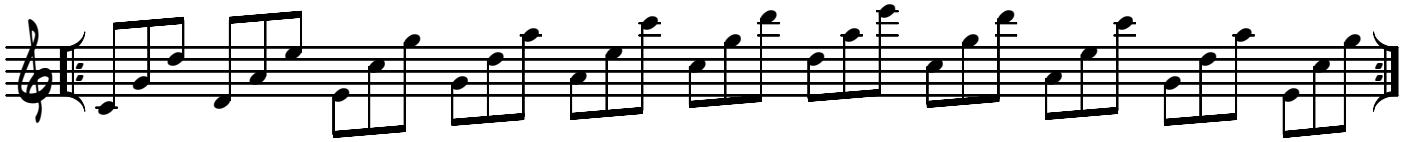


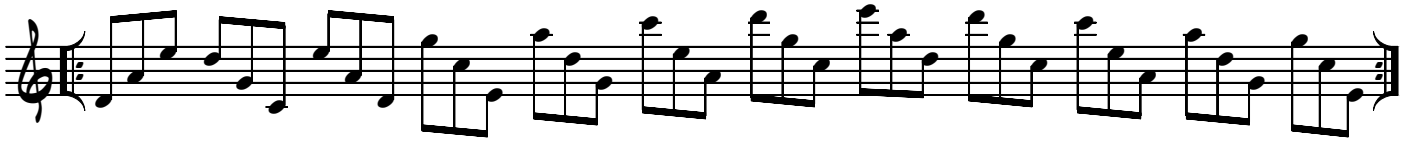


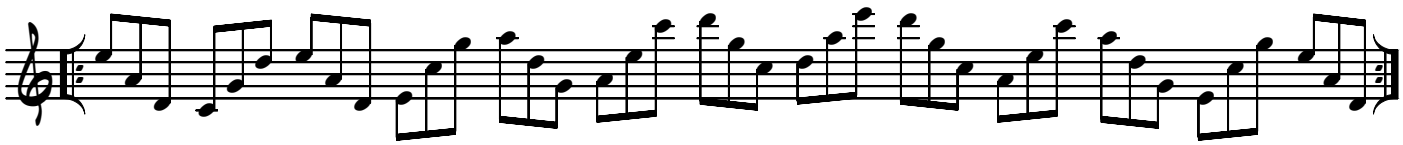


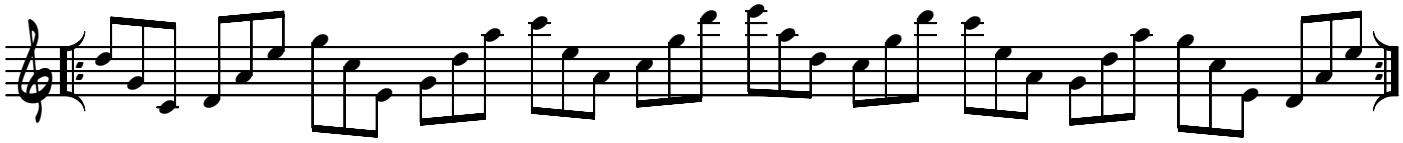


scale in fourths in groups of three

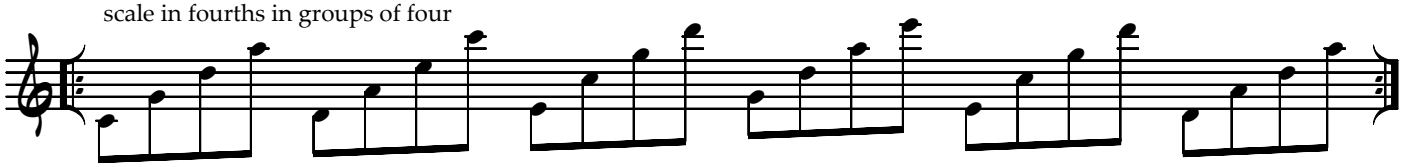


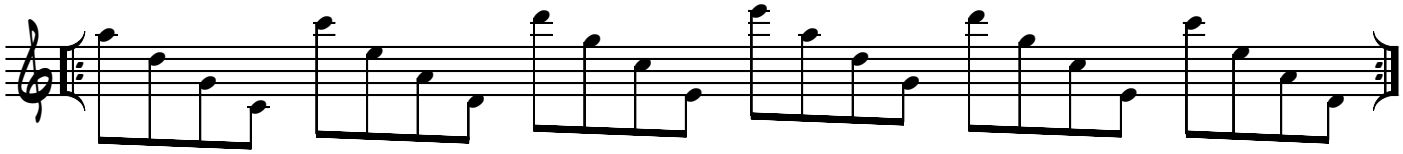


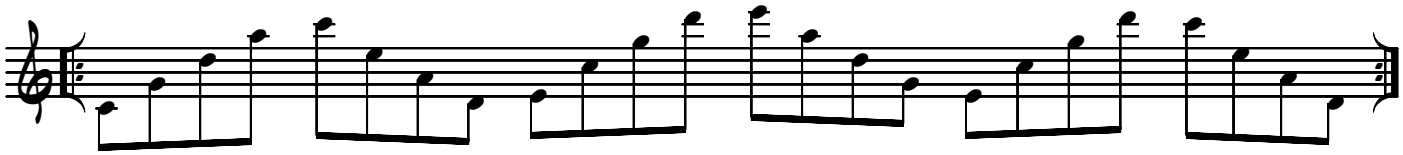


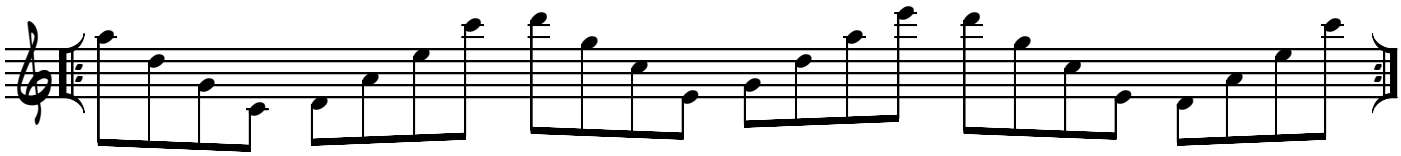


scale in fourths in groups of four

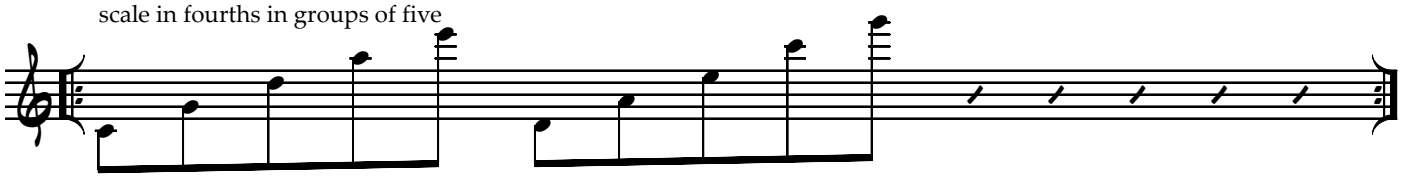


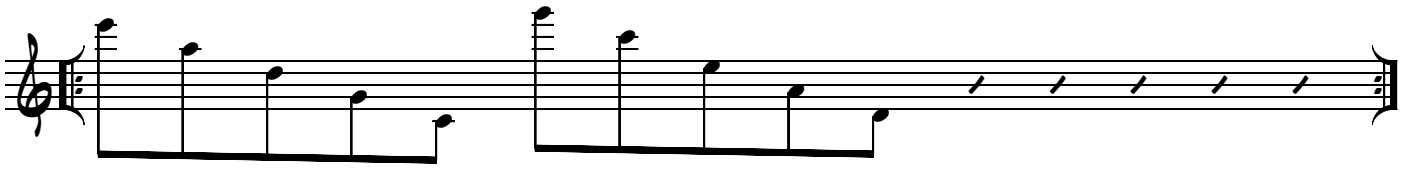


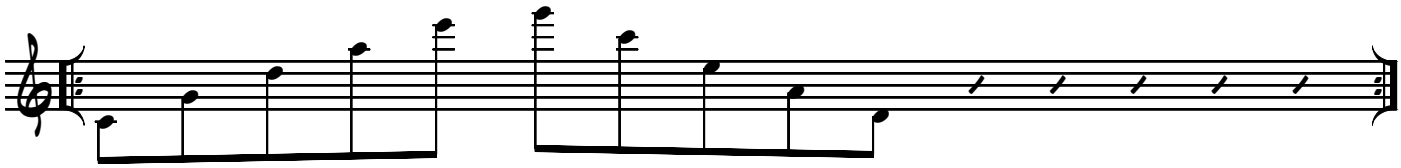


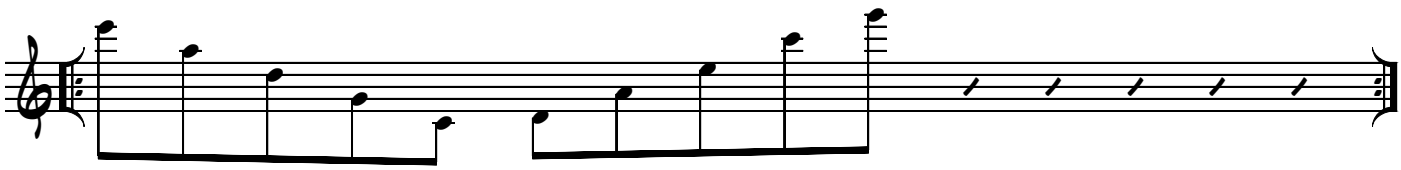


scale in fourths in groups of five

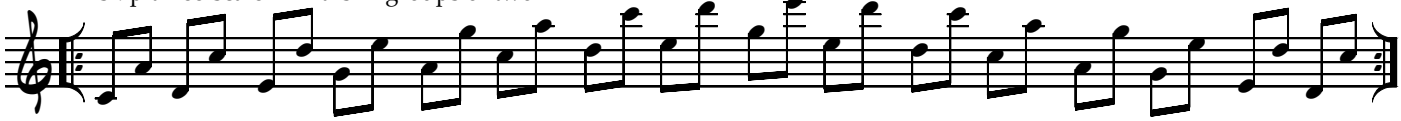


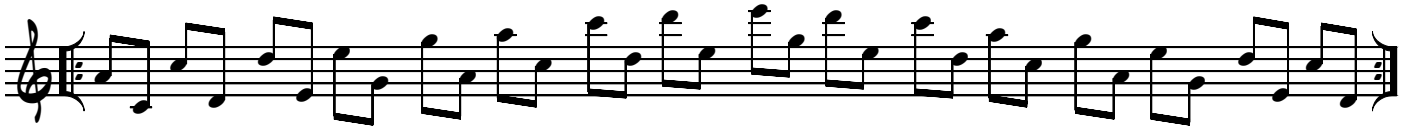


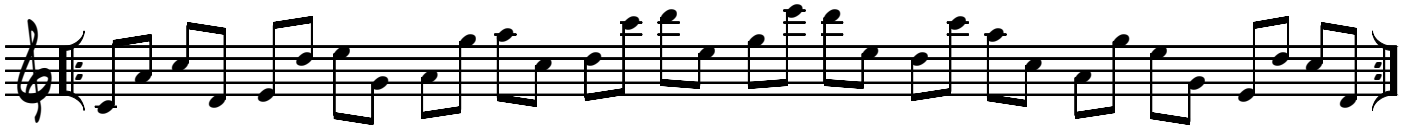


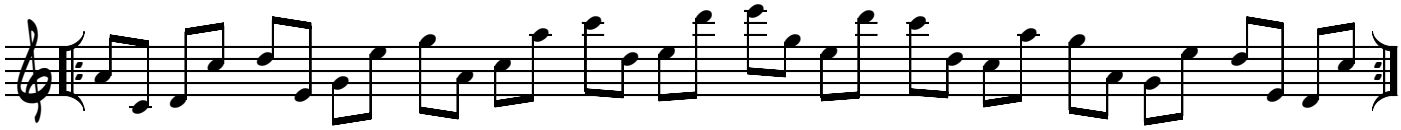


skip three-scale in fifths in groups of two

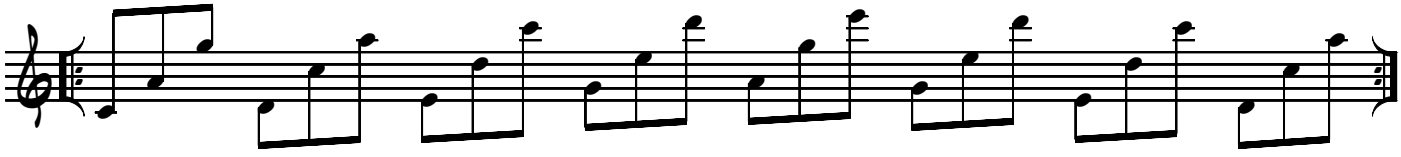


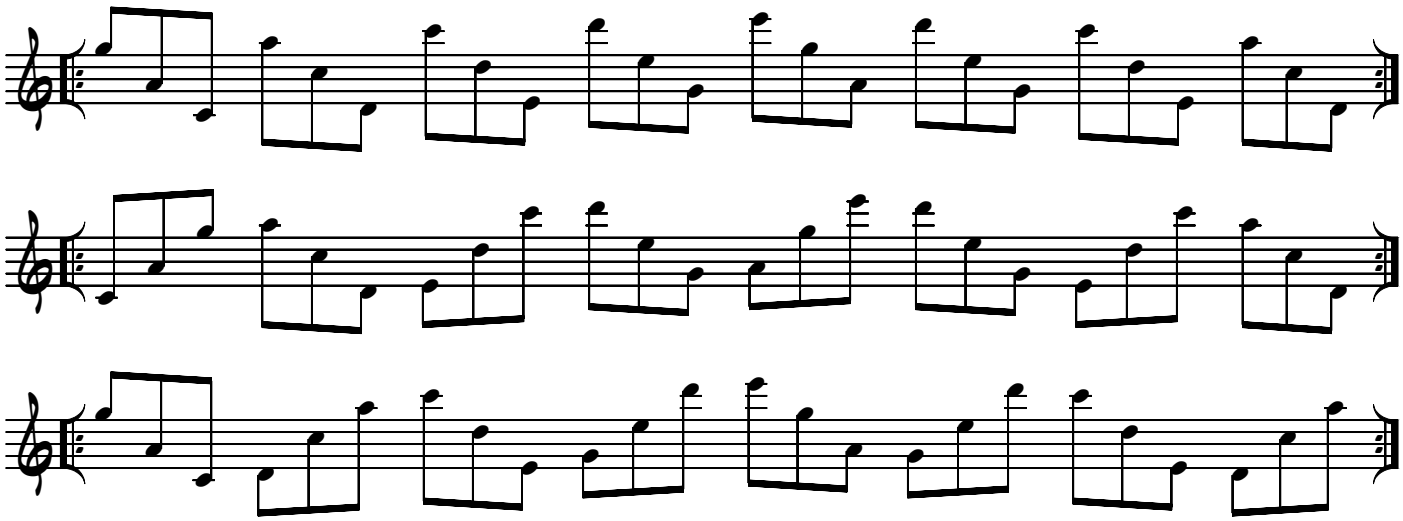




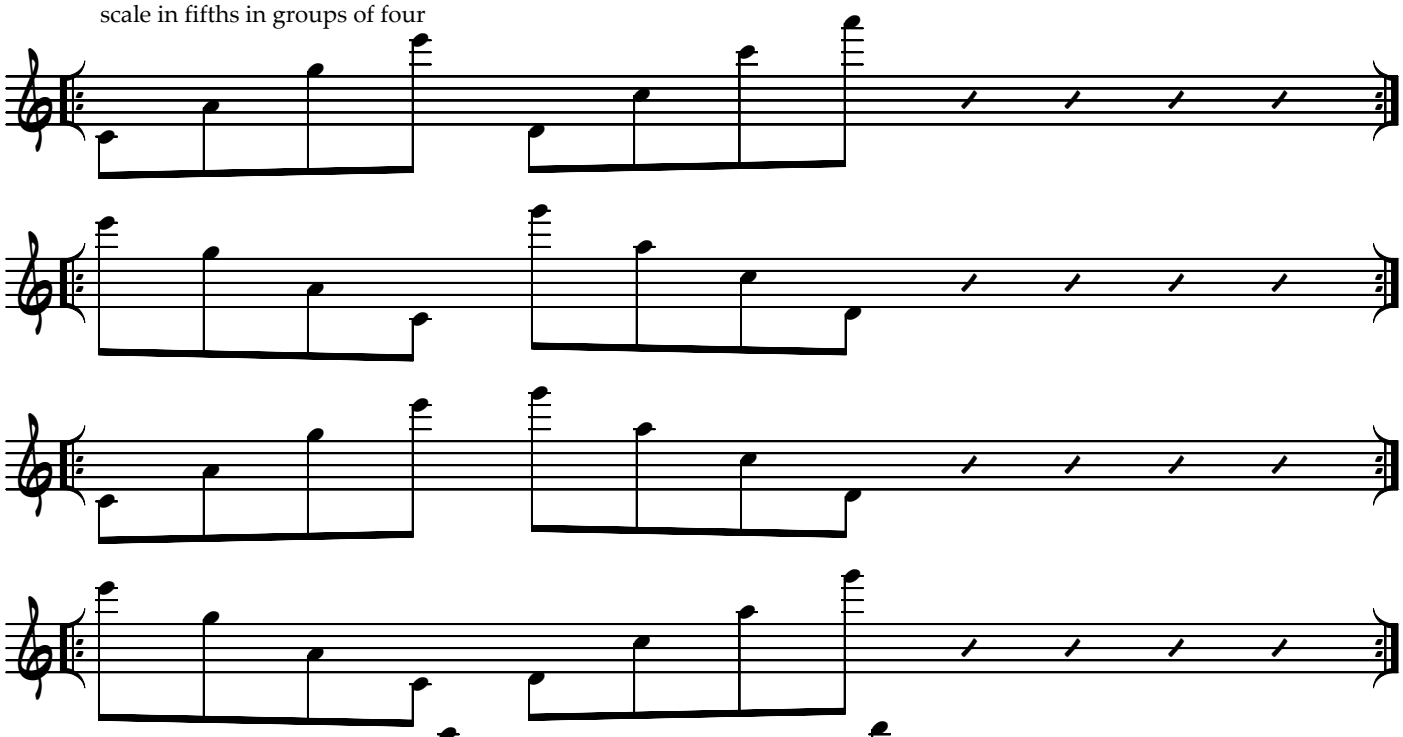


scale in fifths in groups of three

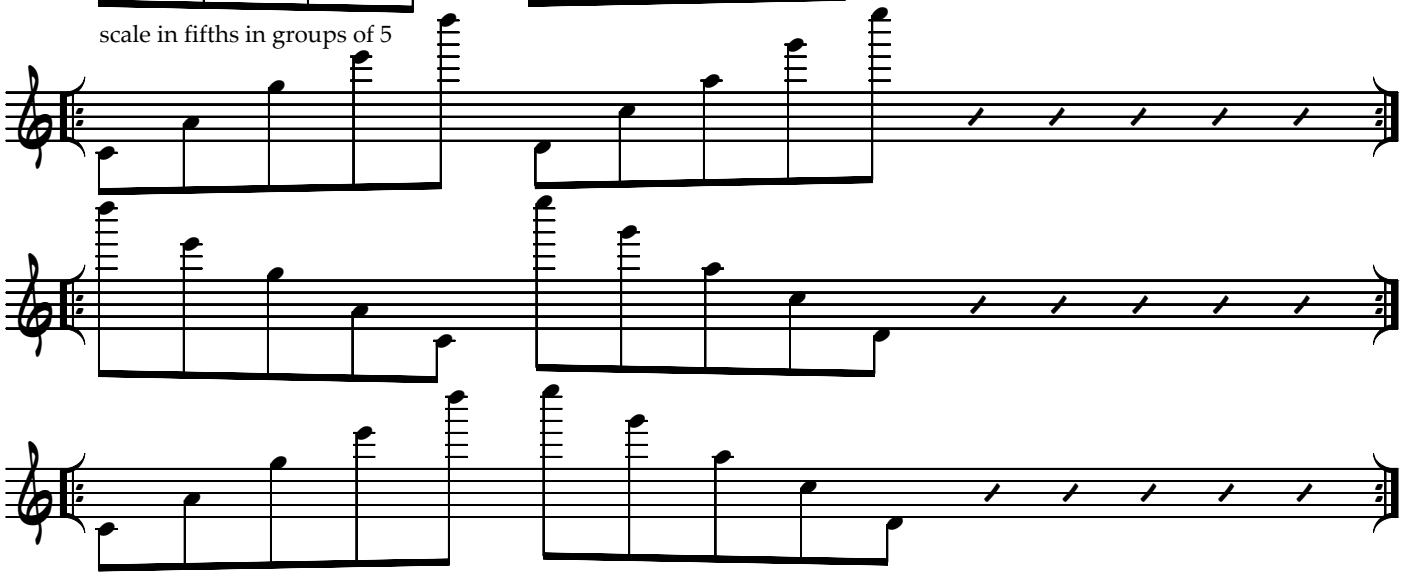




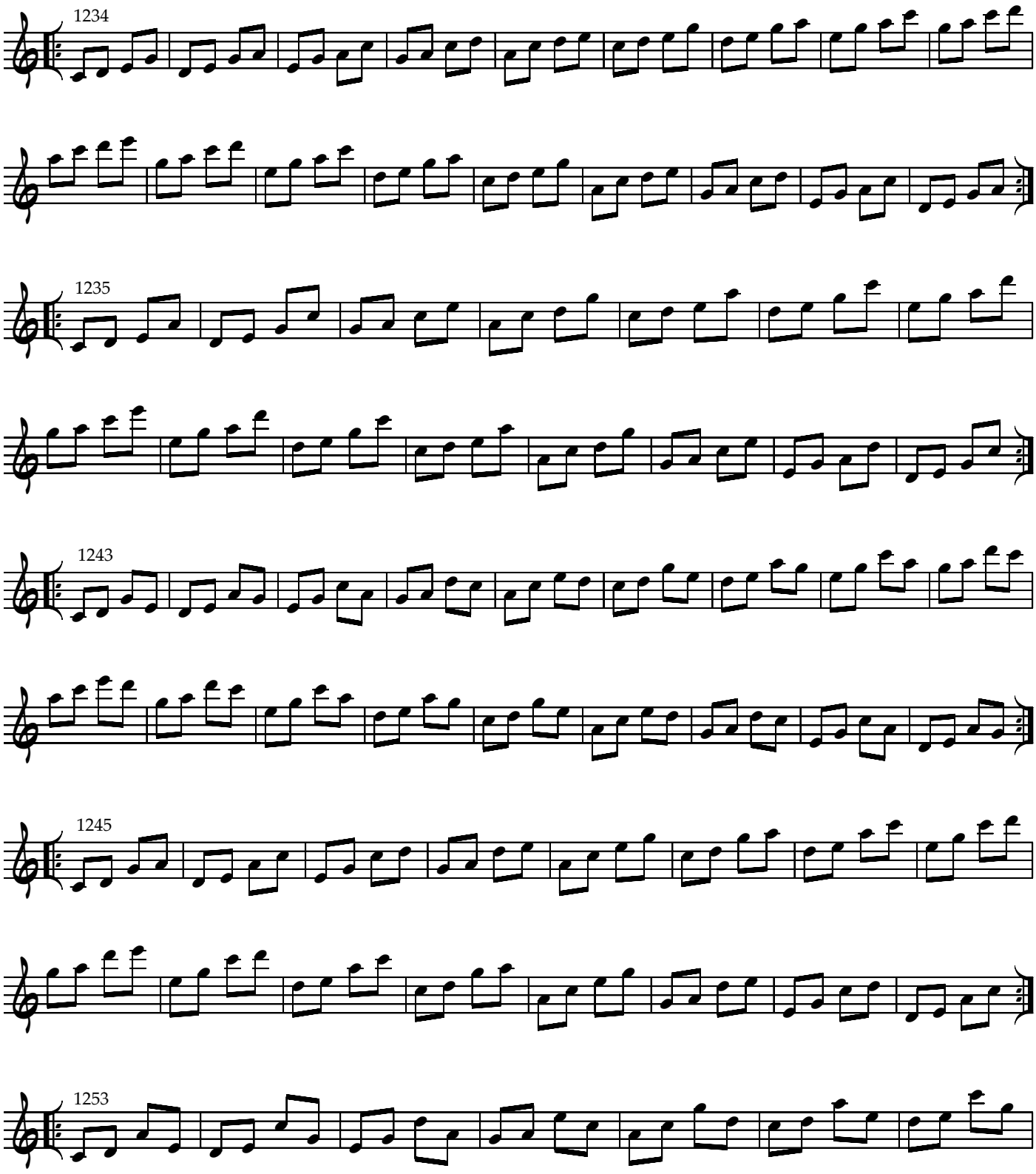
scale in fifths in groups of four

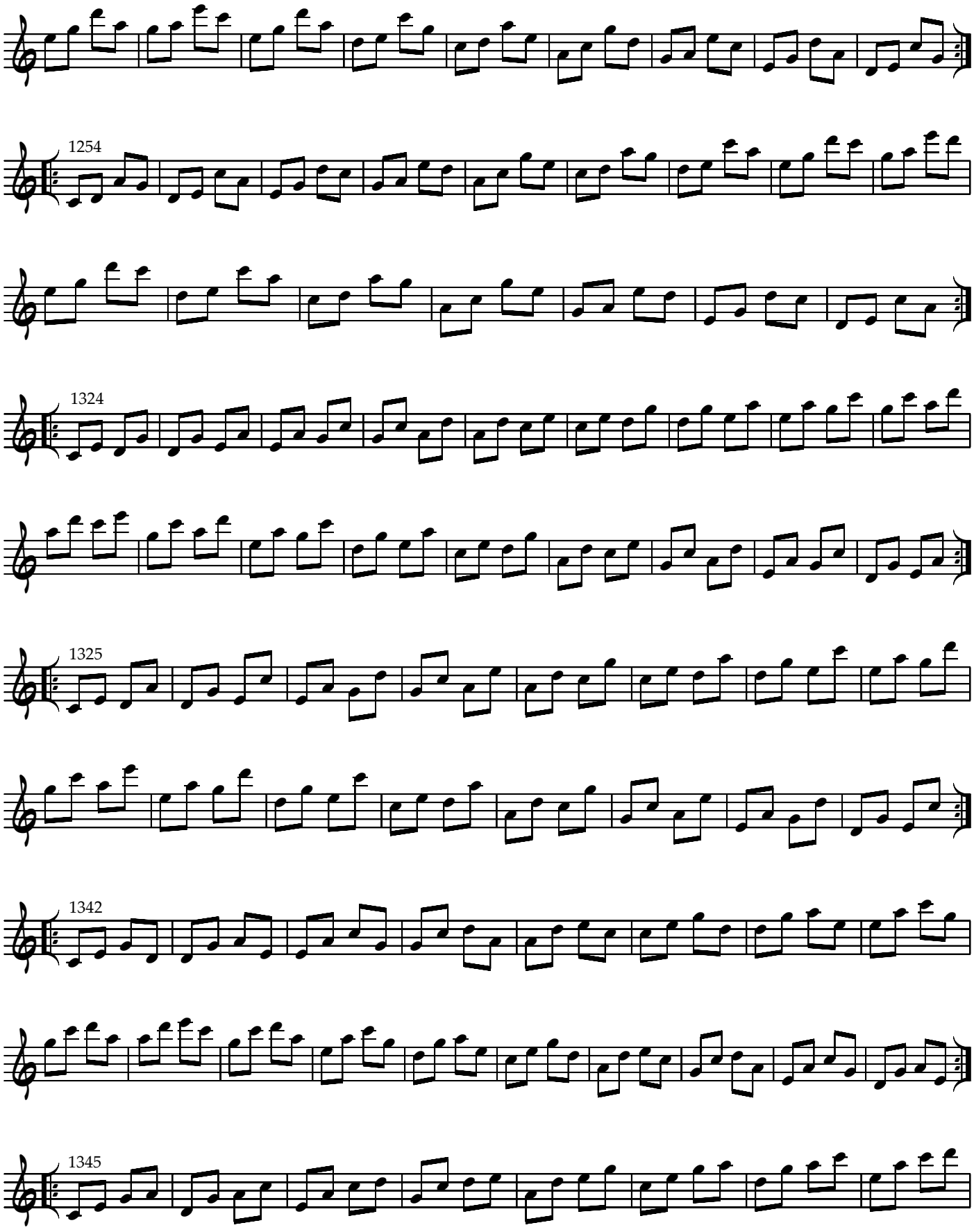


scale in fifths in groups of 5



2.3 Four Note Patterns

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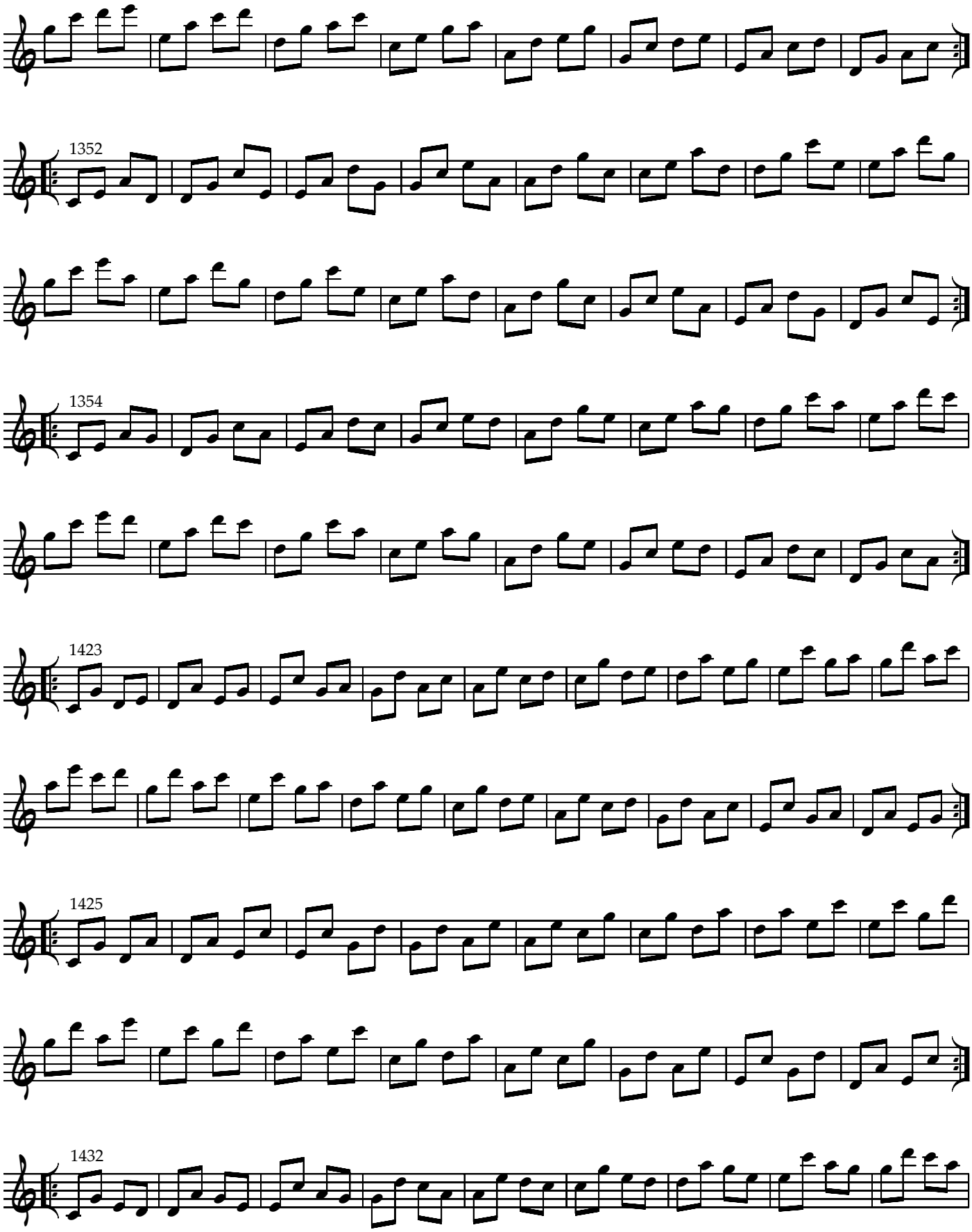
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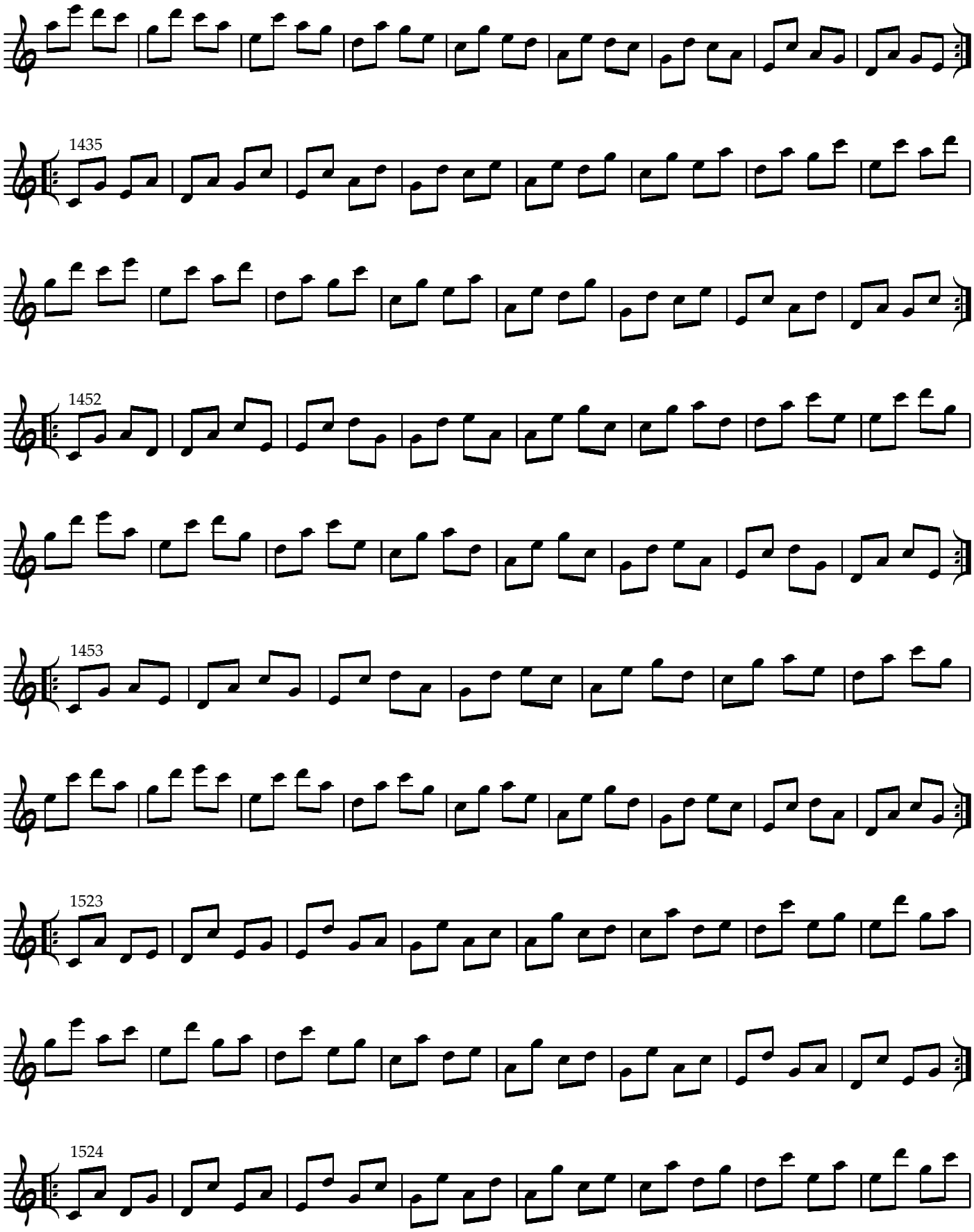
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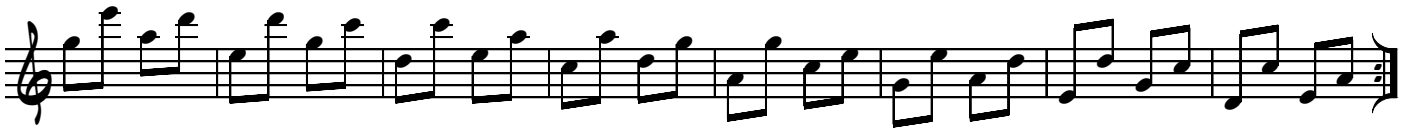

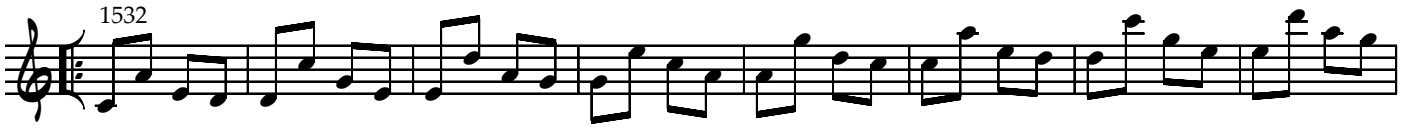
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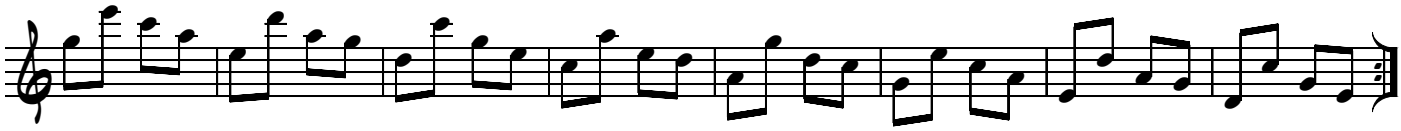

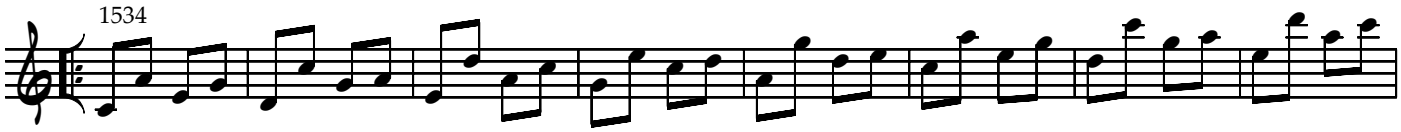
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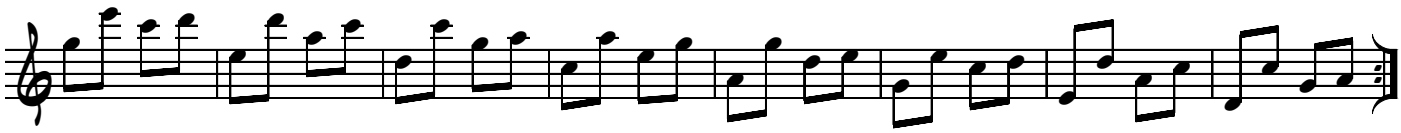

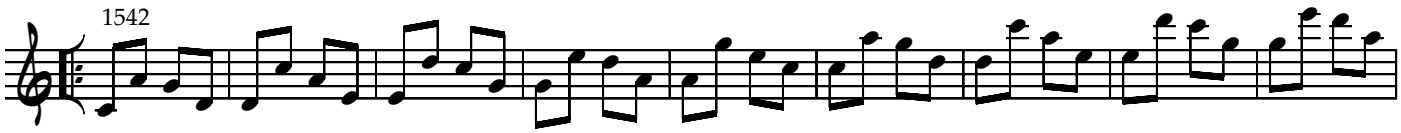
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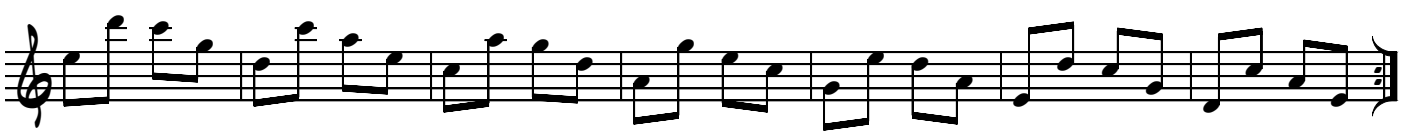

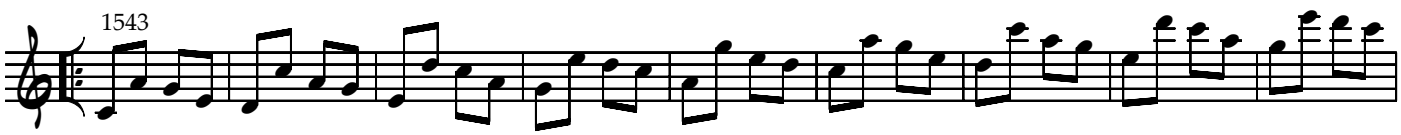
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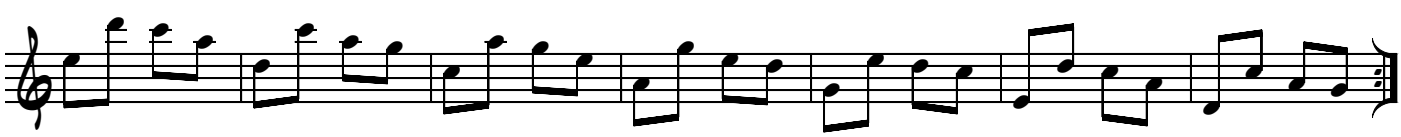

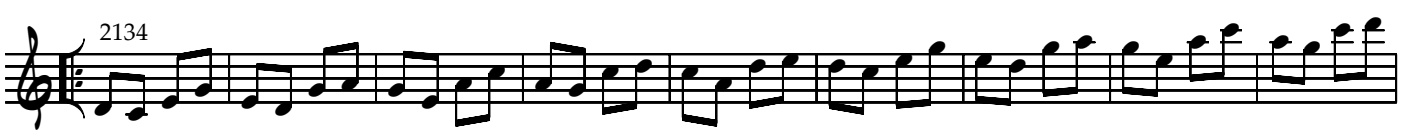
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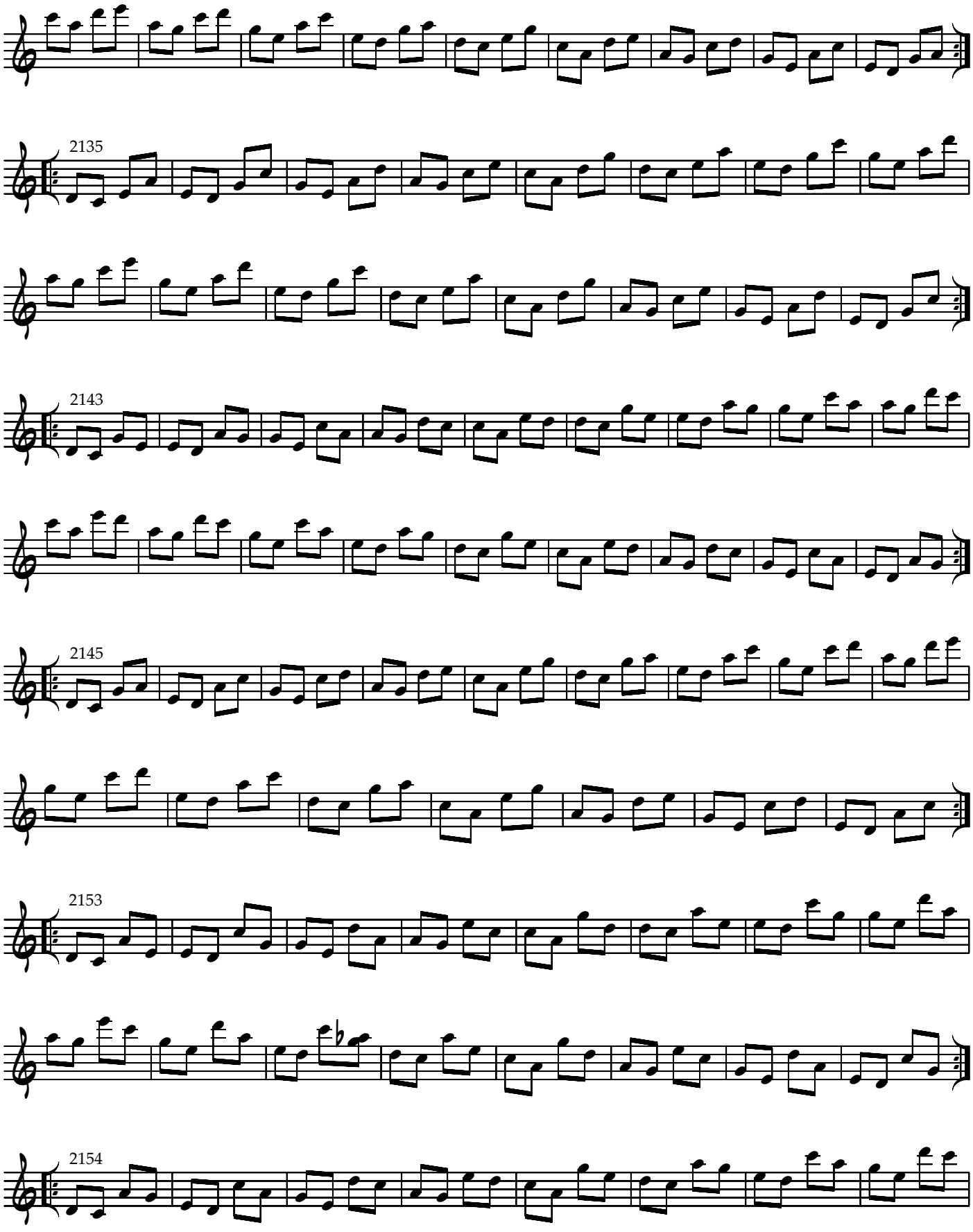
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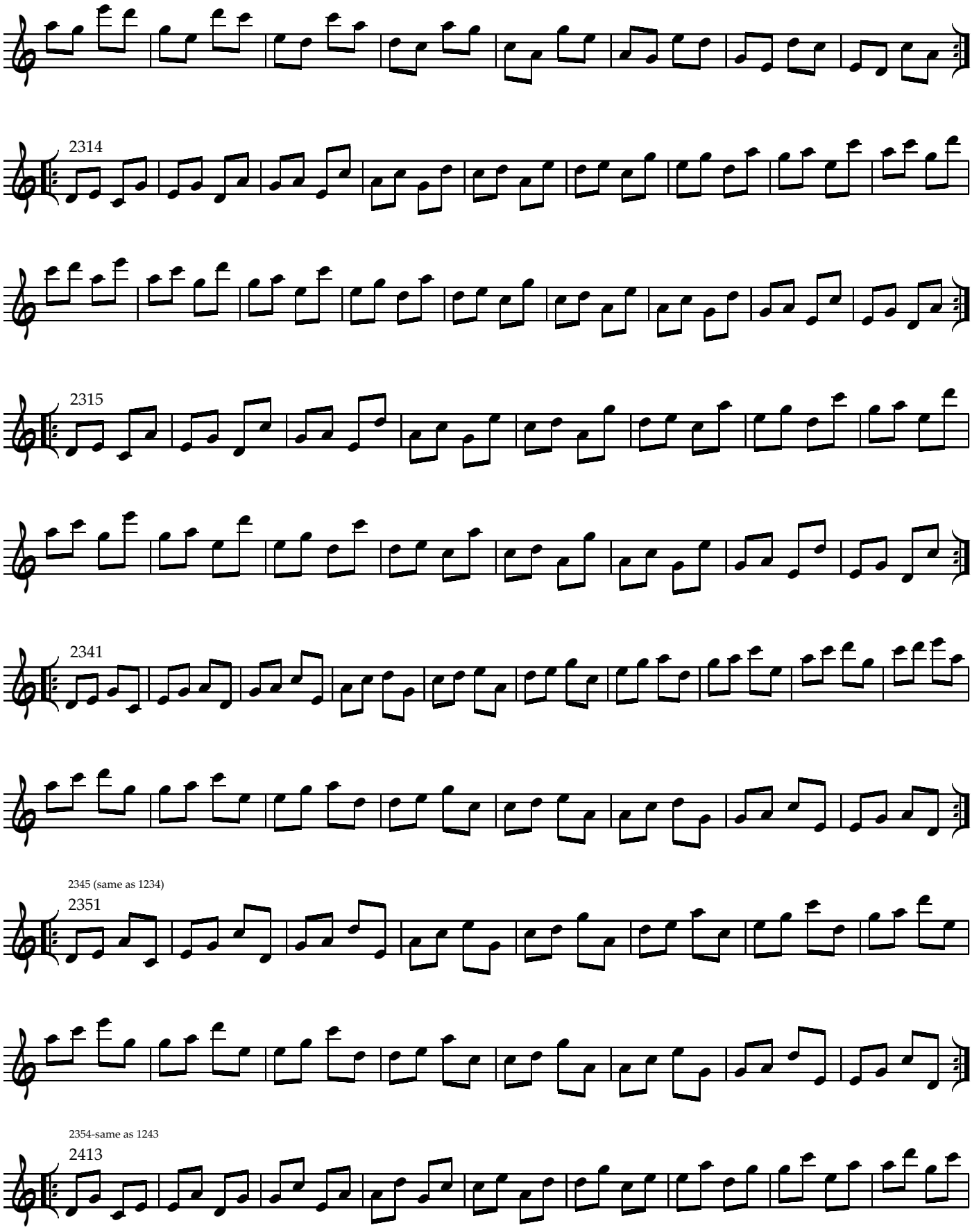
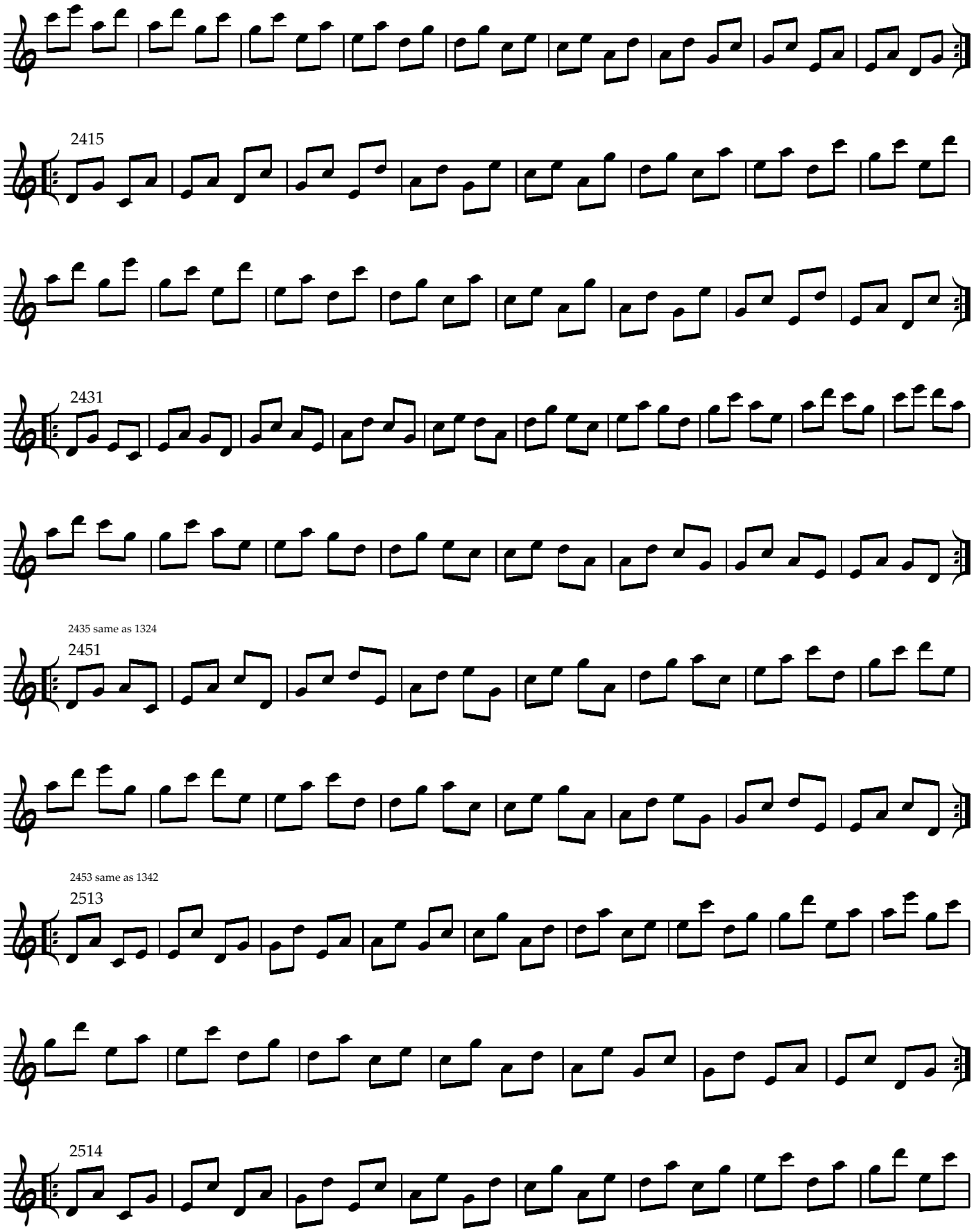

2314
2315
2341
2345 (same as 1234)
2351
2354-same as 1243
2413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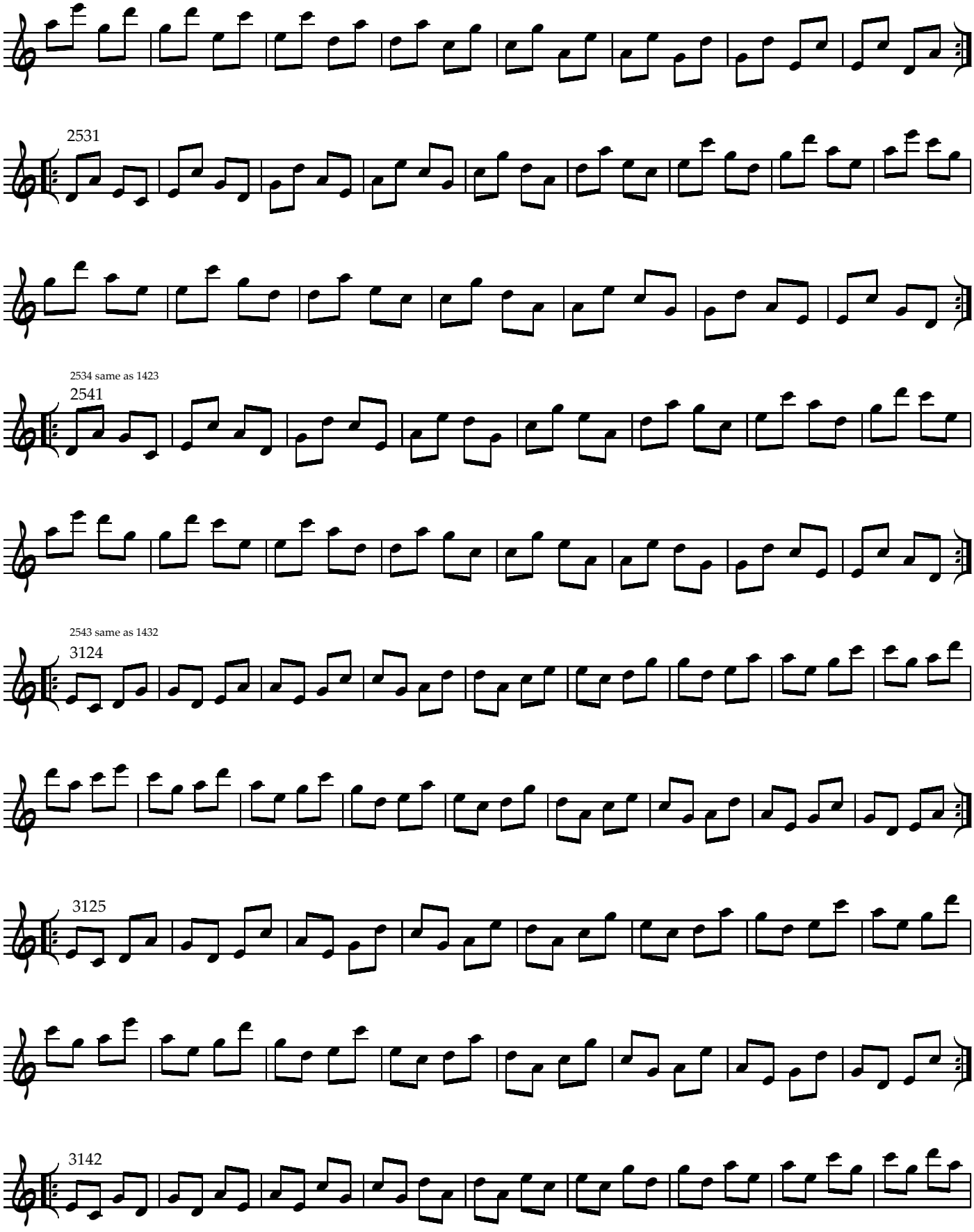
2431
2435 same as 1324
2451
2453 same as 1342
2513
2514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2534 same as 1423
2541
2543 same as 1432
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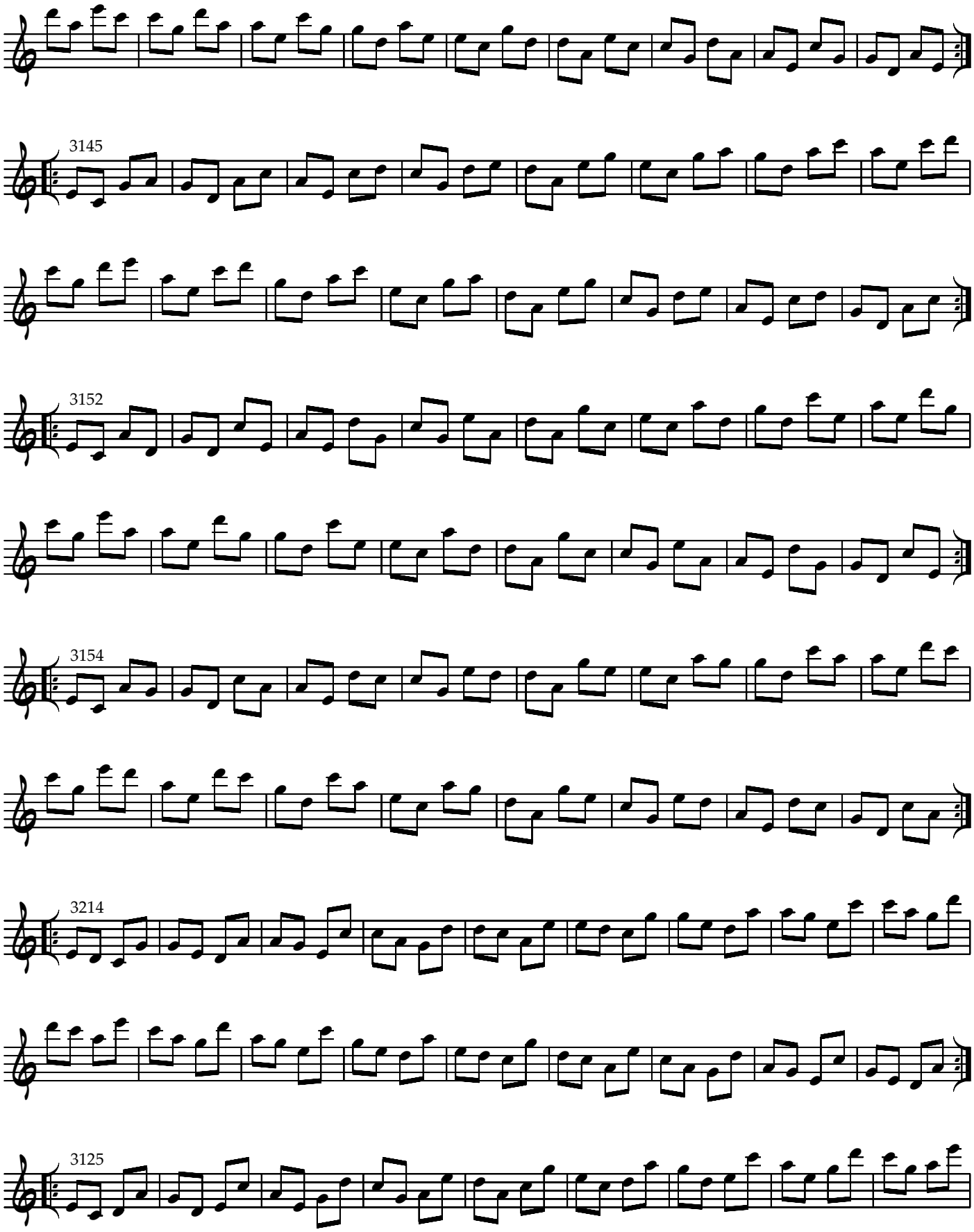
3125
3142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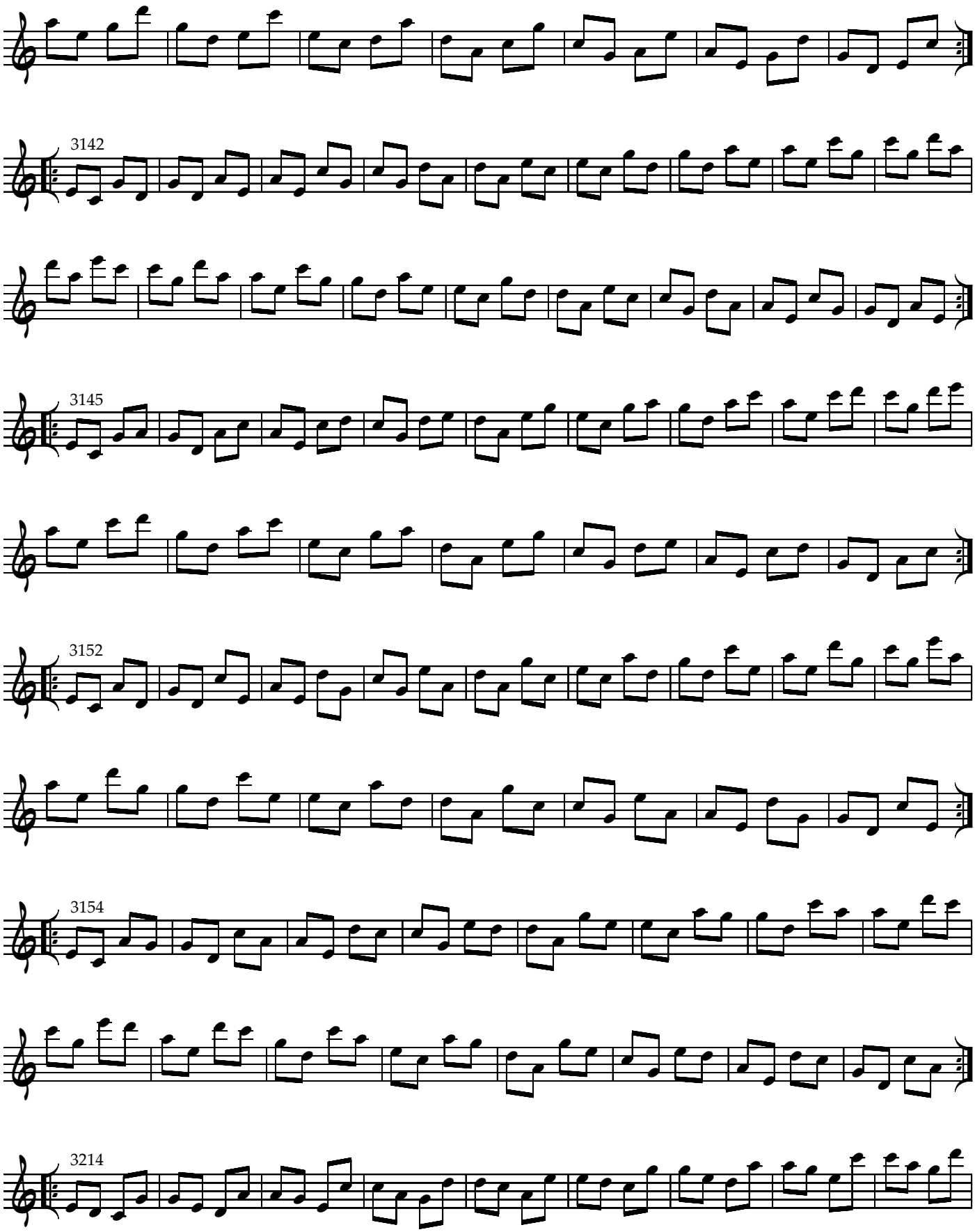
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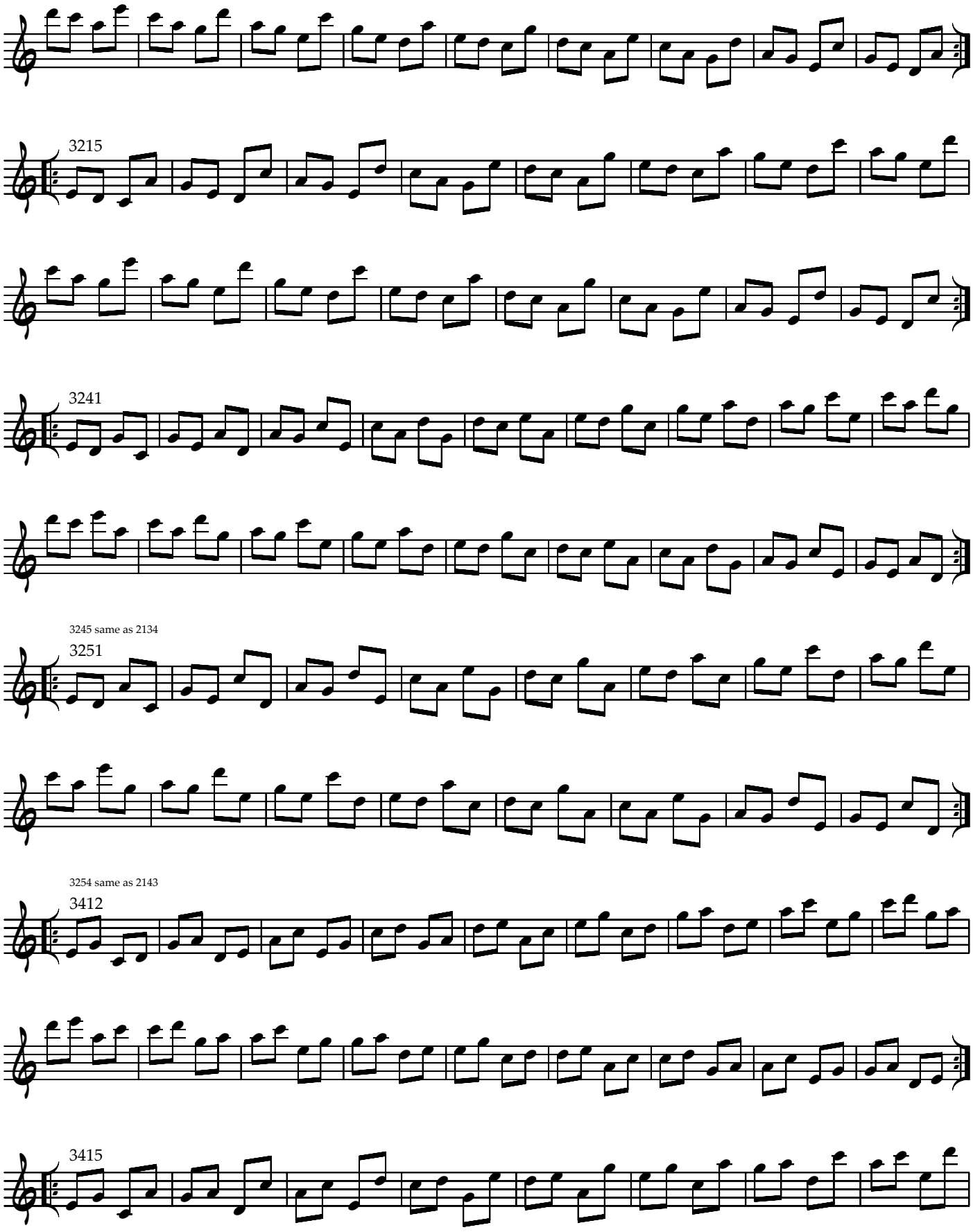
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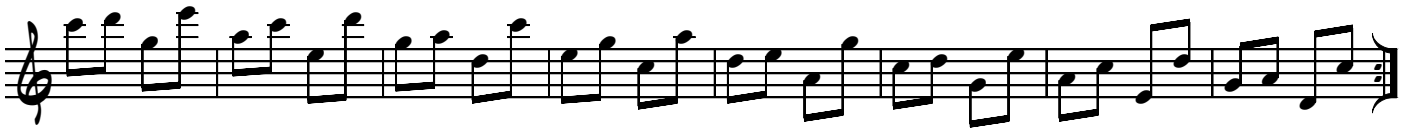
3241
3245 same as 2134
3251
3254 same as 2143
3412
3415



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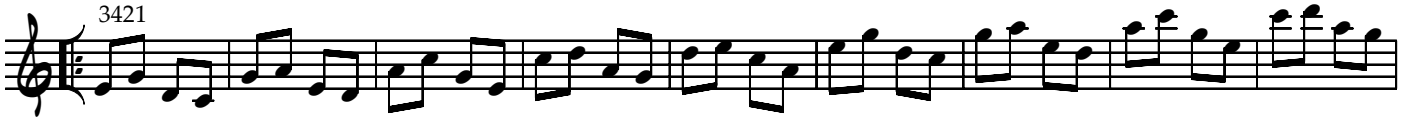
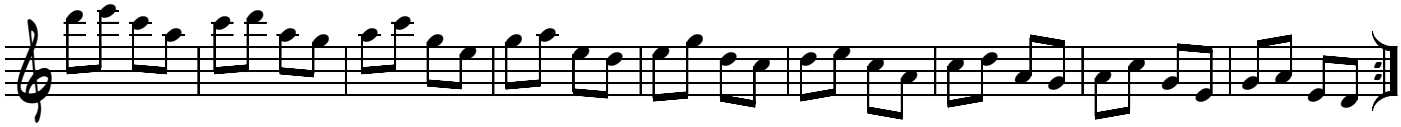
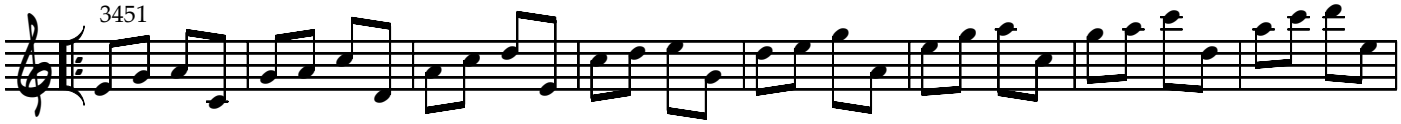
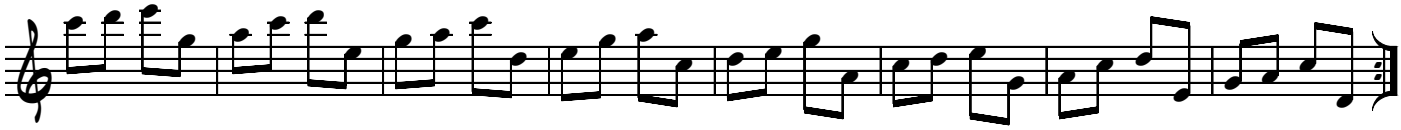




3425 same as 2314

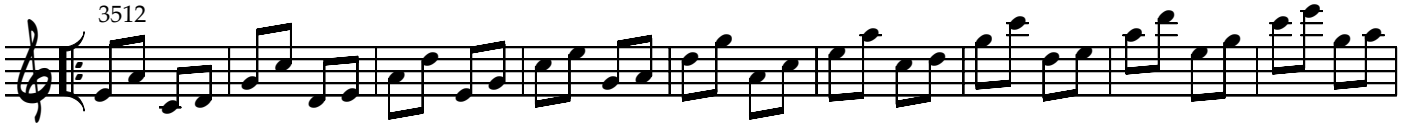
3451

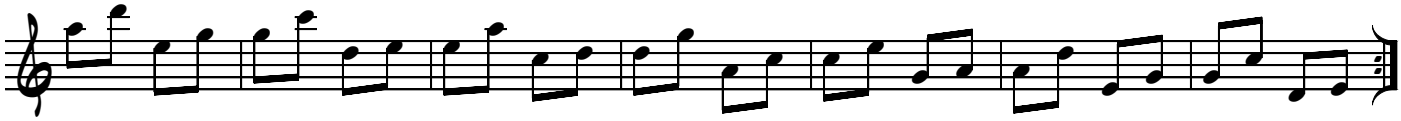




3452 same as 2341

3512





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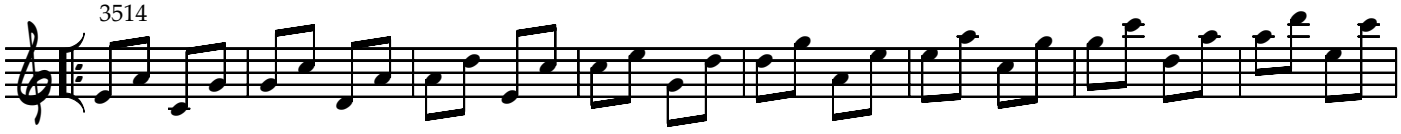

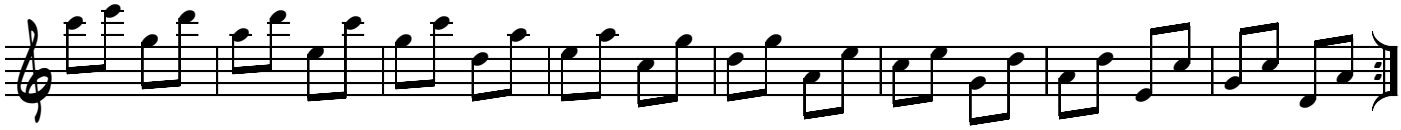

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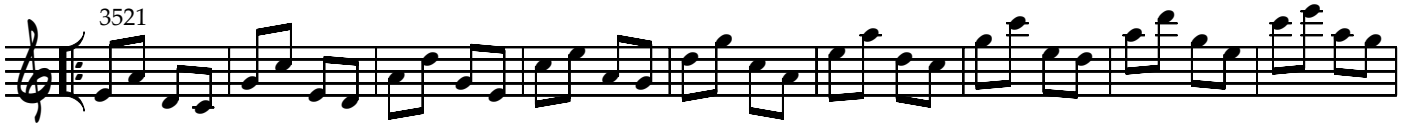

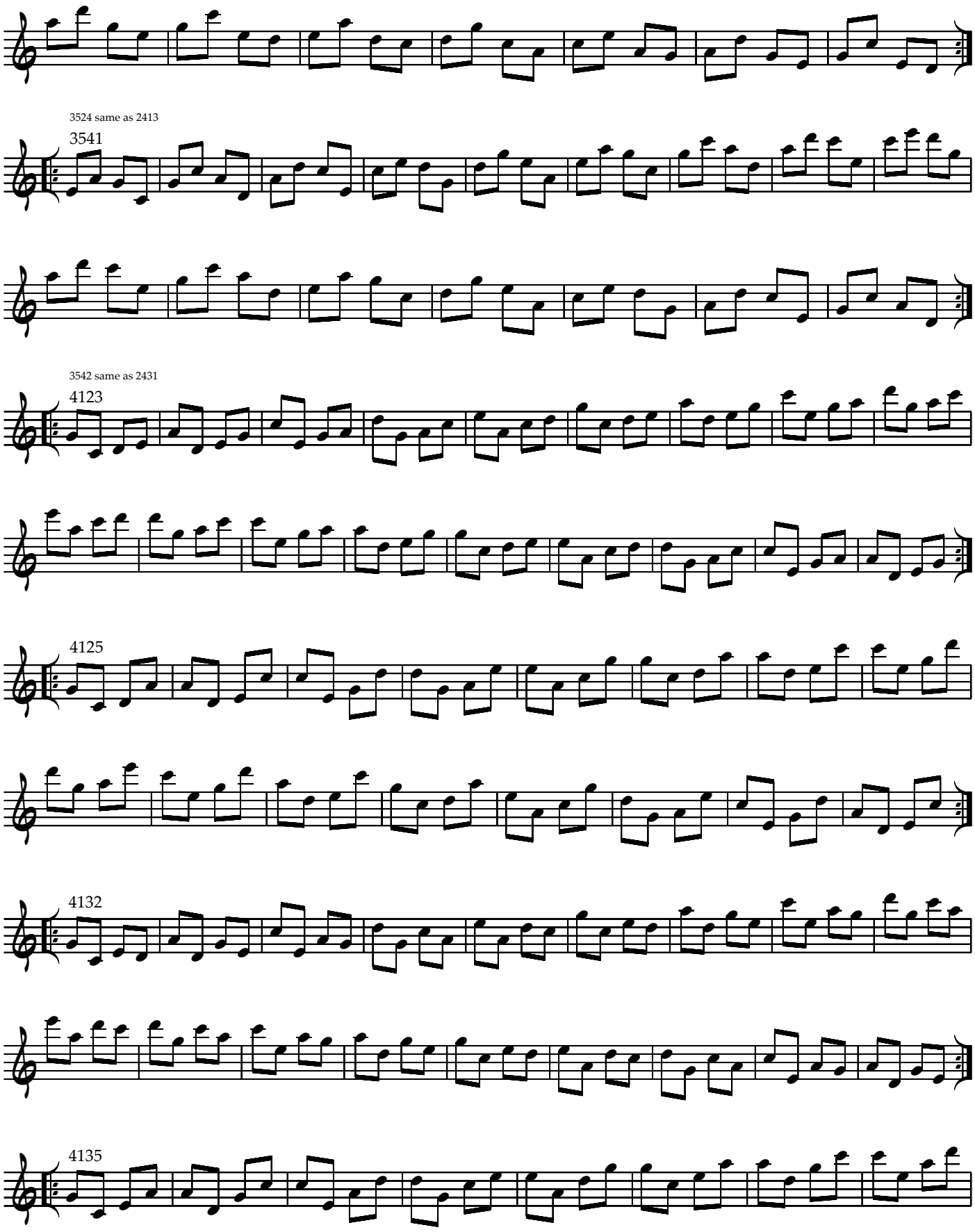
3524 same as 2413
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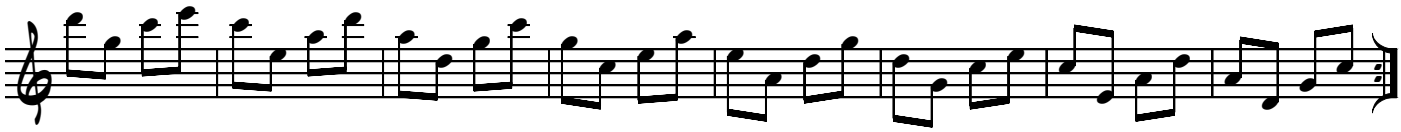
3542 same as 2431
4123
4125
4132
4135



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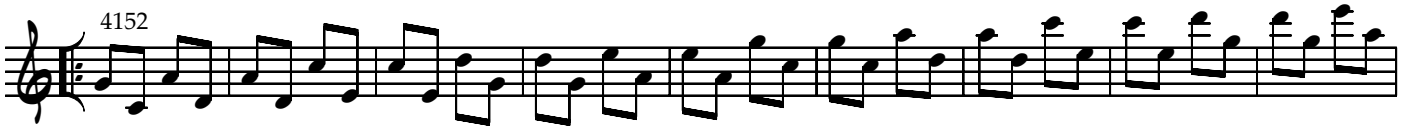

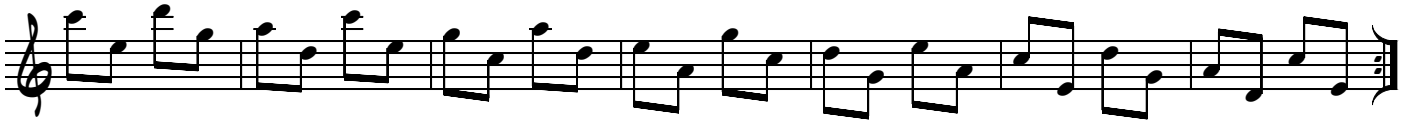

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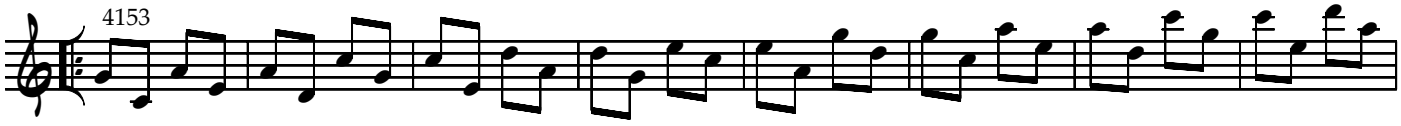

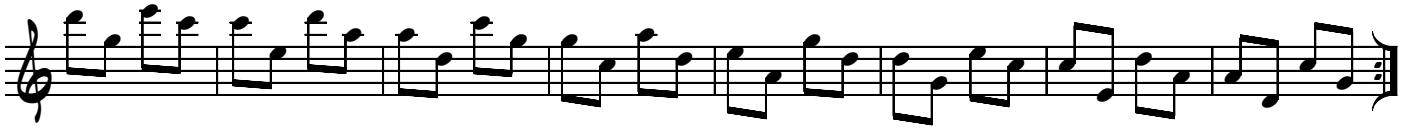

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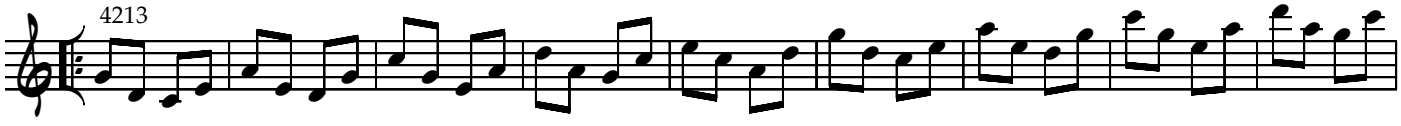

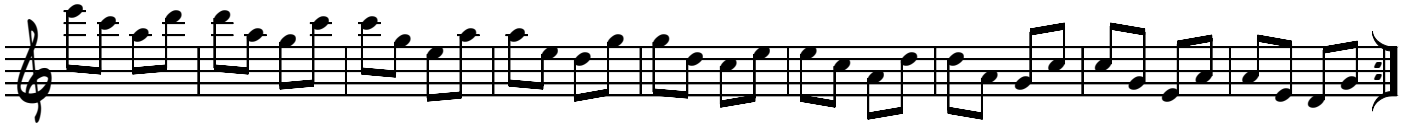

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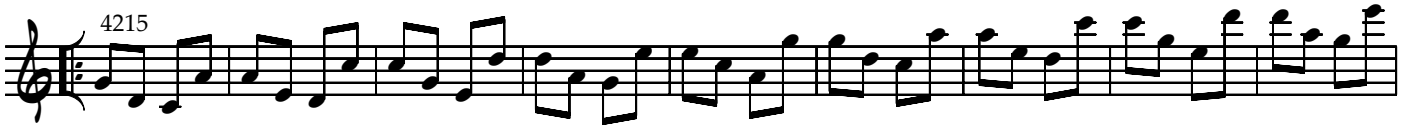
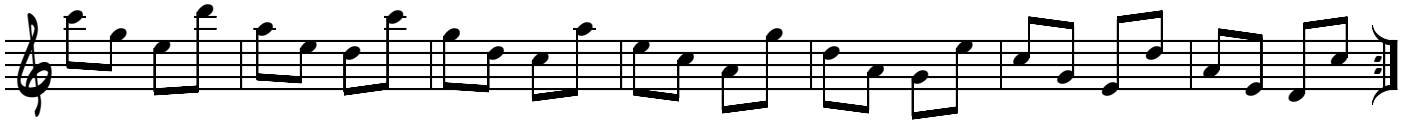
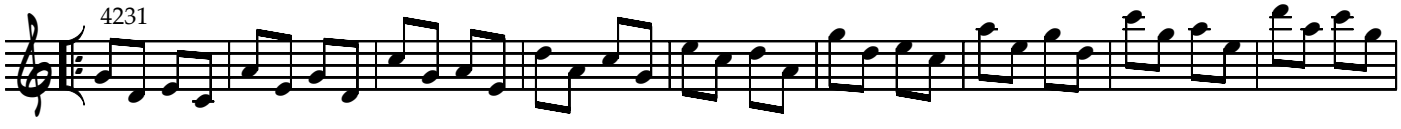
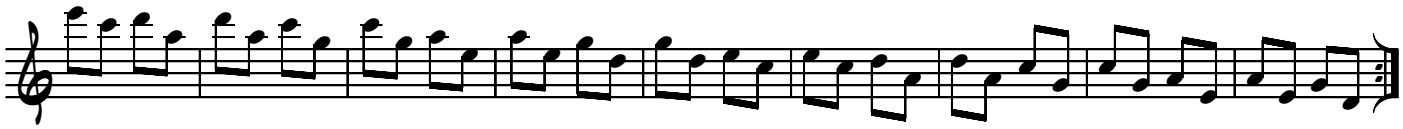




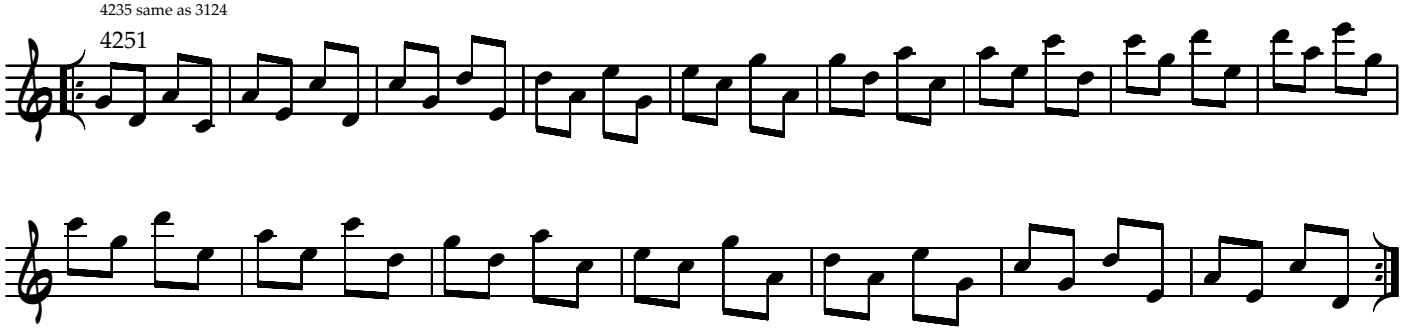
4231





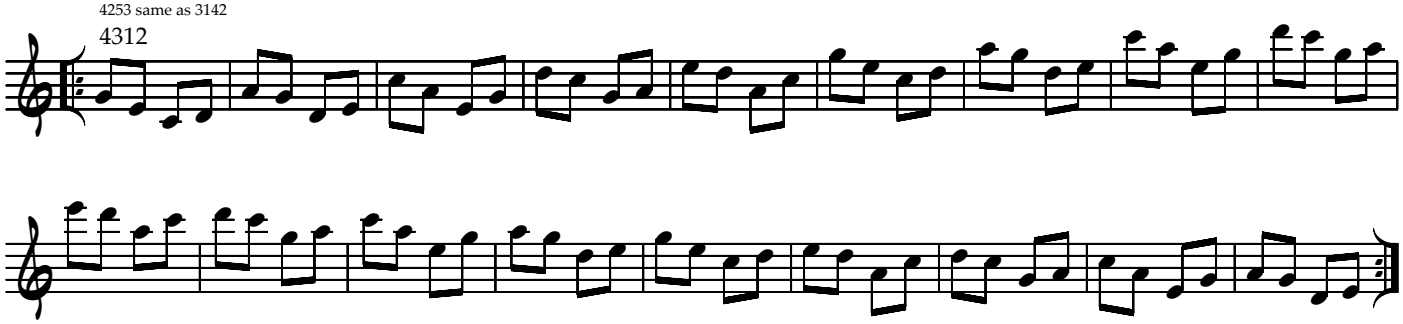
4235 same as 3124

4251



4253 same as 3142

4312



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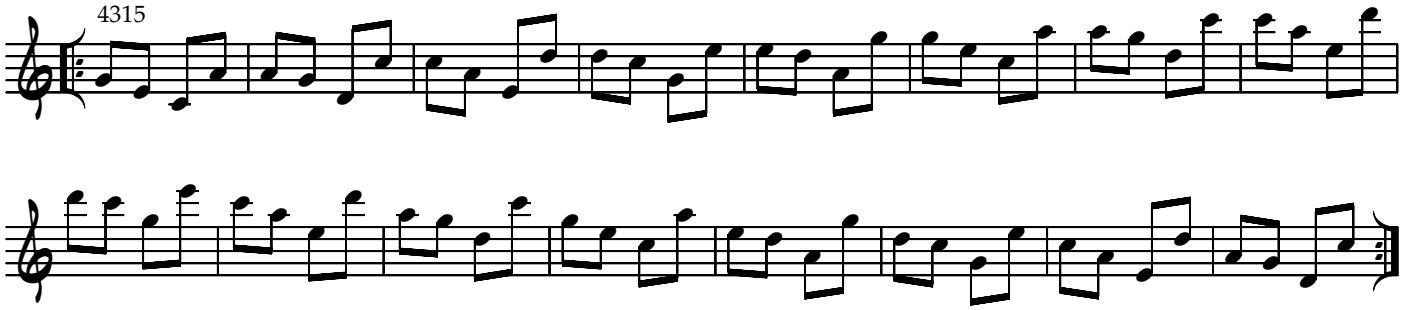

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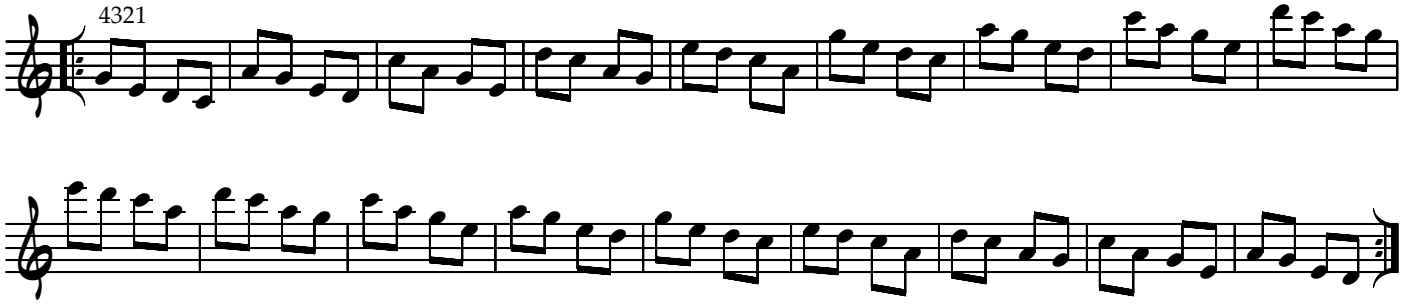
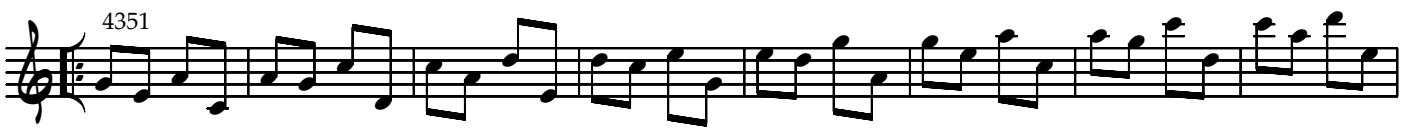
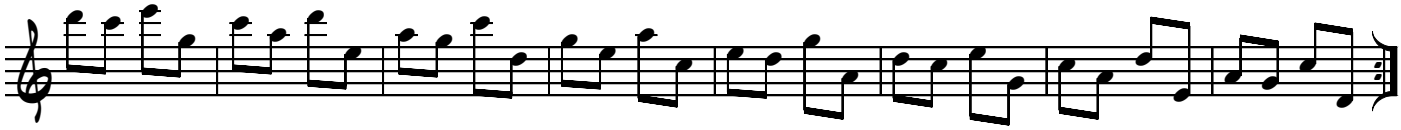


4325 same as 3214

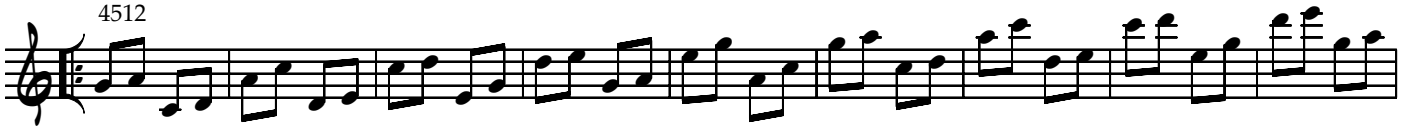
4351

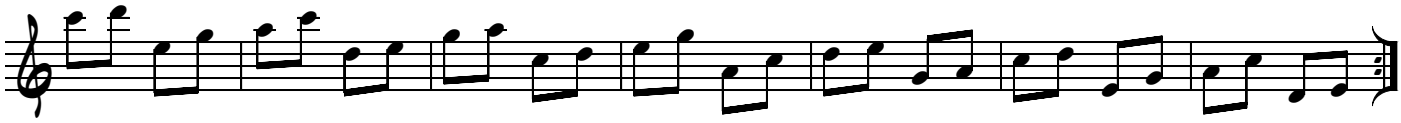




4352 same as 3241

4512





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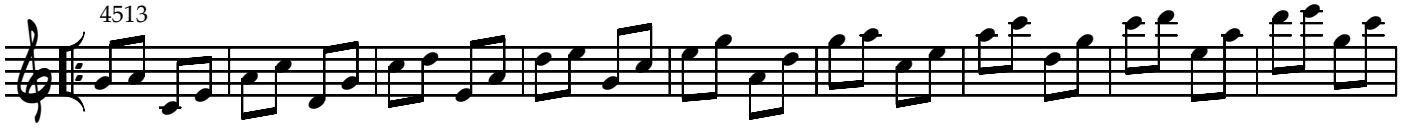

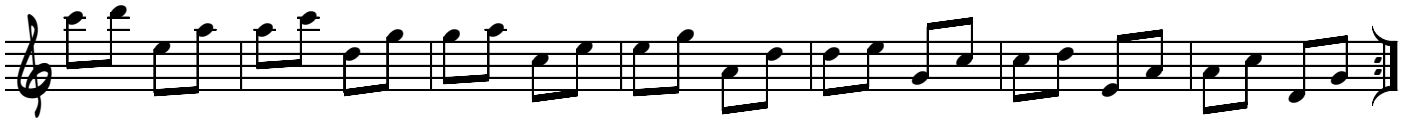

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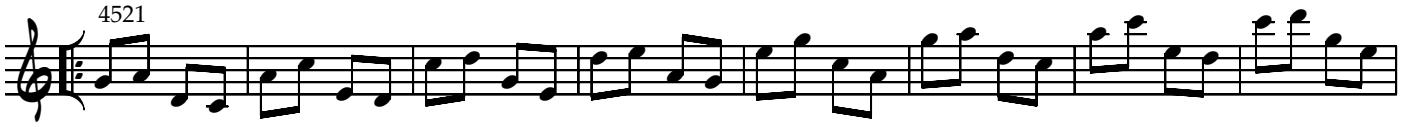
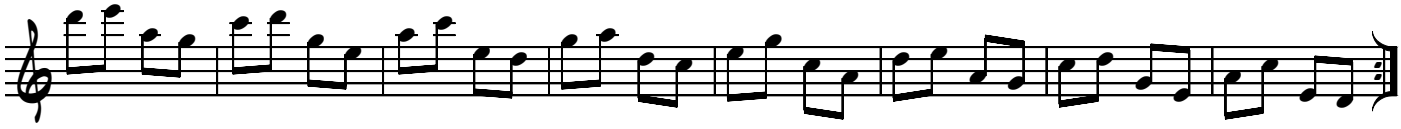
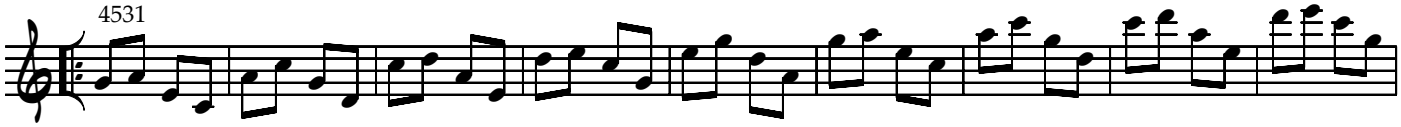
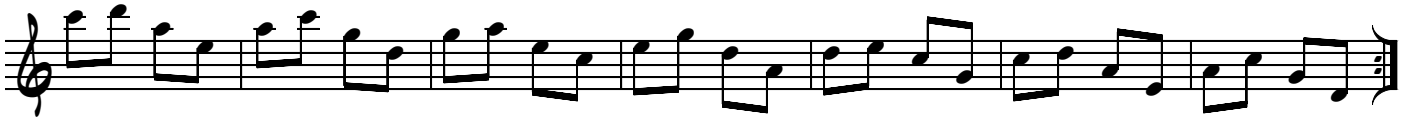




4523 same as 3412

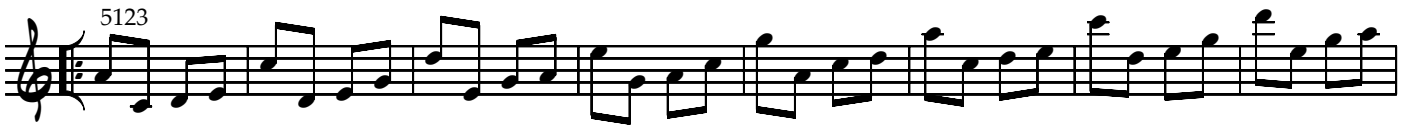
4531

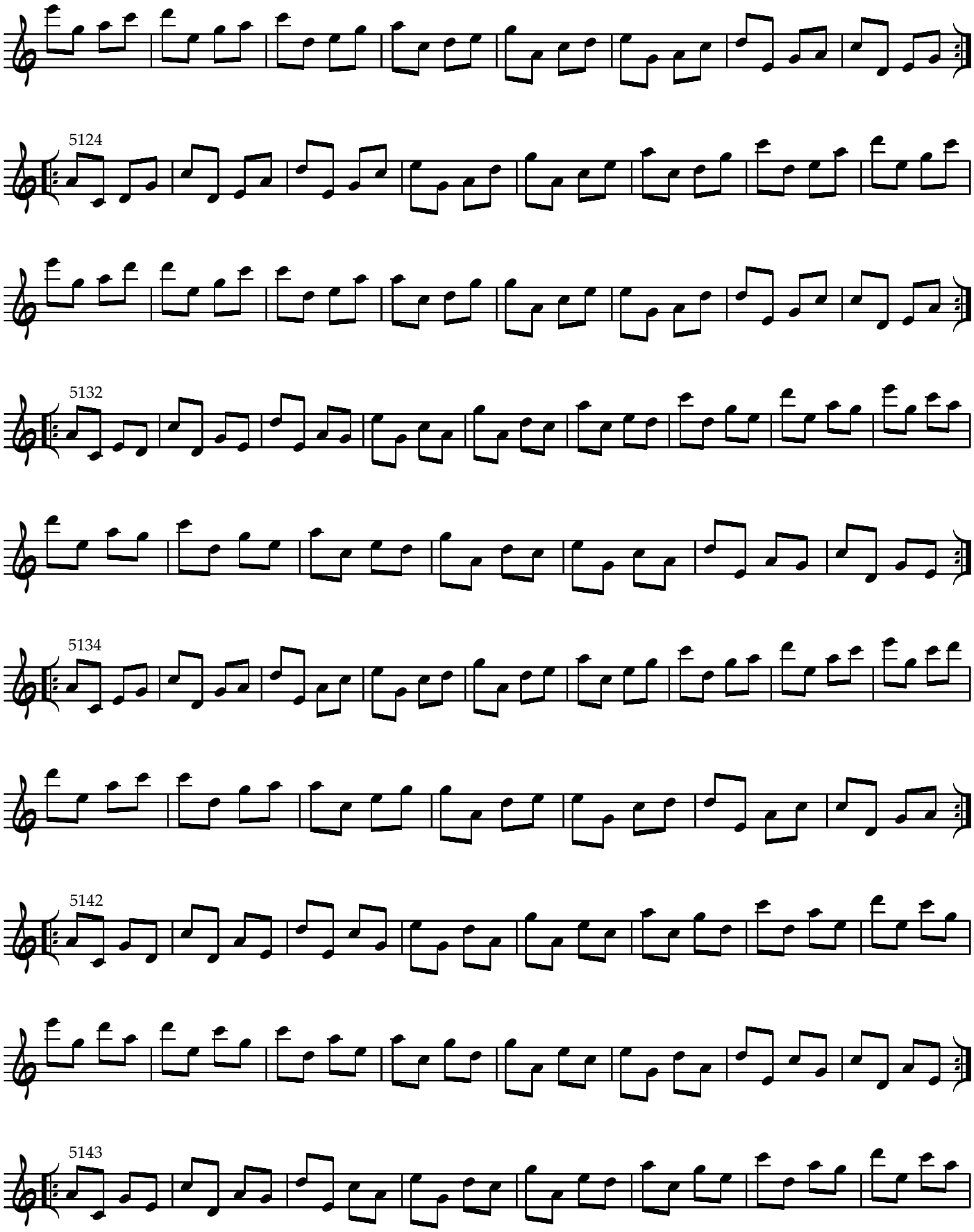




4532 same as 3421

5123

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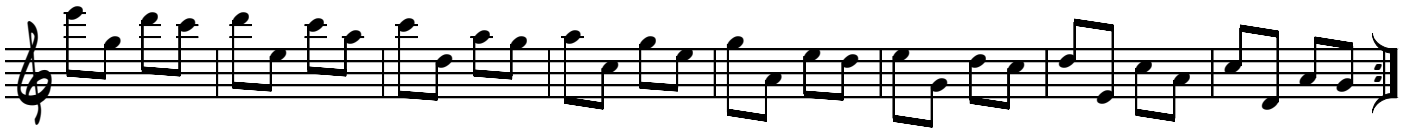

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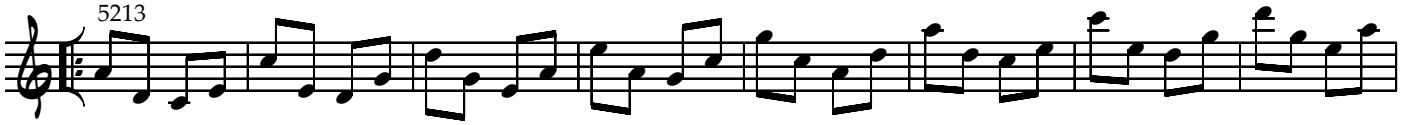

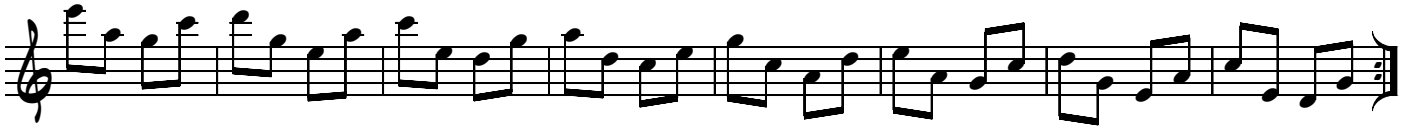

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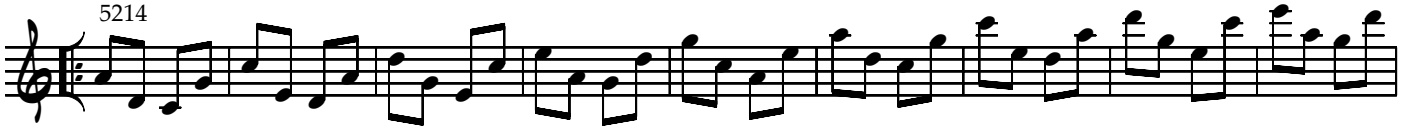

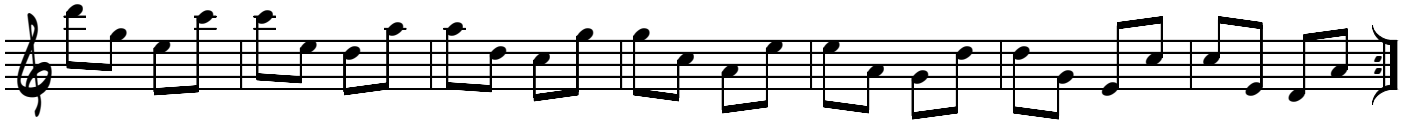

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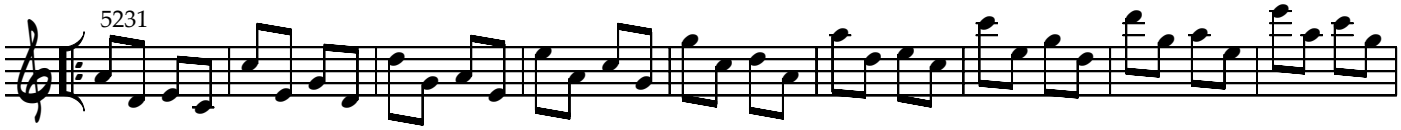
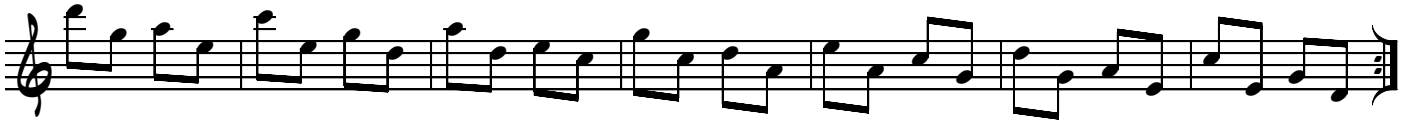
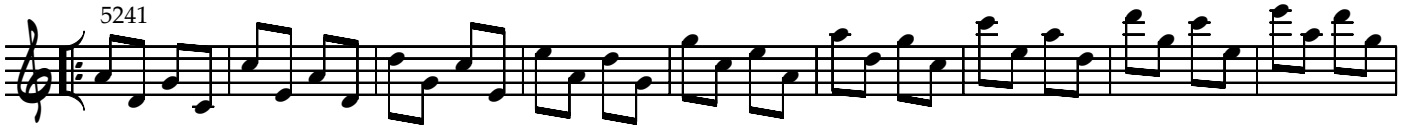
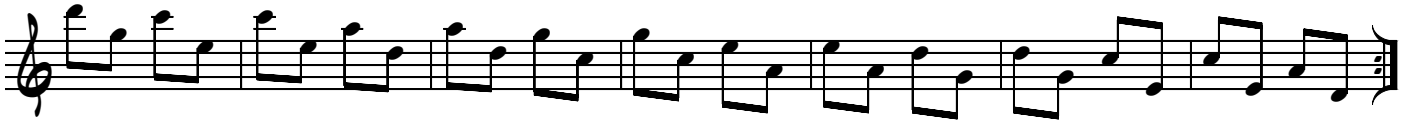




5234 same as 4123

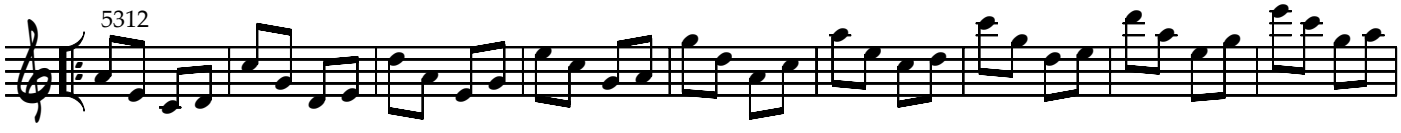
5241

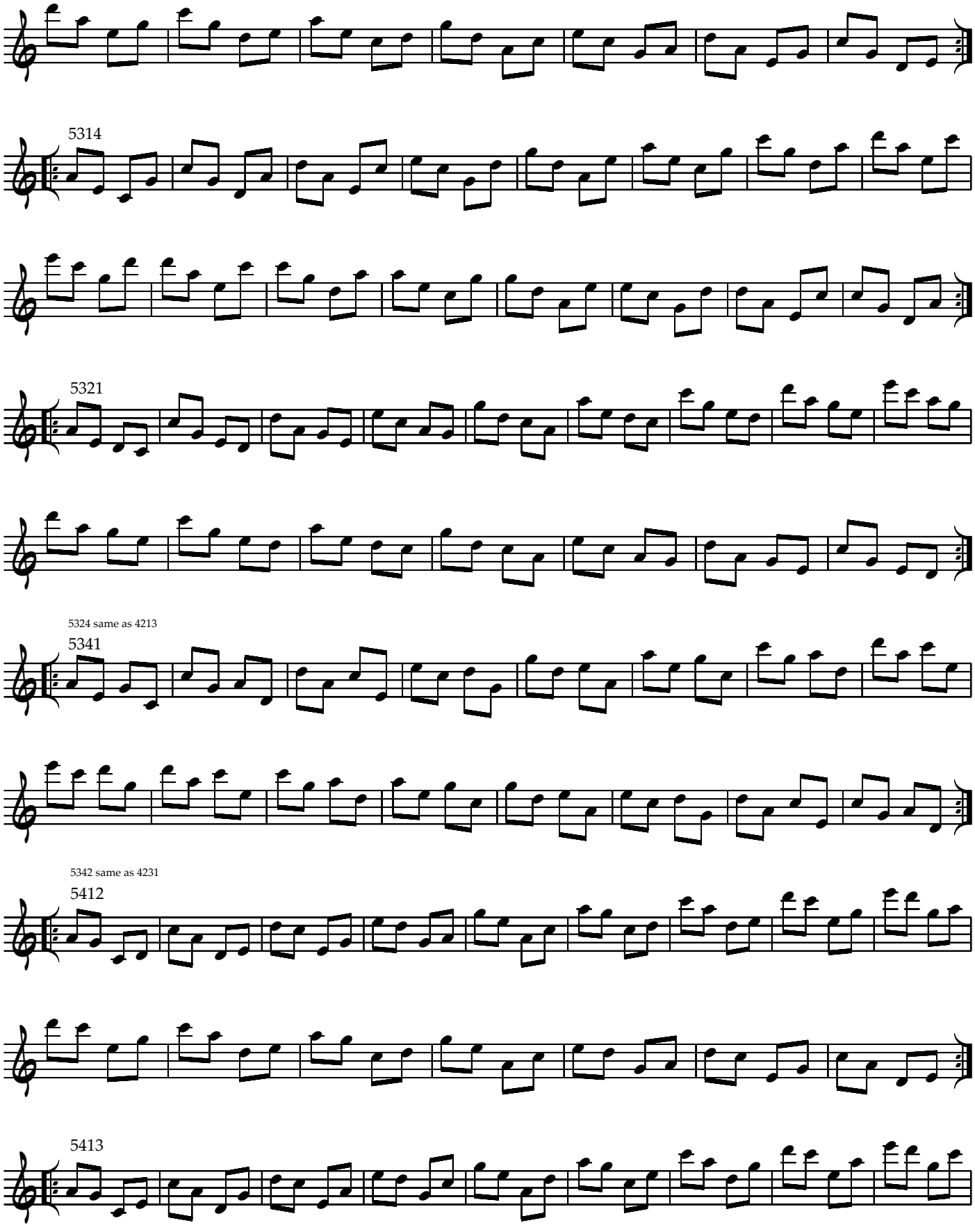




5243 same as 4132

5312

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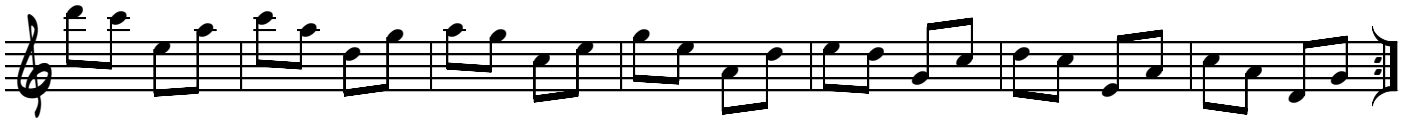
5321
5324 same as 4213
5341
5342 same as 4231
5412
5413



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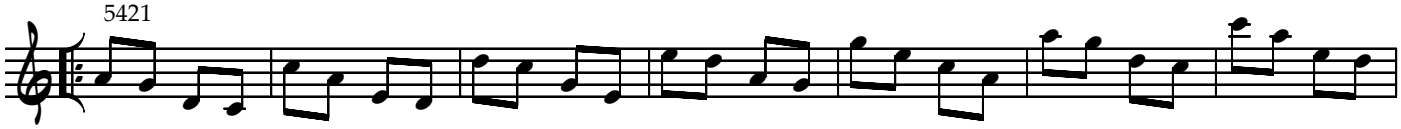
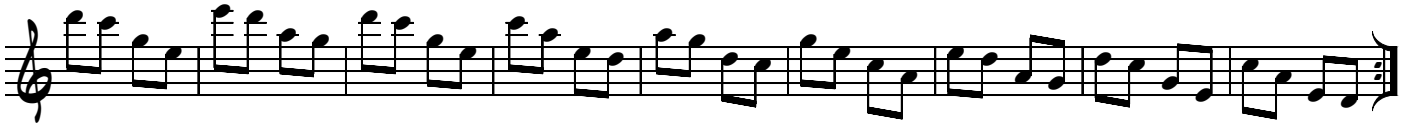
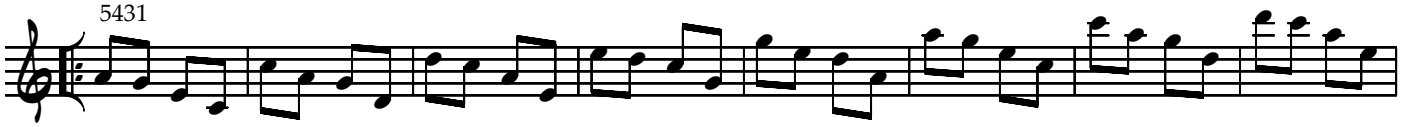
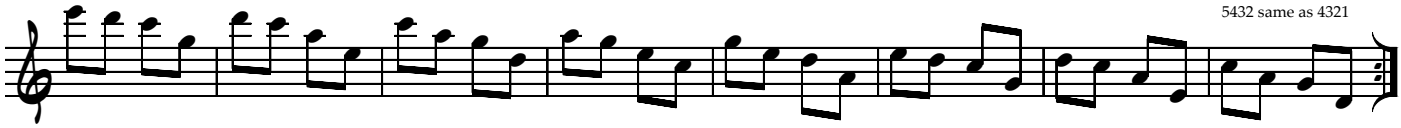




5423 same as 4312

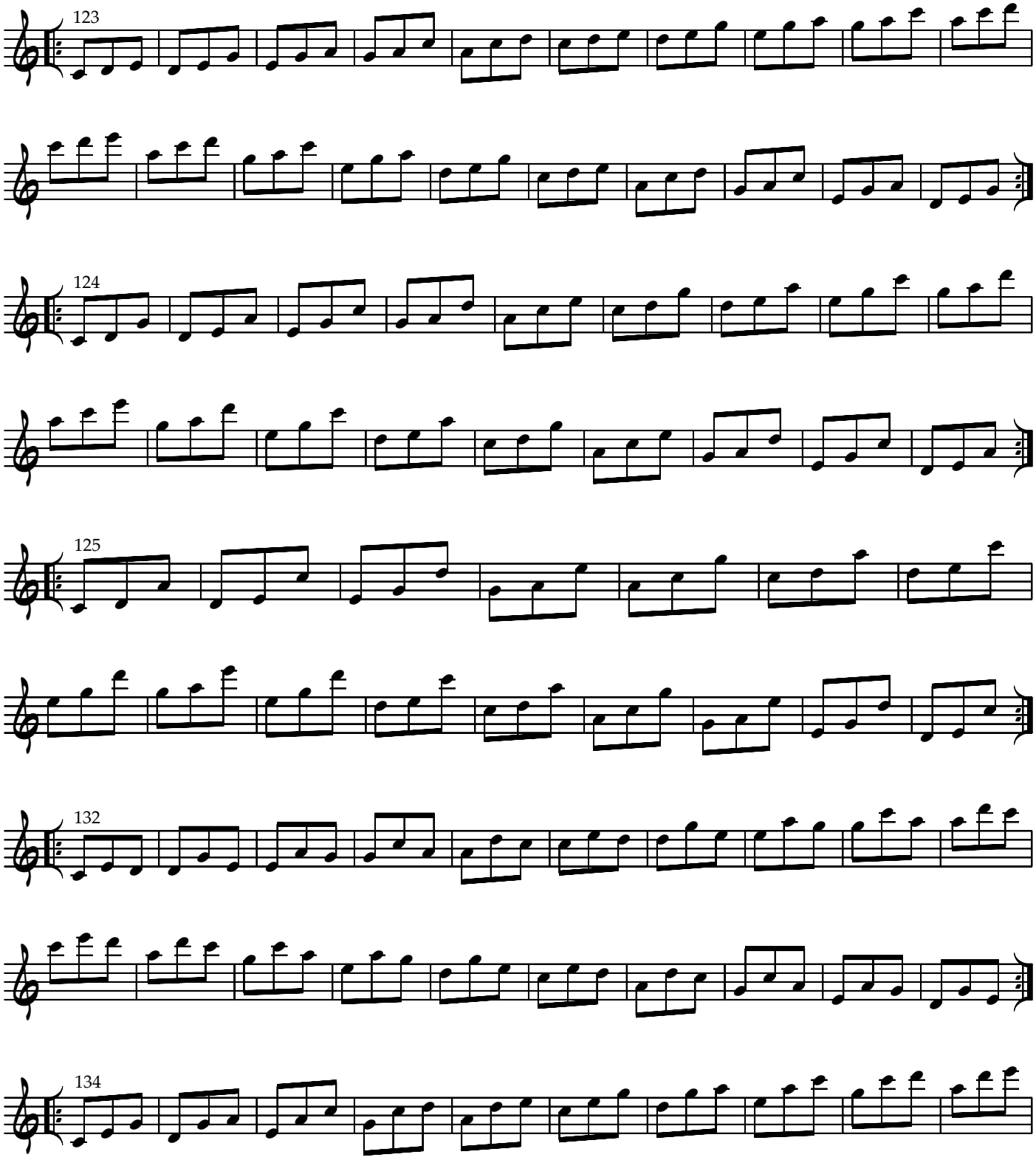
5431

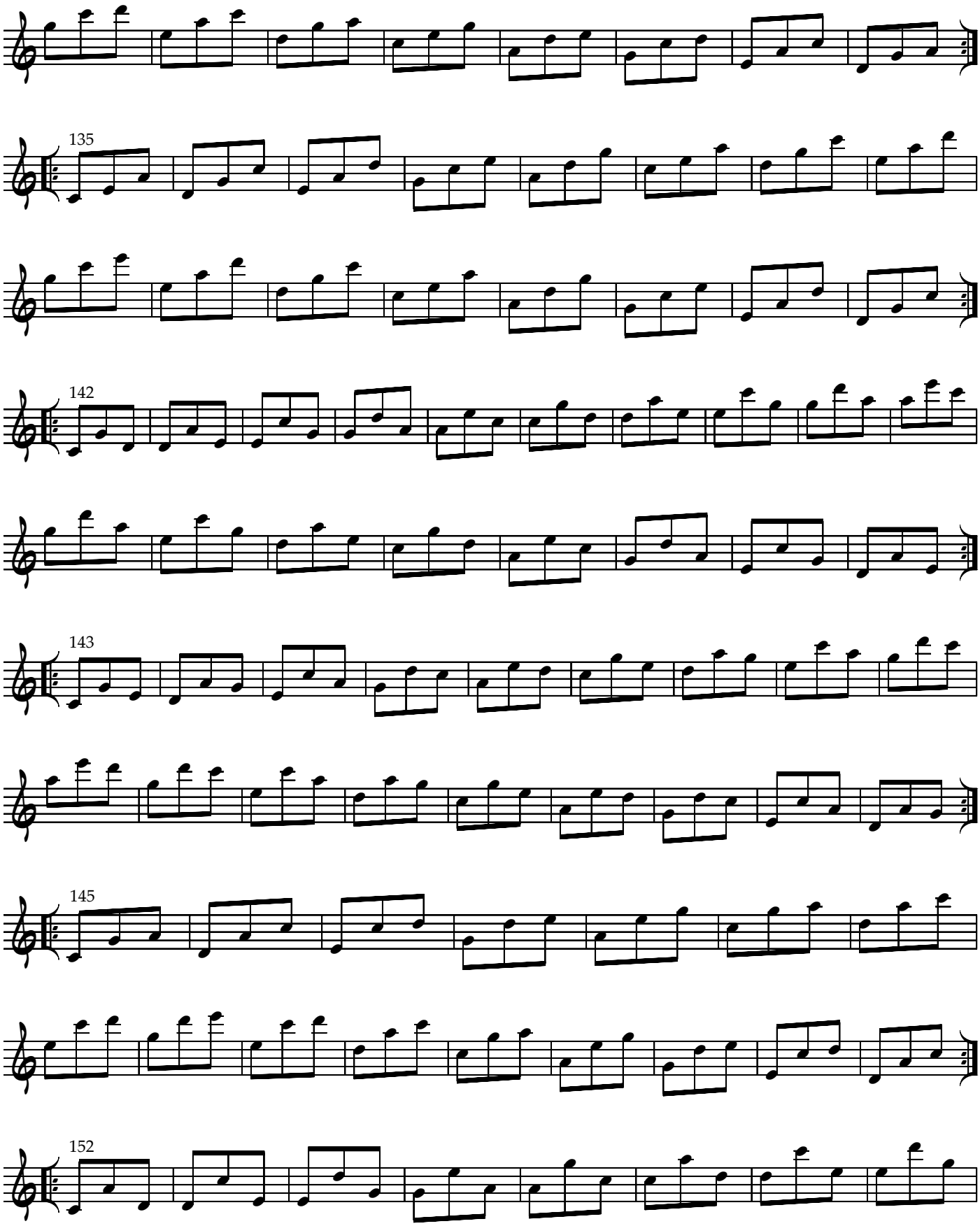




5432 same as 4321

2.4 Three Note Patterns

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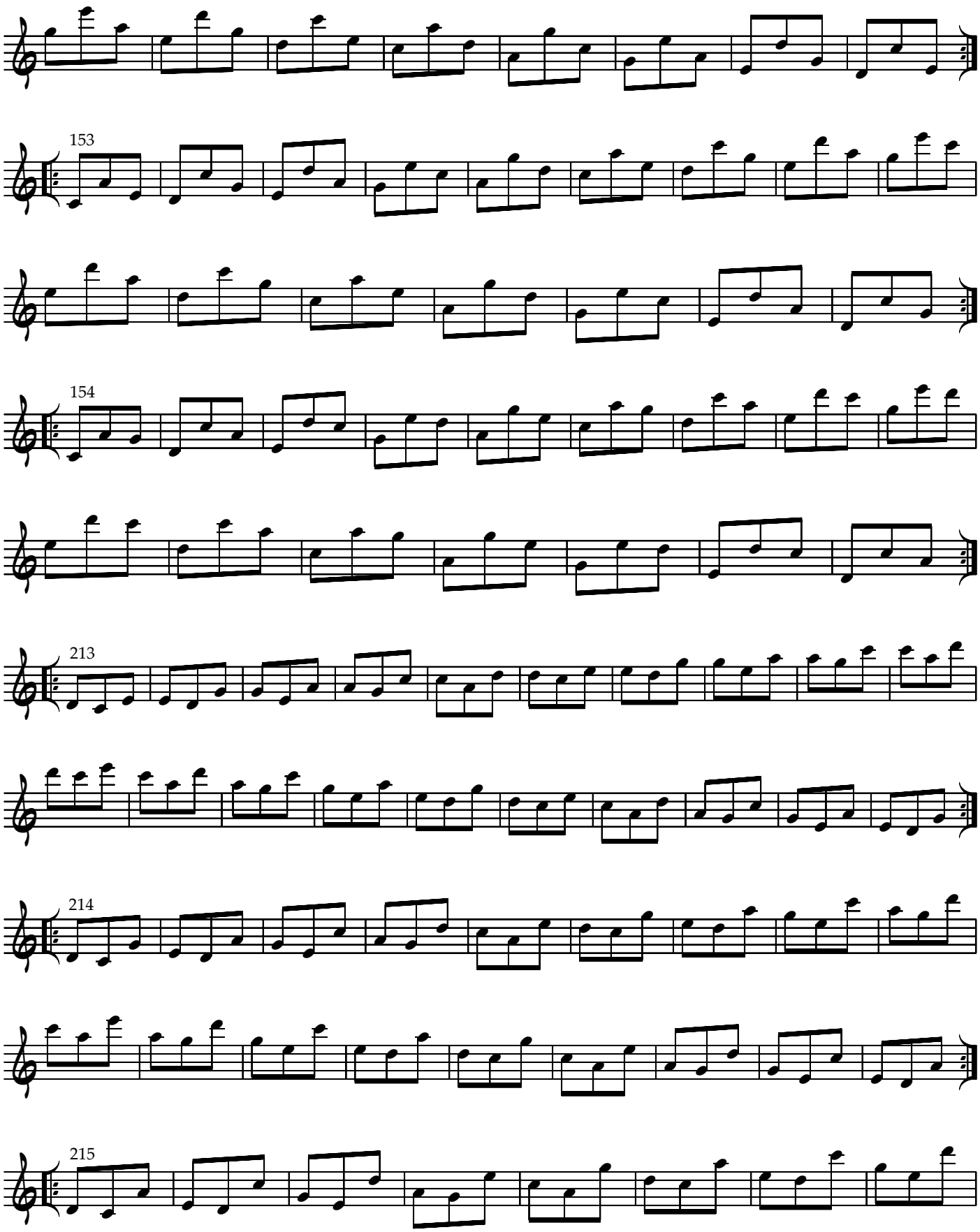
143
145
152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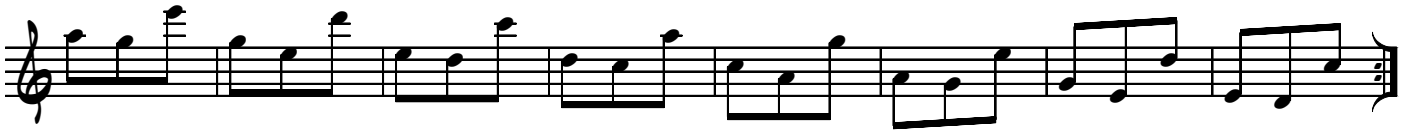
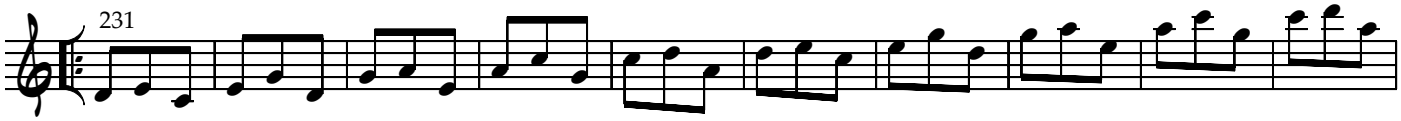
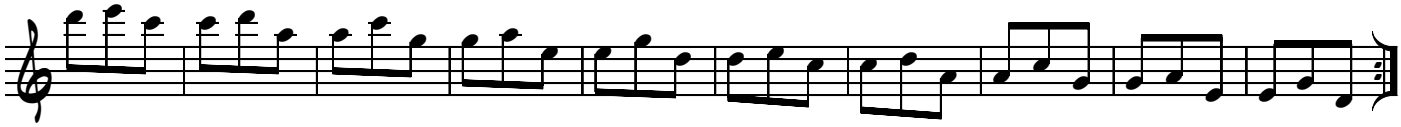
154
213
214
215



231

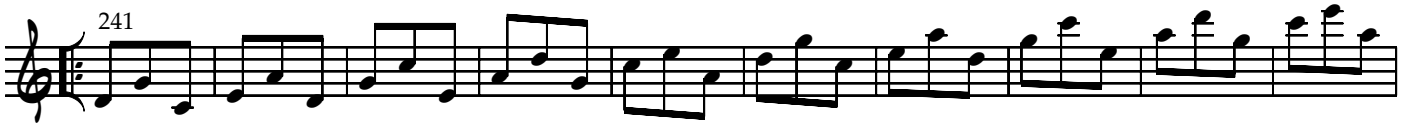


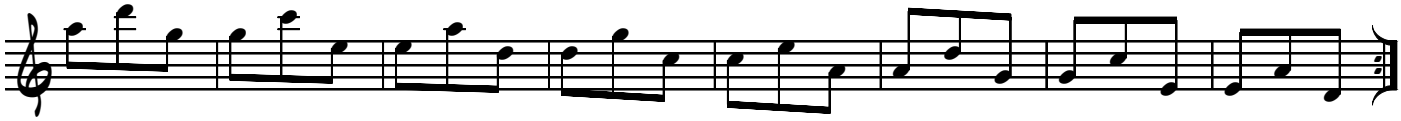


234 same as 123

235 same as 124

241

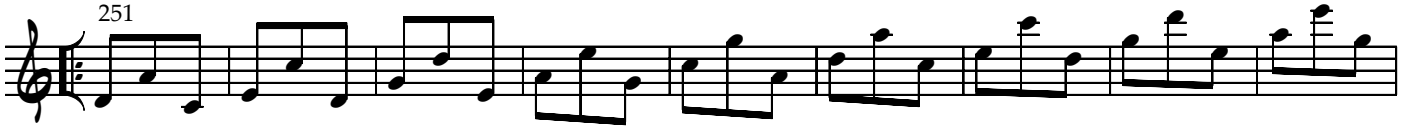


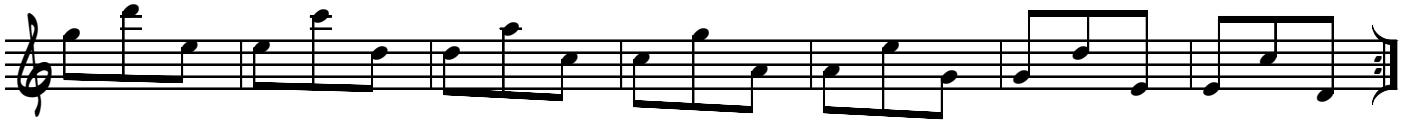


243 same as 132

245 same as 134

251

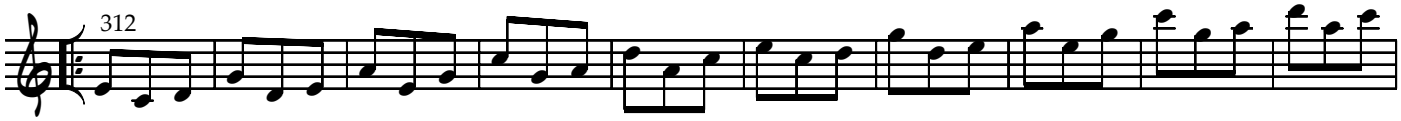


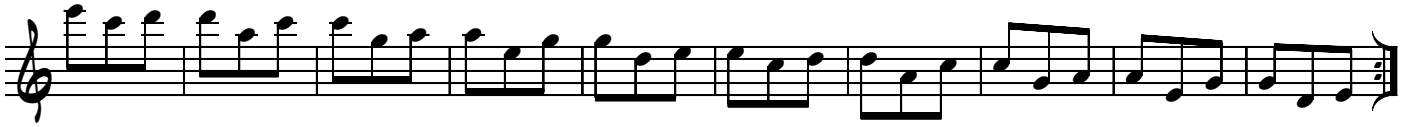


253 same as 142

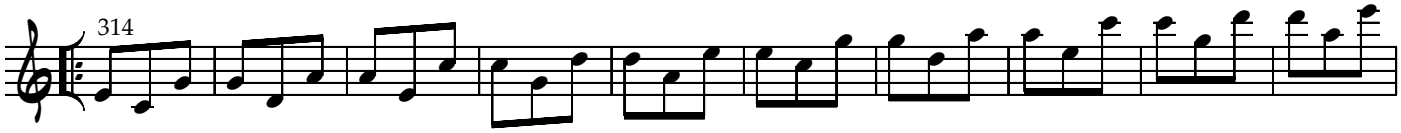
254 same as 143

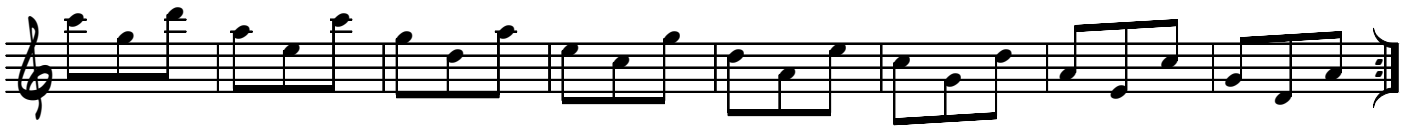
312



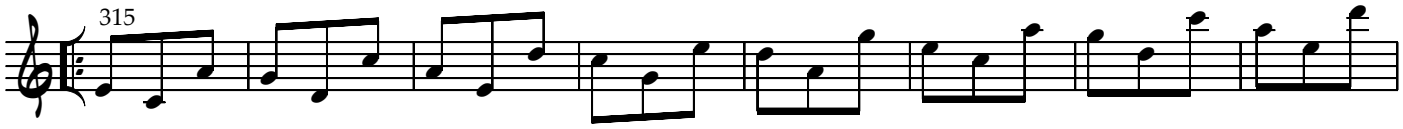


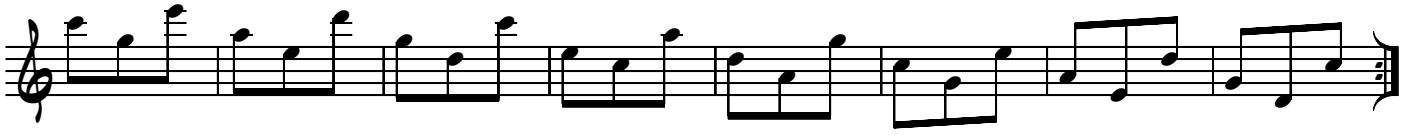
314



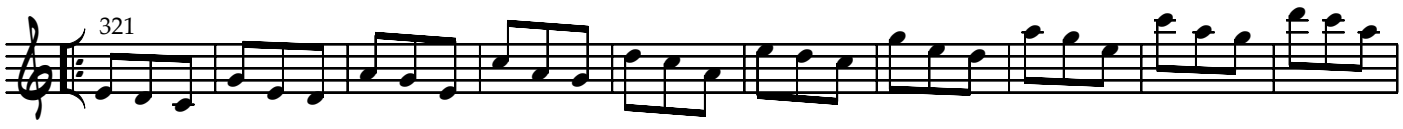


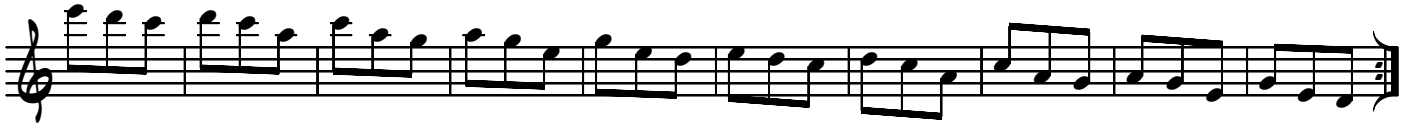
315





321

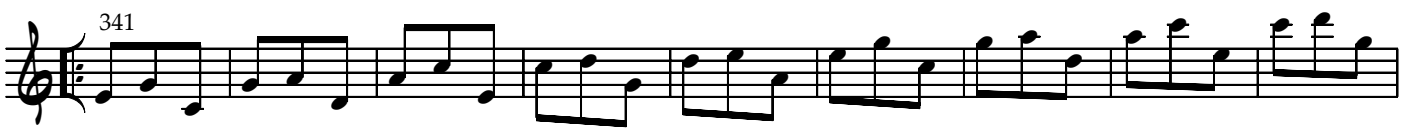


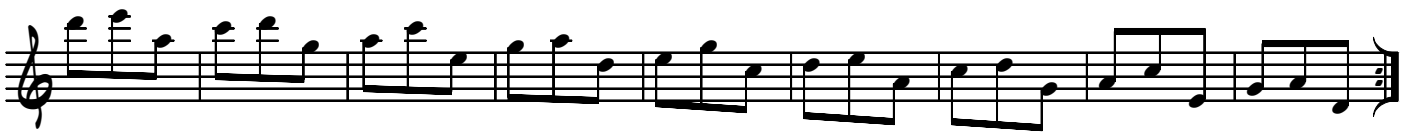


324 same as 213

325 same as 214

341

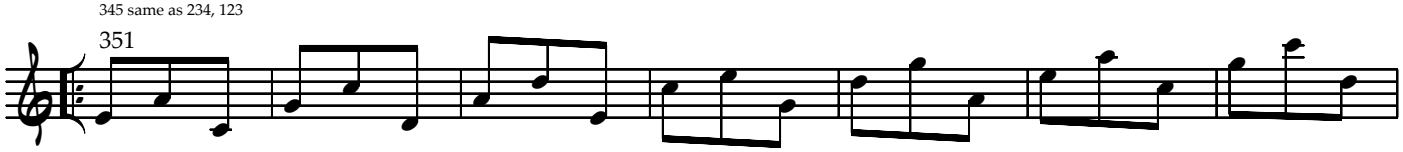


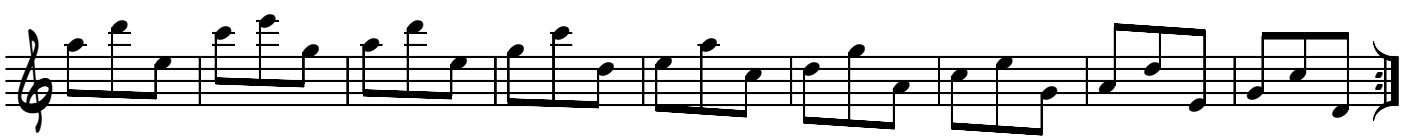


342 same as 231

345 same as 234, 123

351

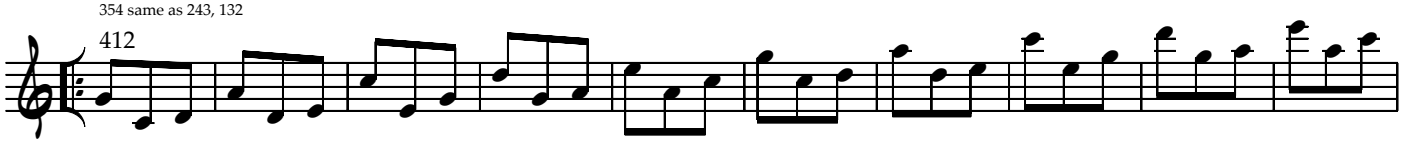


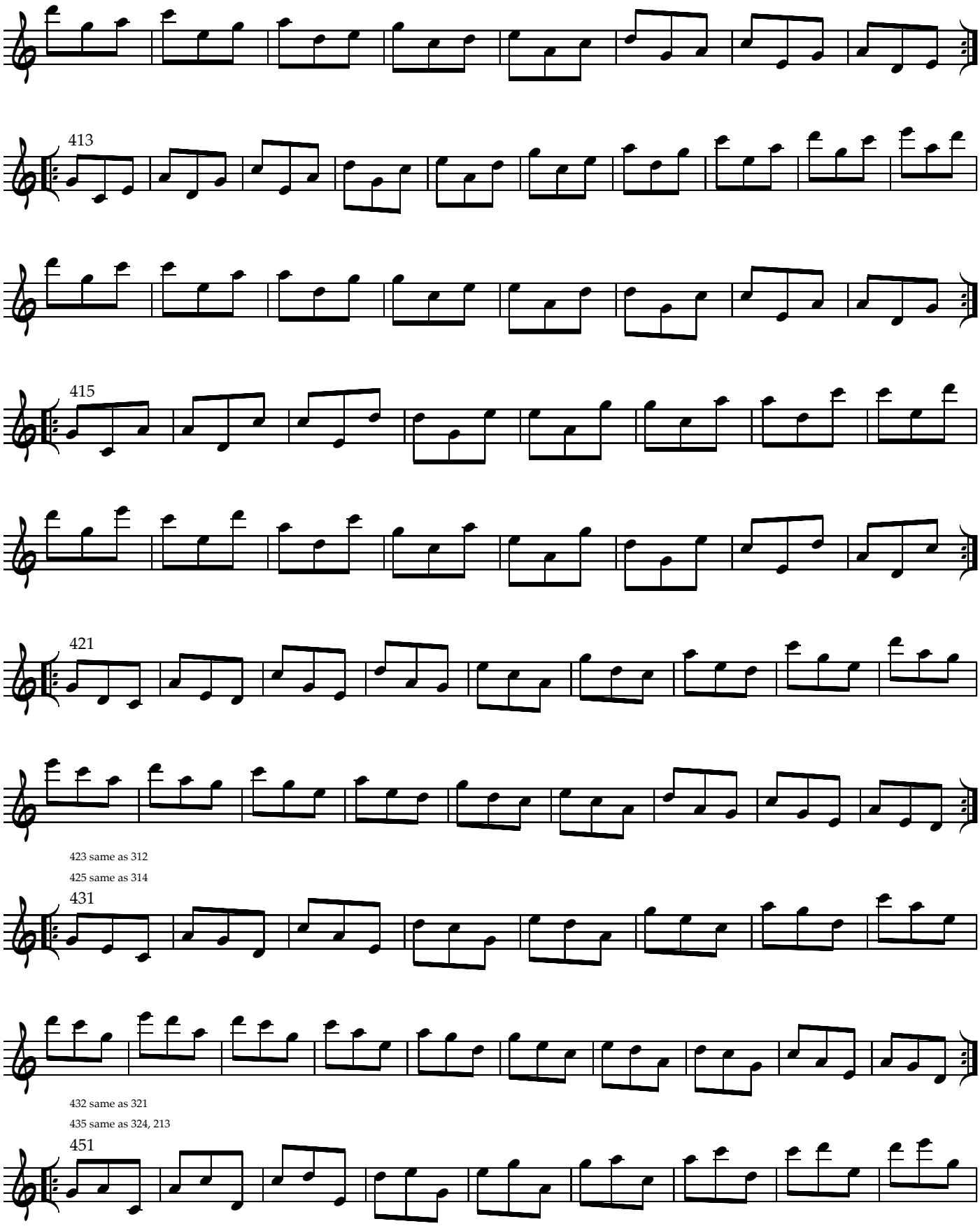


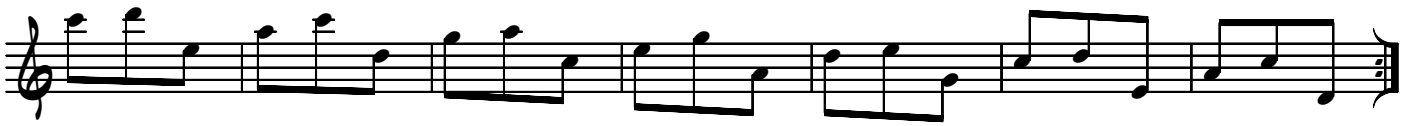
352 same as 241

354 same as 243, 132

412



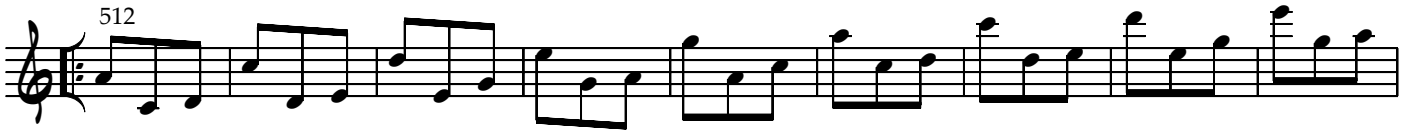

413
415
421
423 same as 312
425 same as 314
431
432 same as 321
435 same as 324, 213
451

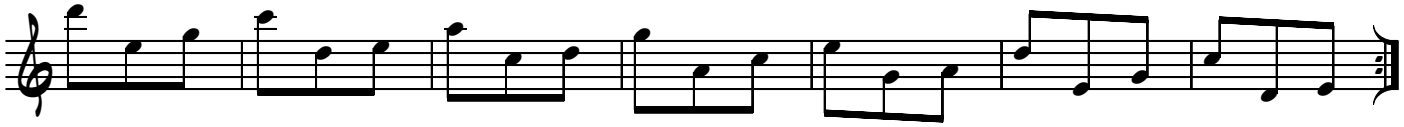


452 same as 341

453 same as 342, 231

512





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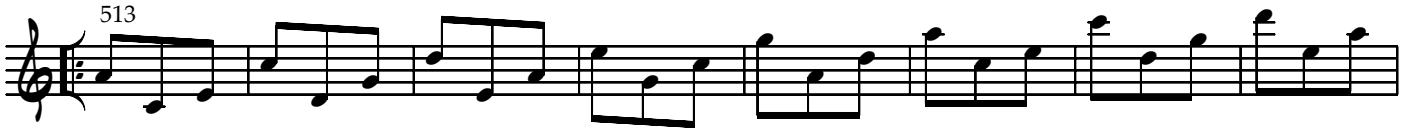

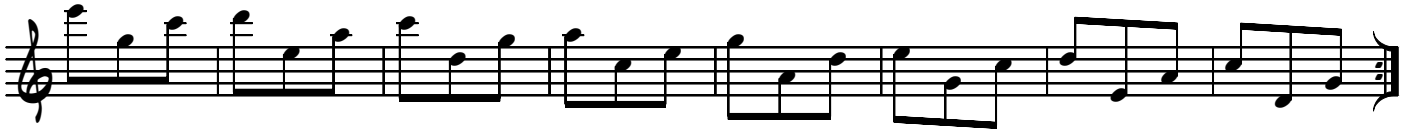

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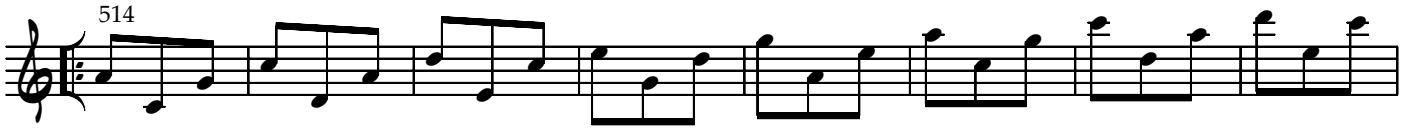

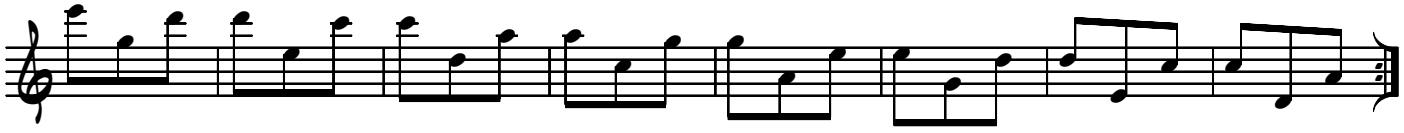

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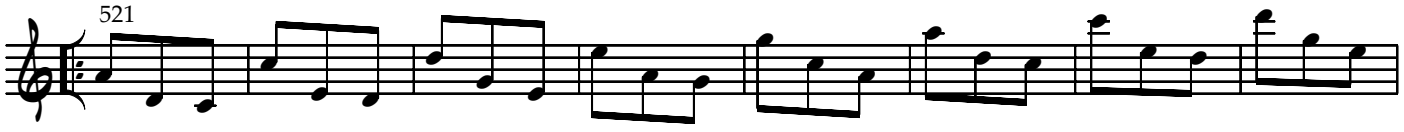
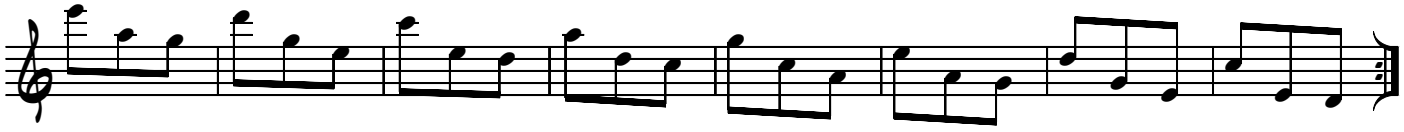
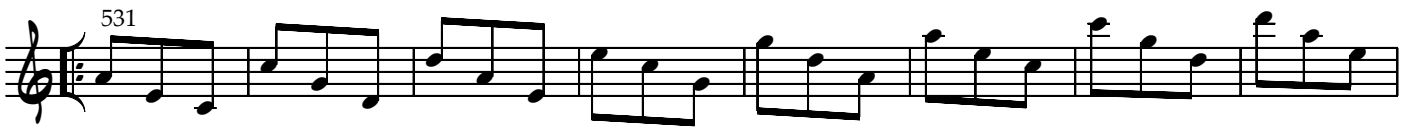


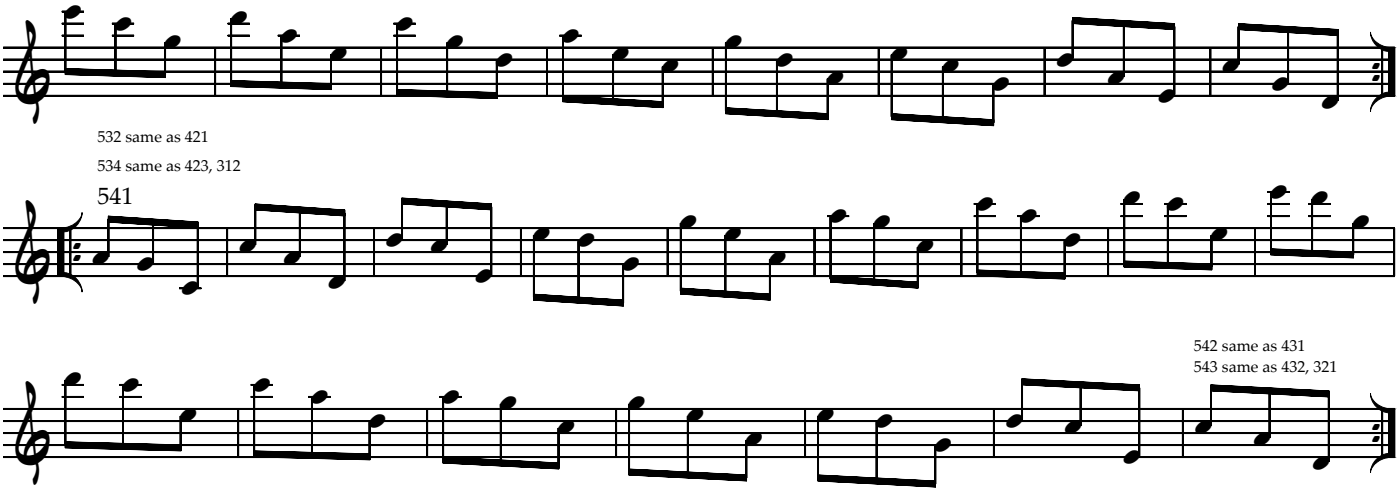


523 same as 412

524 same as 413

531





532 same as 421

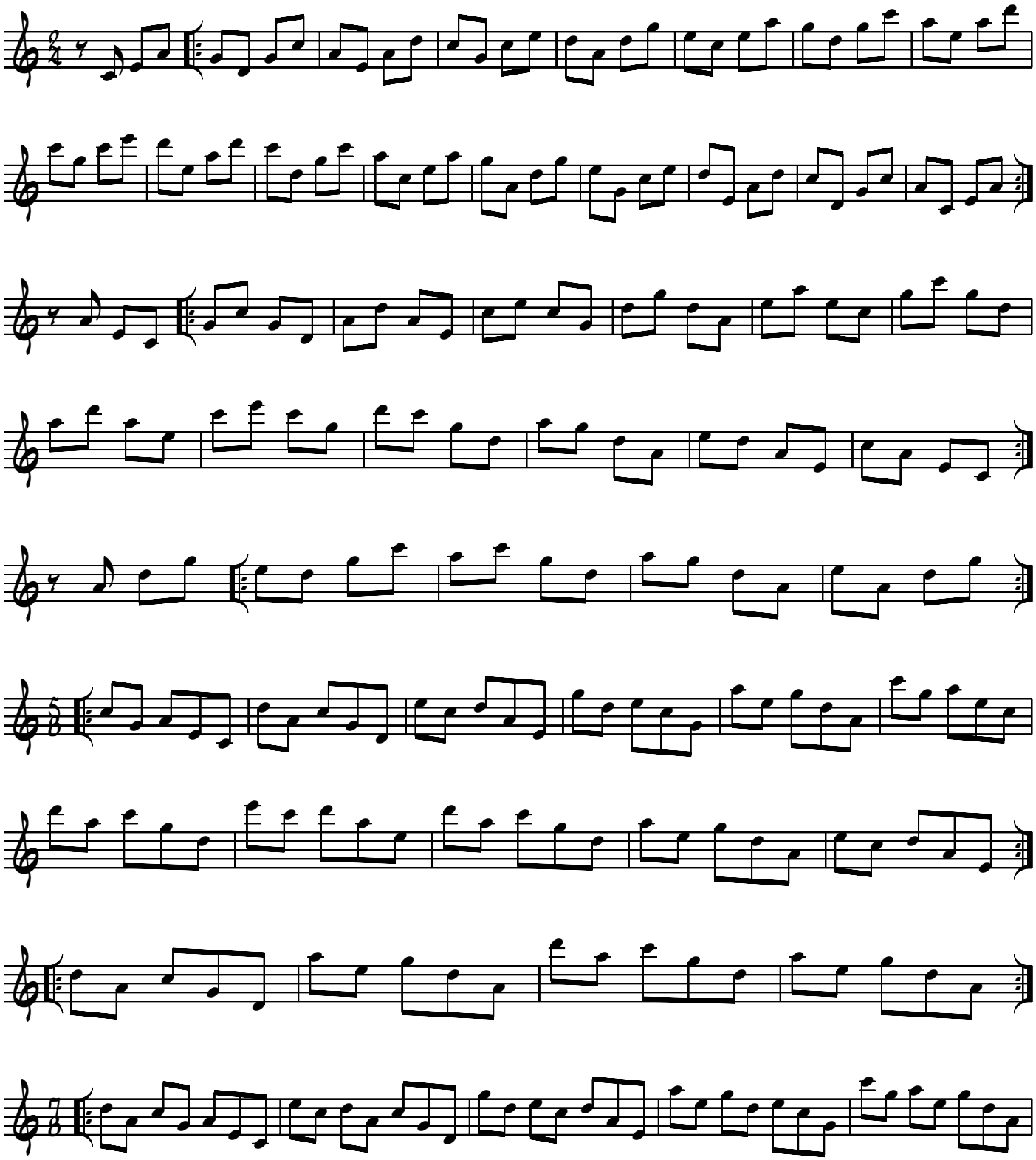
534 same as 423, 312

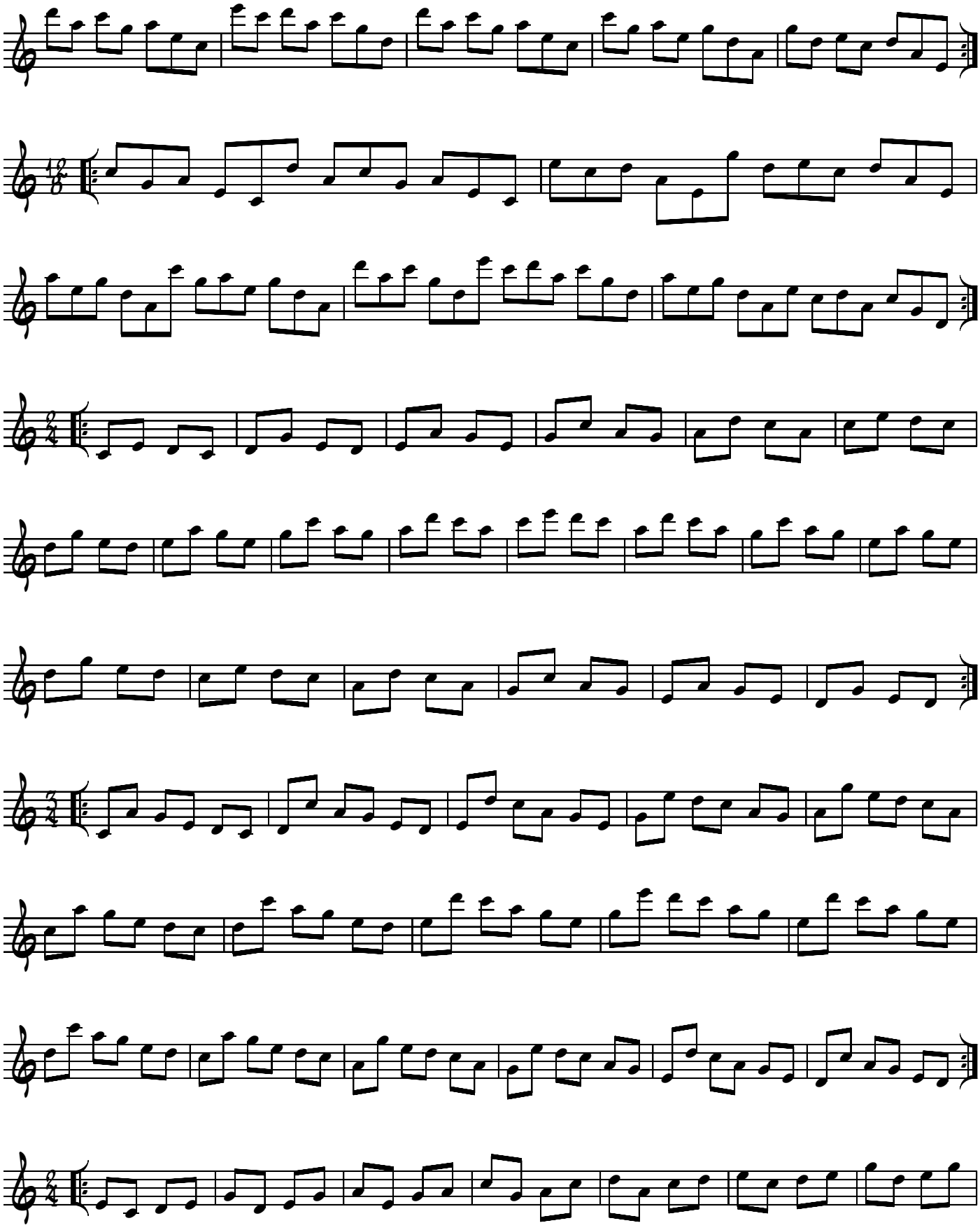
541

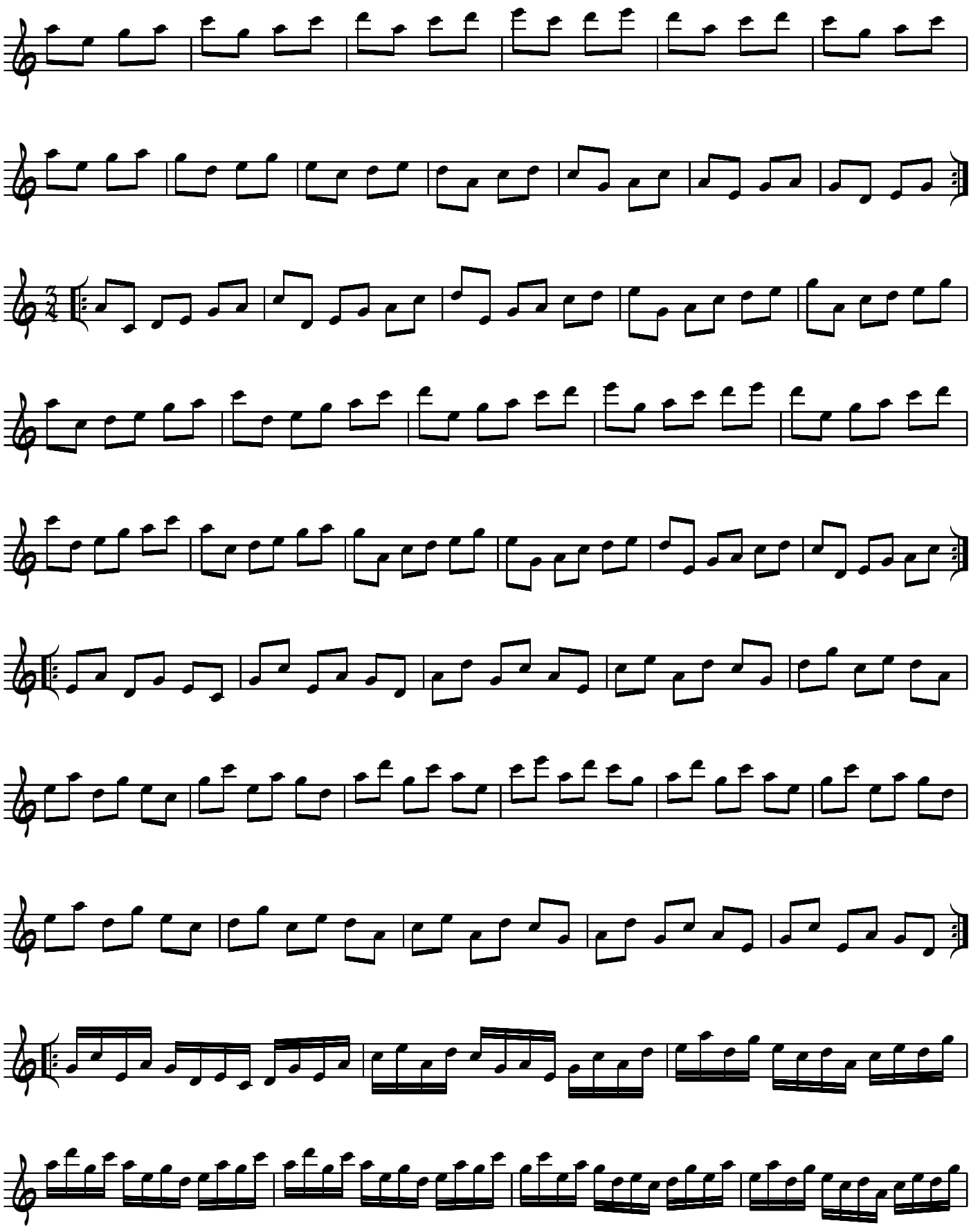
542 same as 431

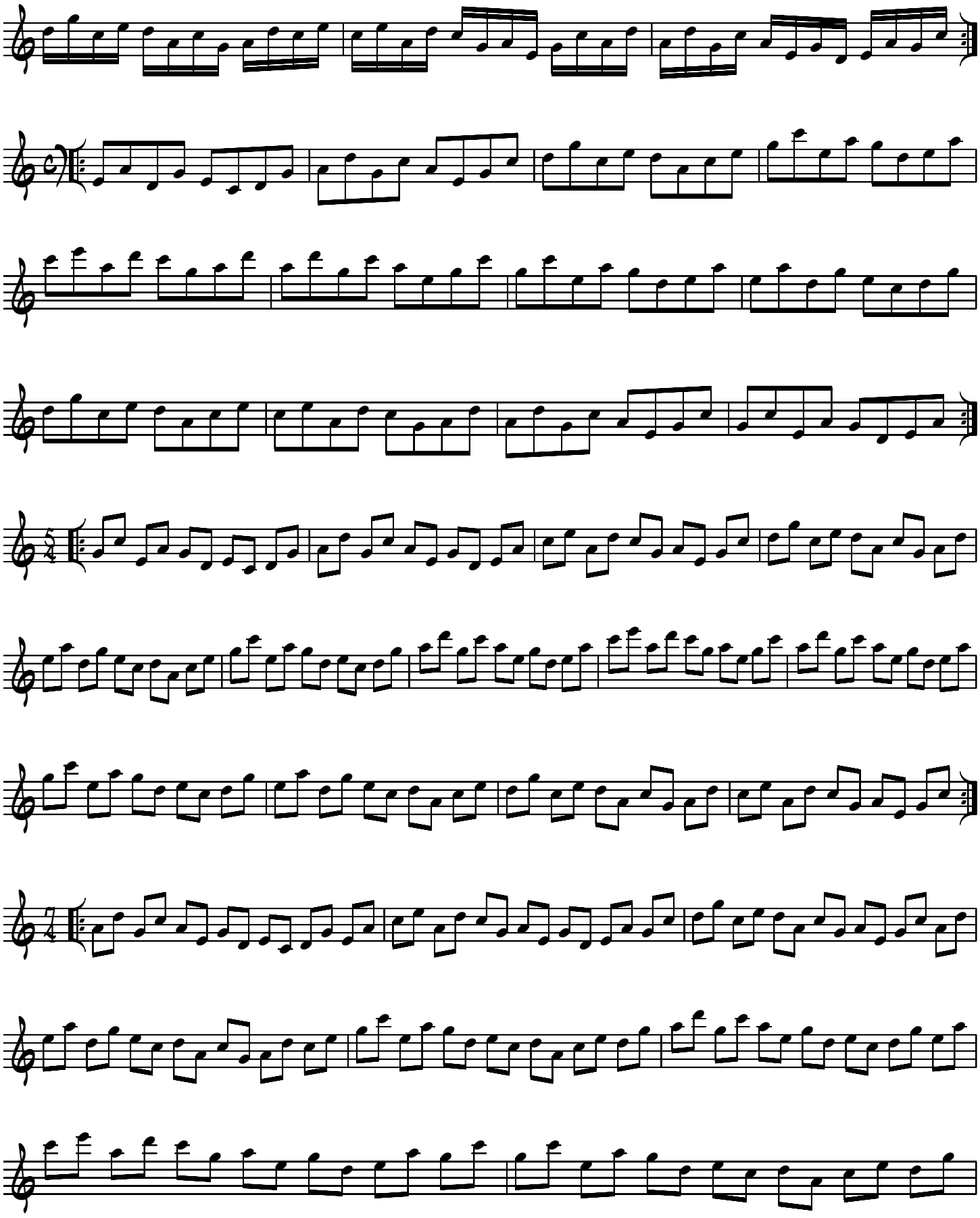
543 same as 432, 321

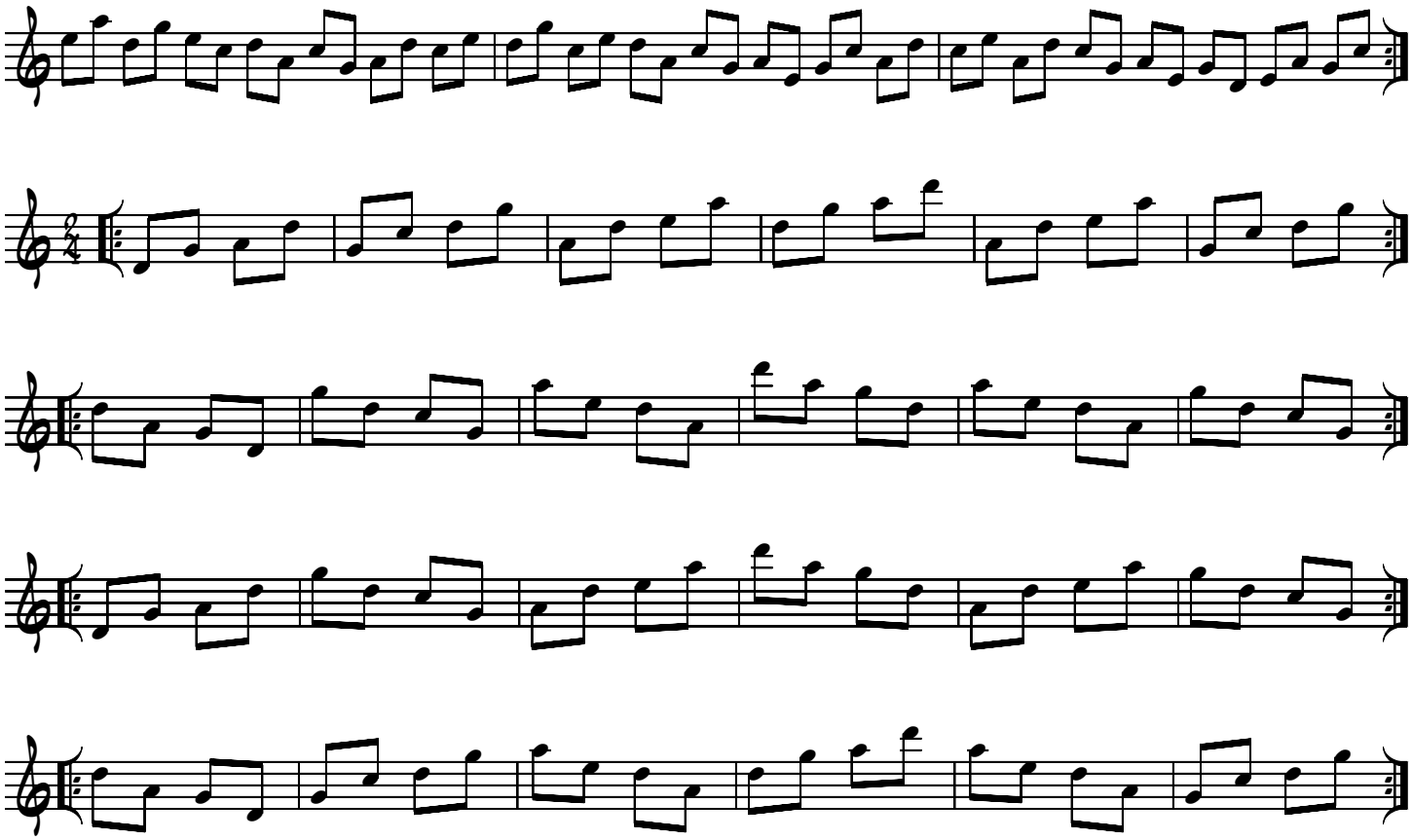
2.5 More Shapes





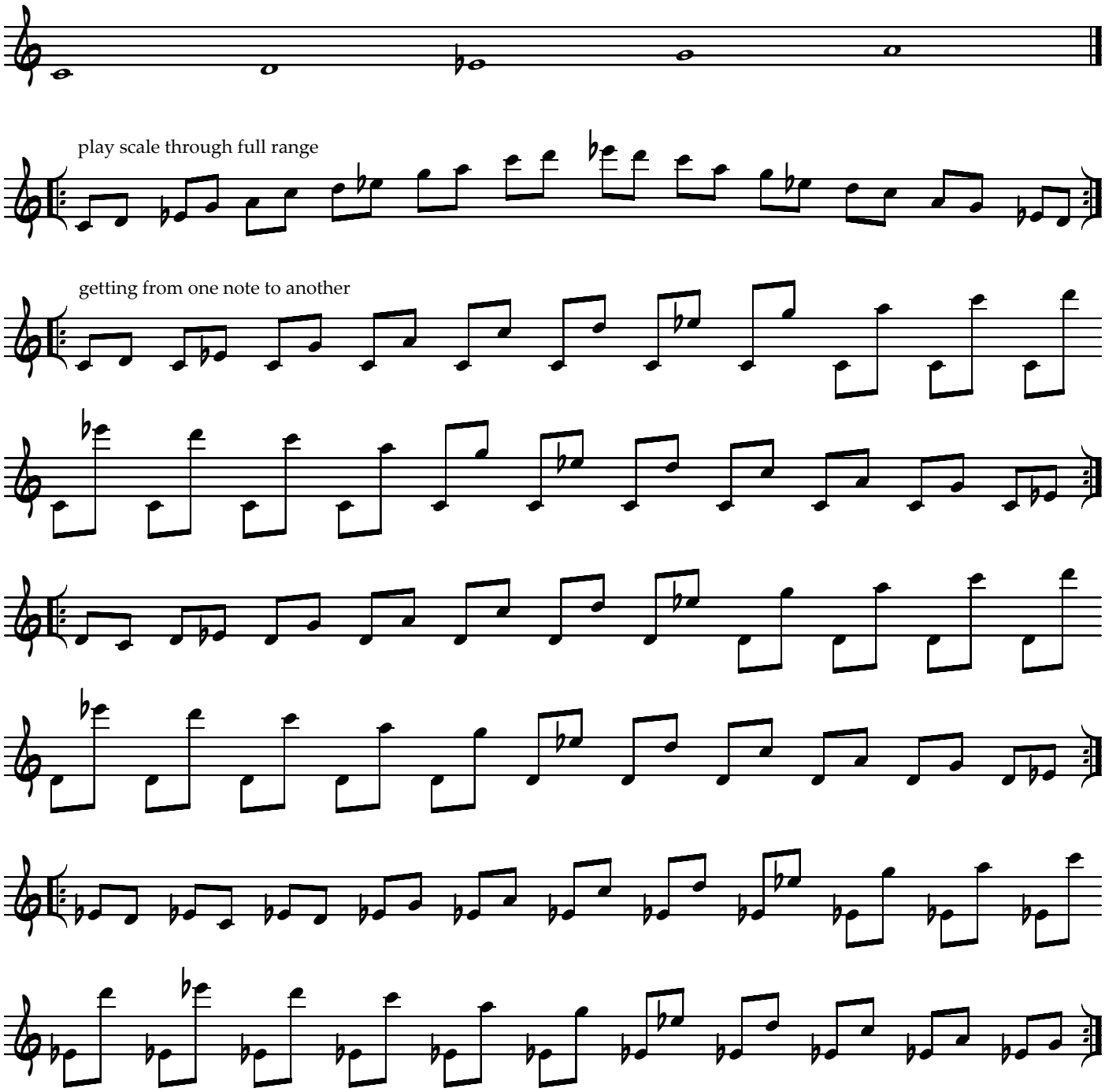


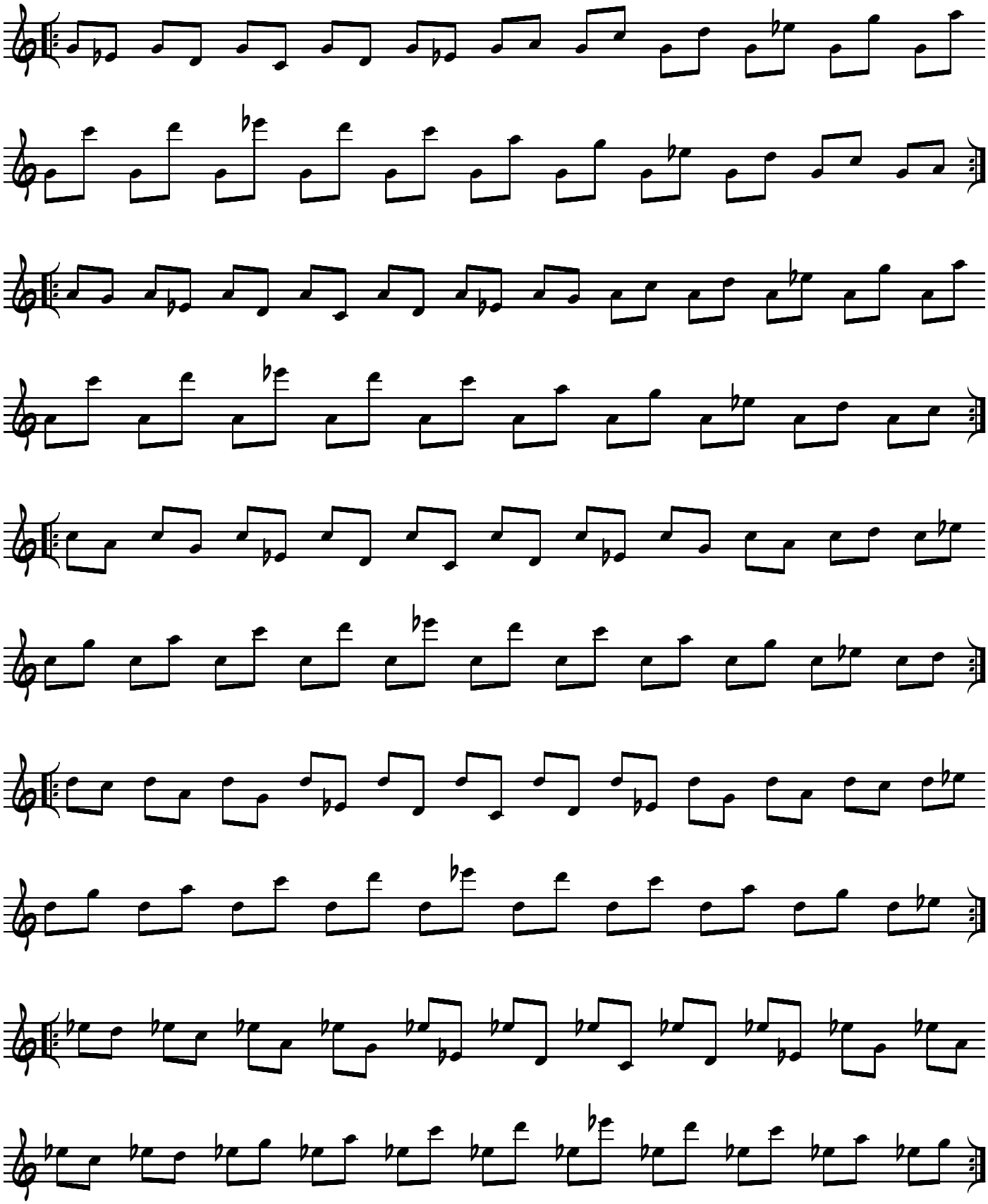


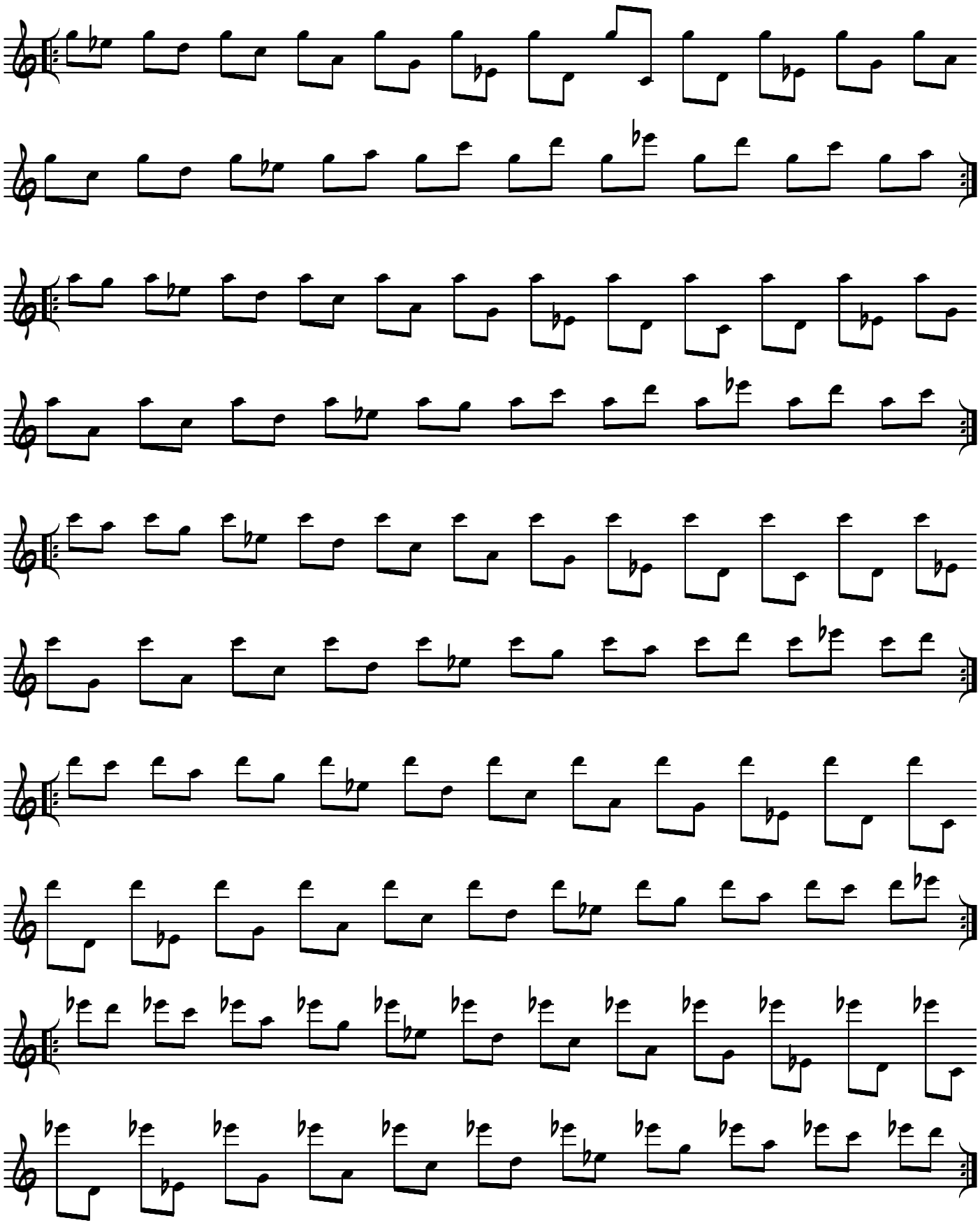


3.1 Getting Familiar with the Intervals
Pentatonic 305

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.



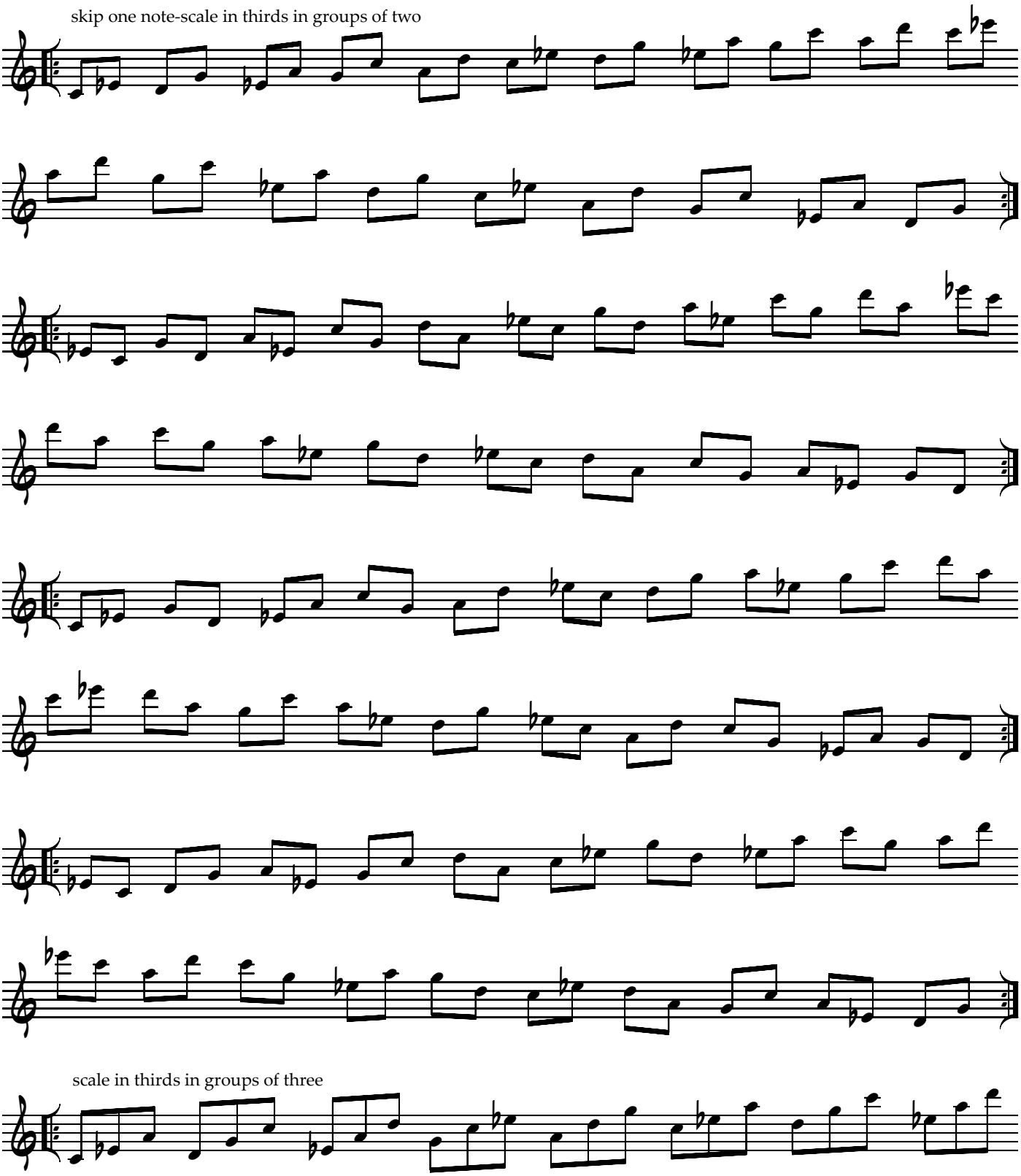




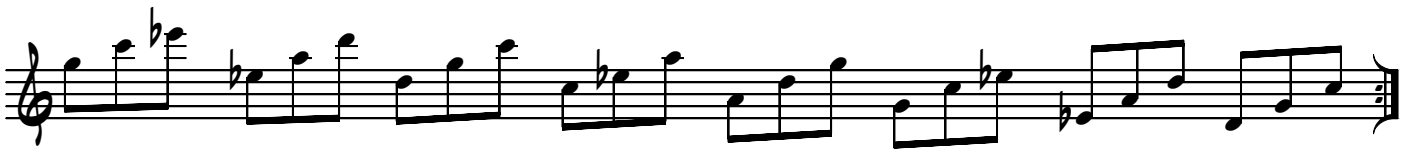
3.2 Intervallic Scales

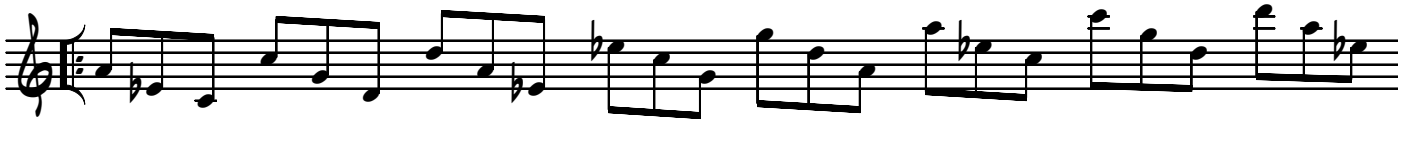
These exercises are similar to traditional "scales in thirds, fourths," etc. but they appear here in two, three, four, and five note configurations

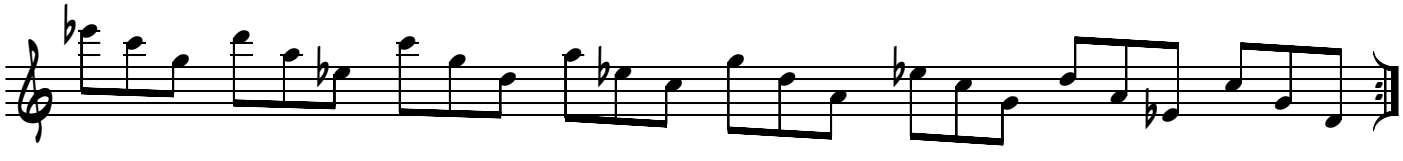
skip one note-scale in thirds in groups of two

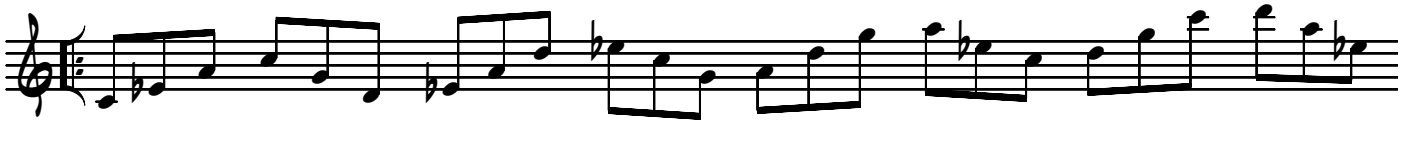


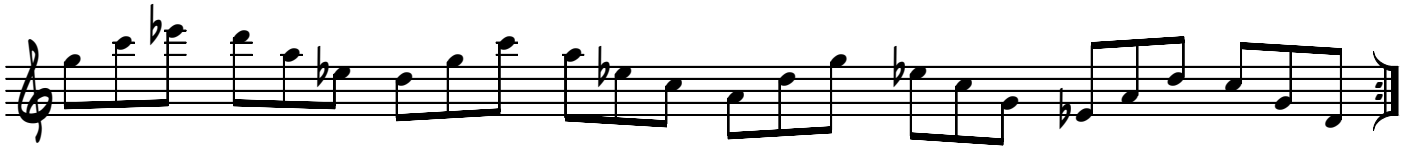
scale in thirds in groups of three

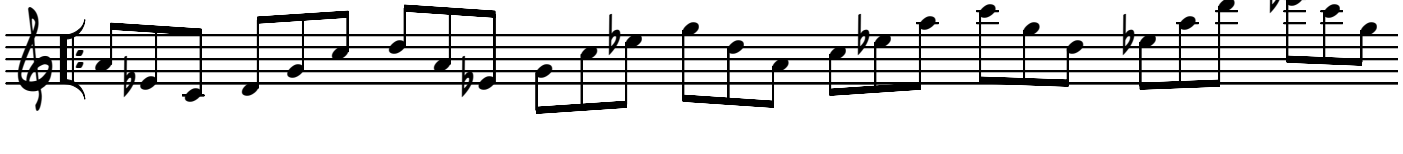


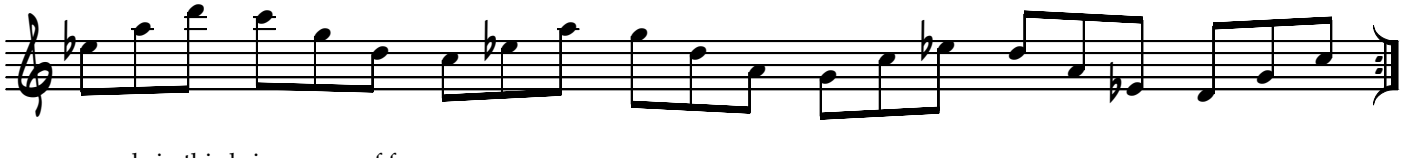




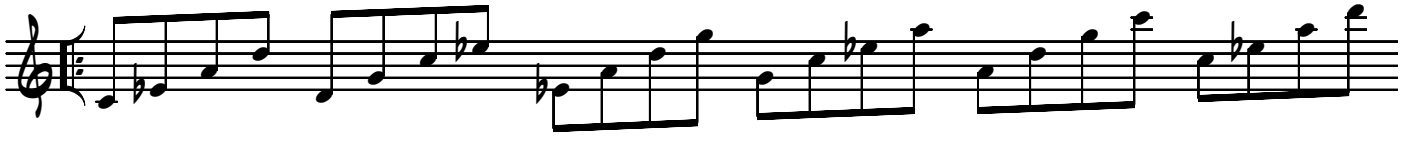


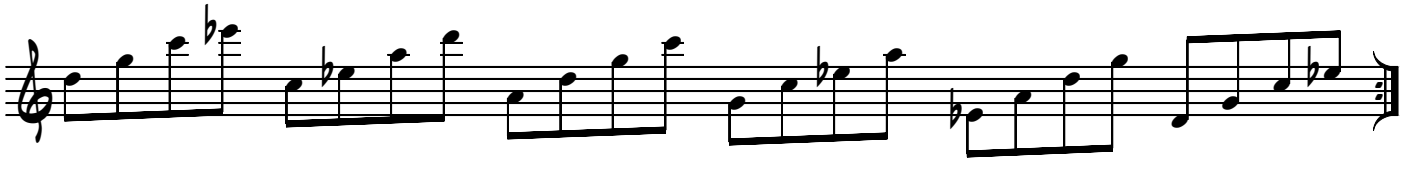


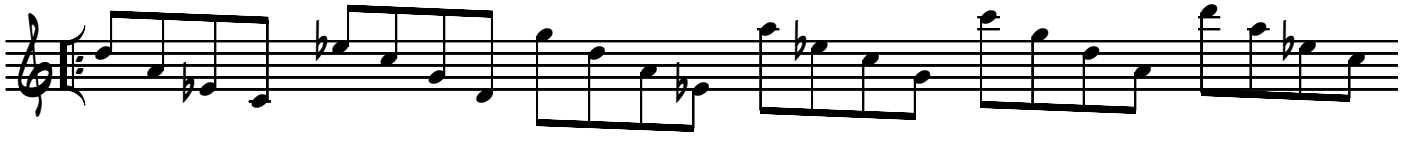


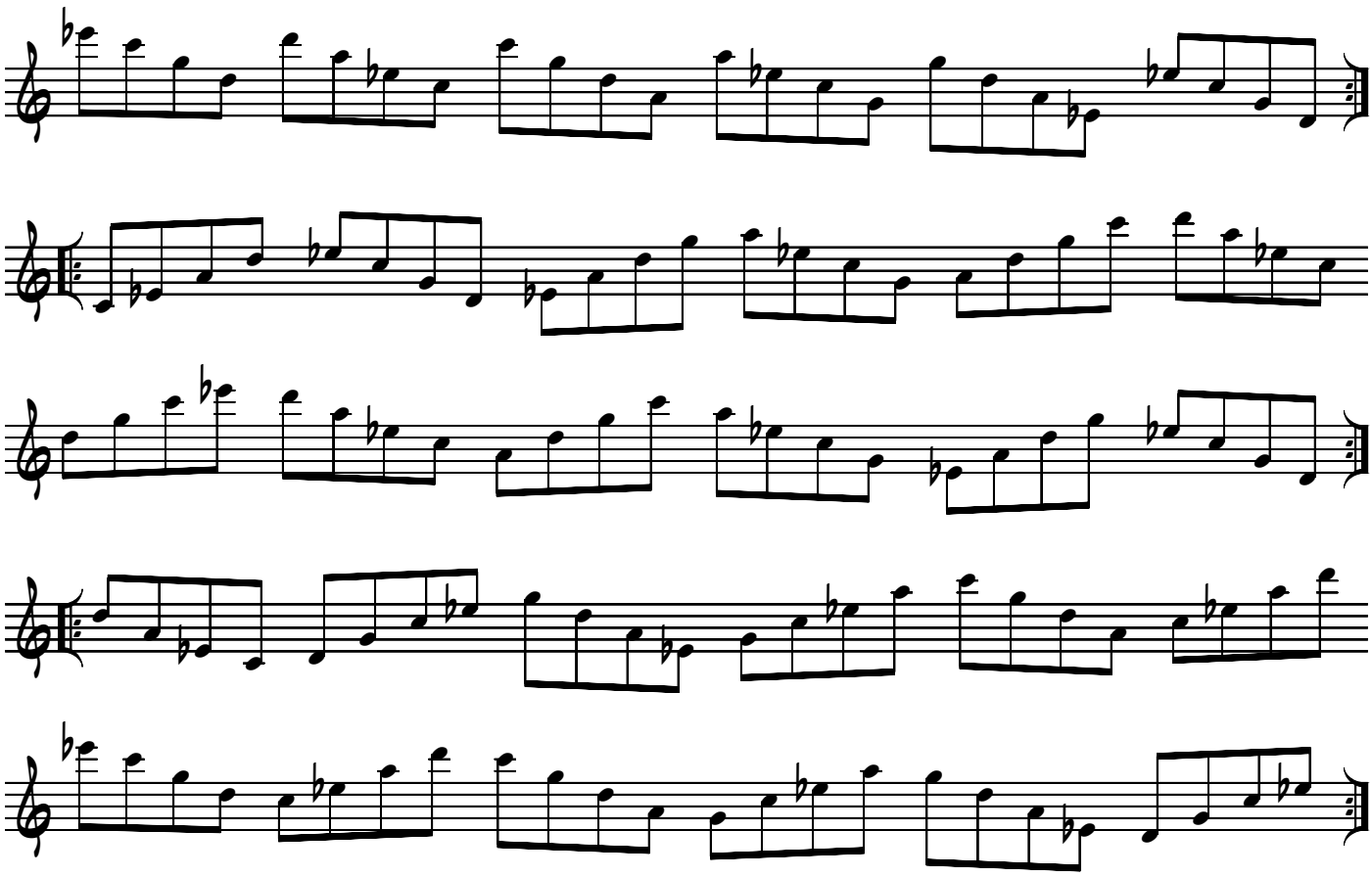


scale in thirds in groups of four

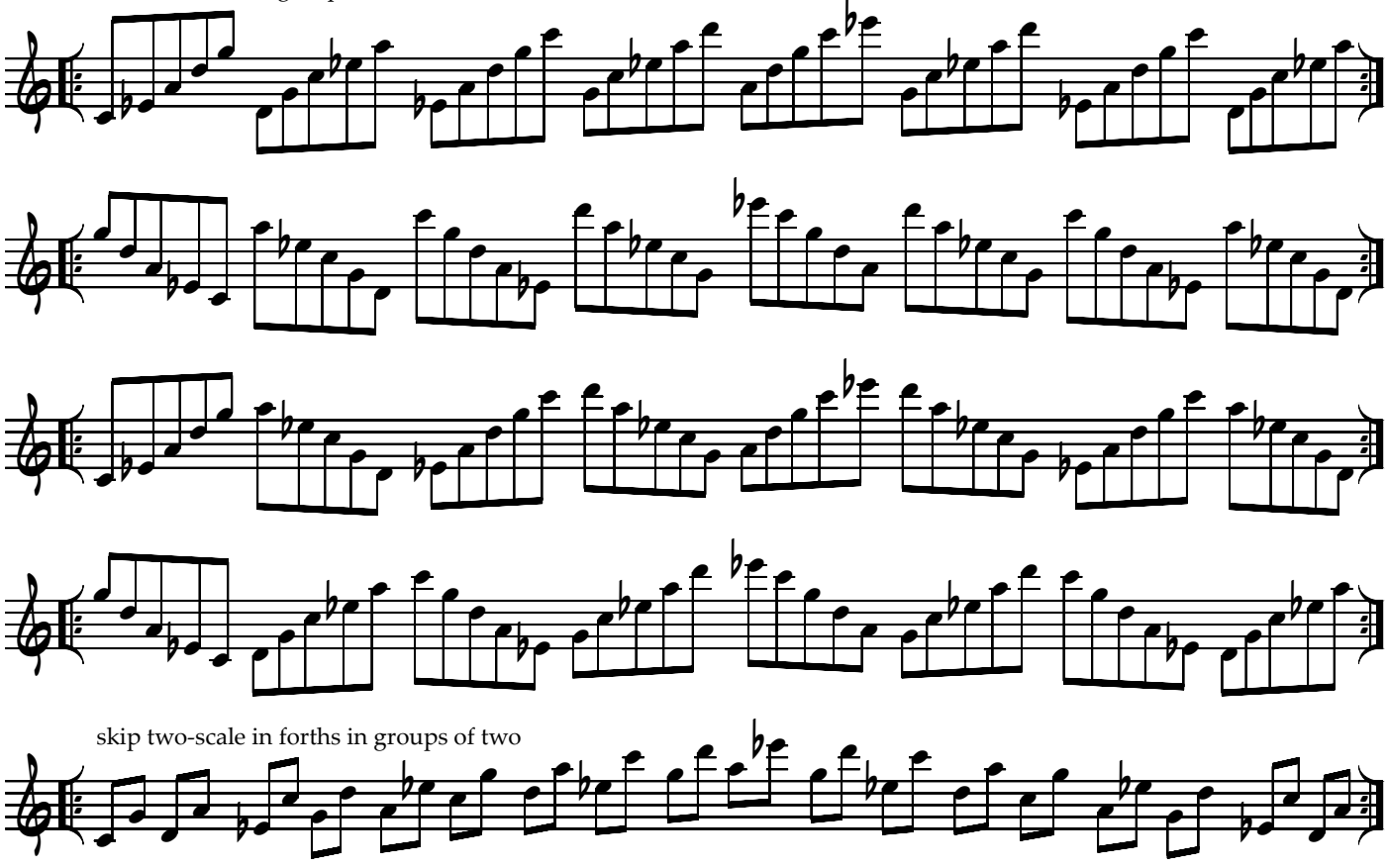




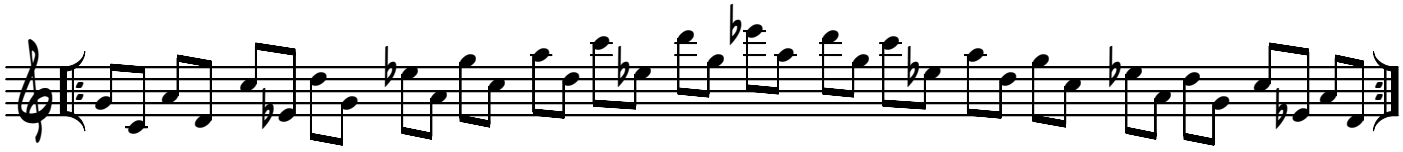


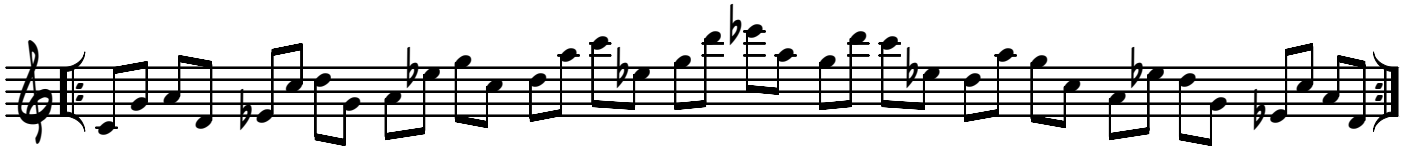


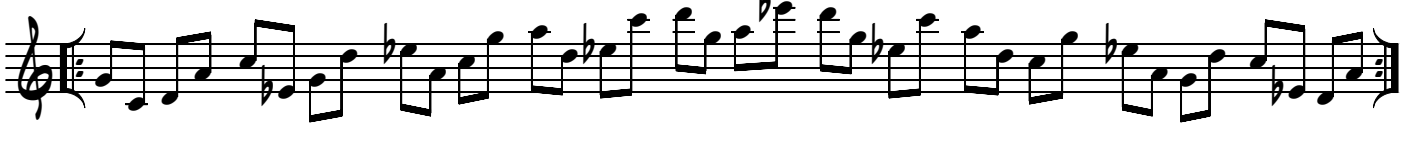
scale in thirds in groups of five



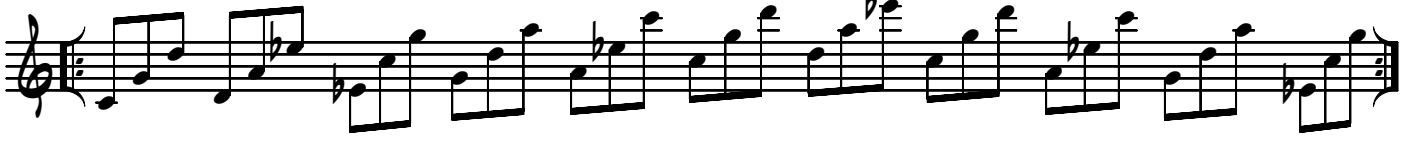
skip two-scale in forths in groups of two

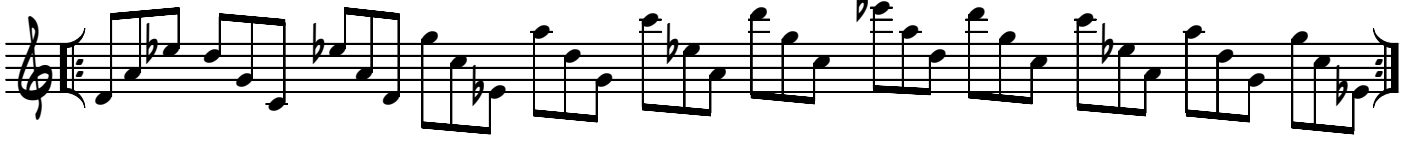


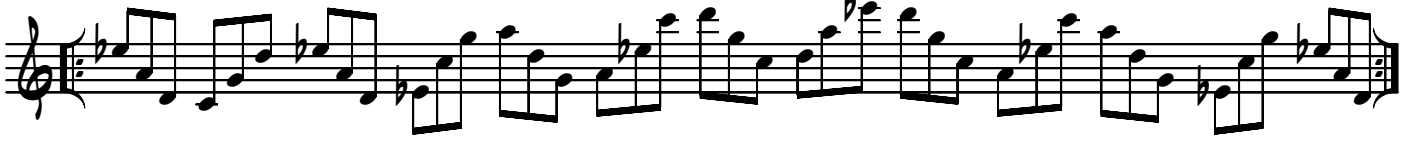


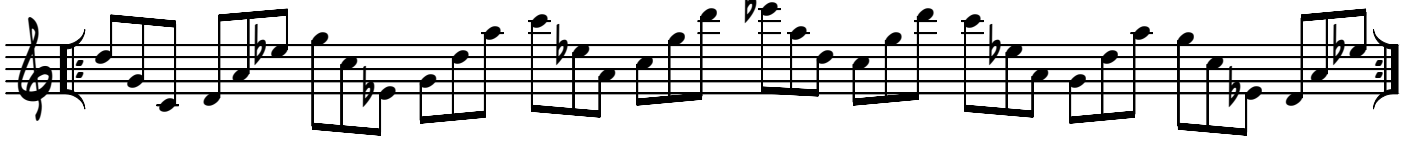


scale in fourths in groups of three

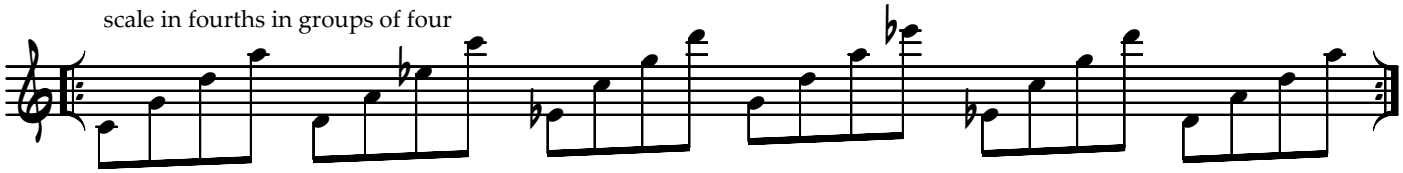


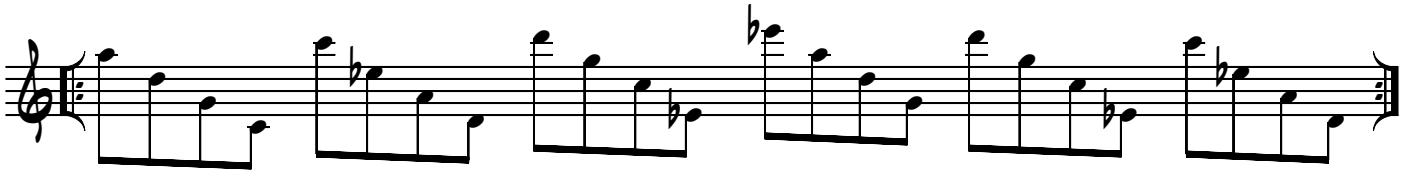


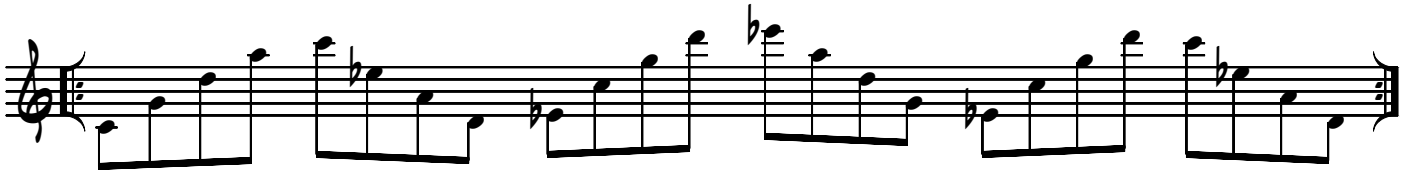


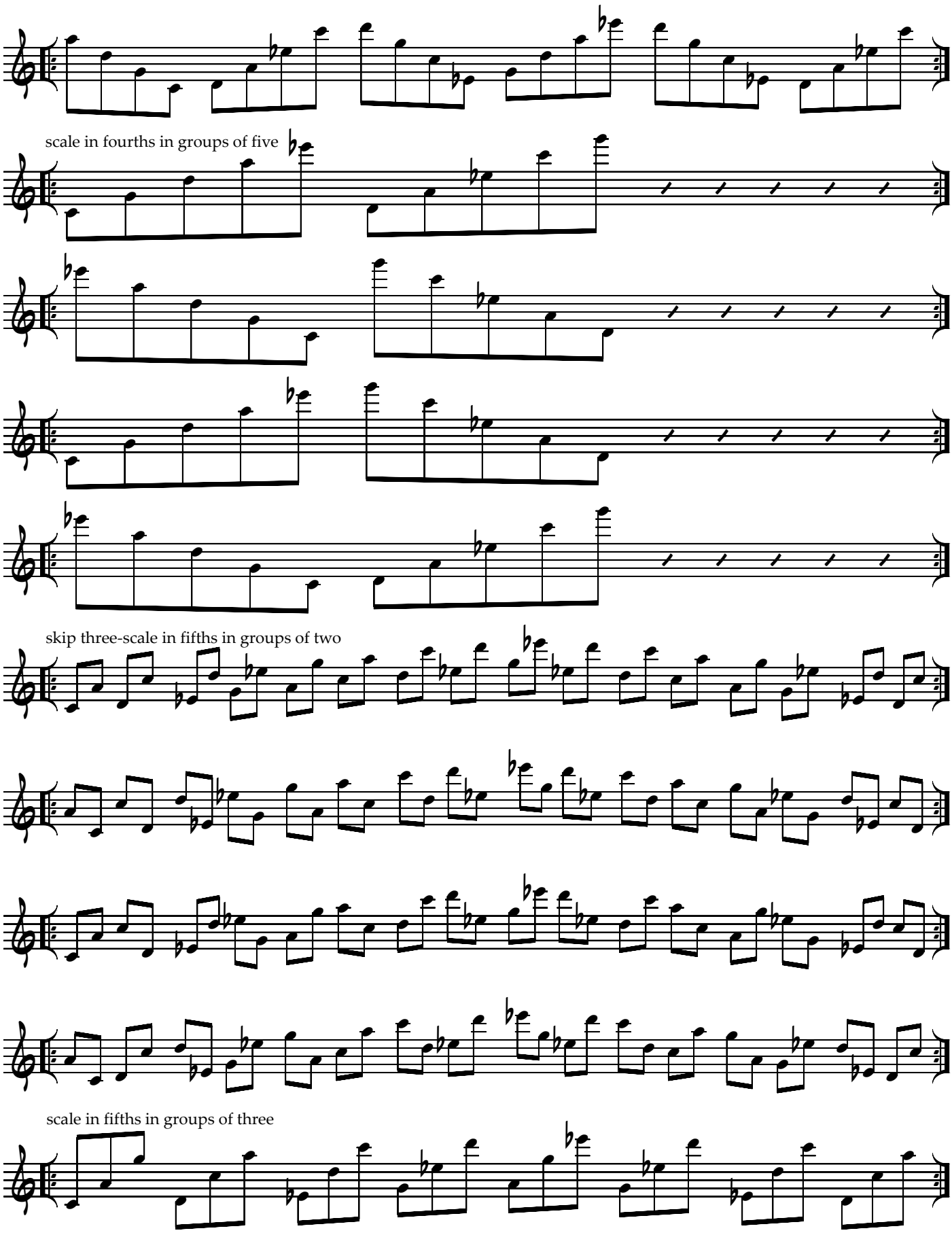


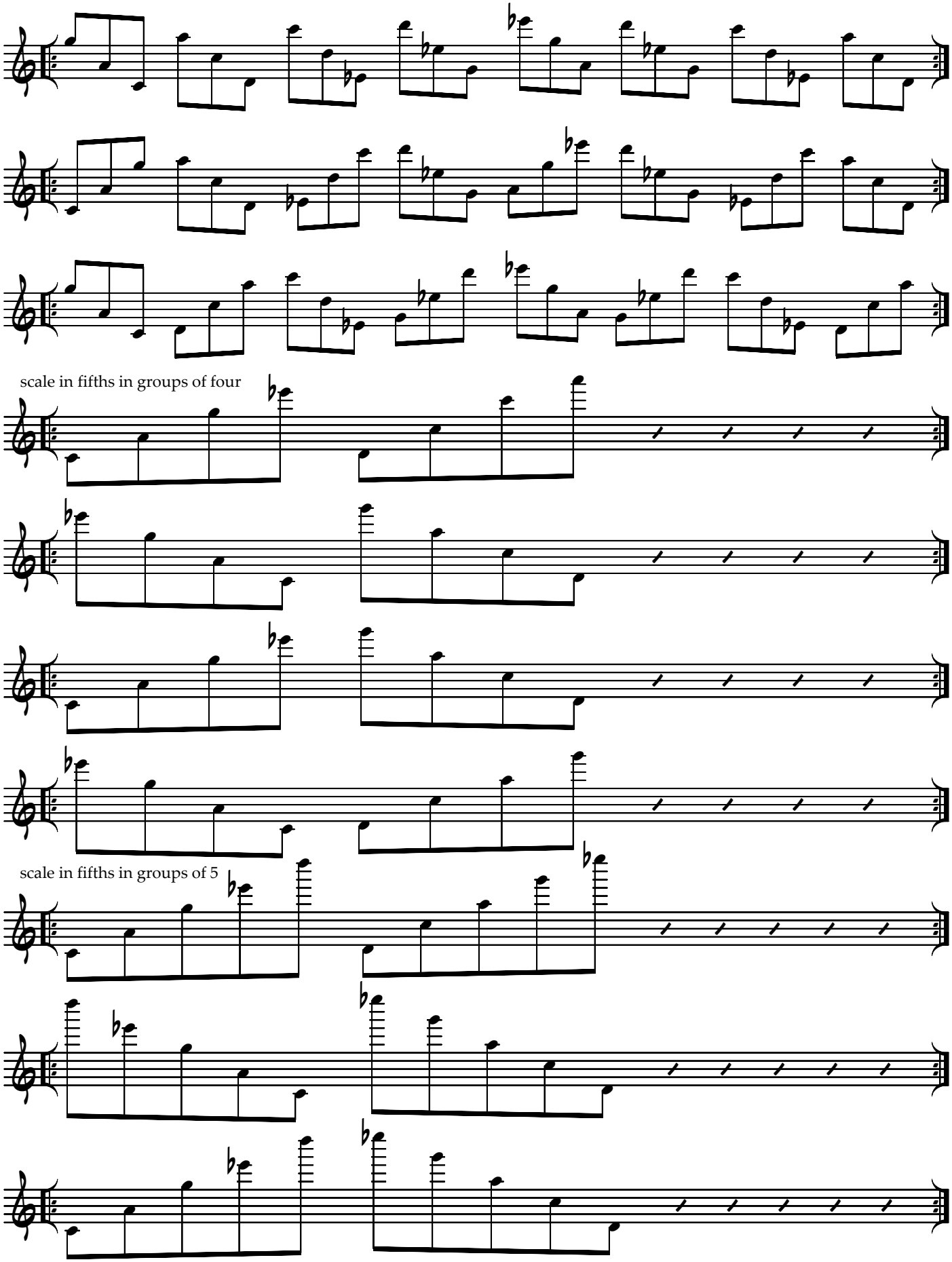
scale in fourths in groups of four



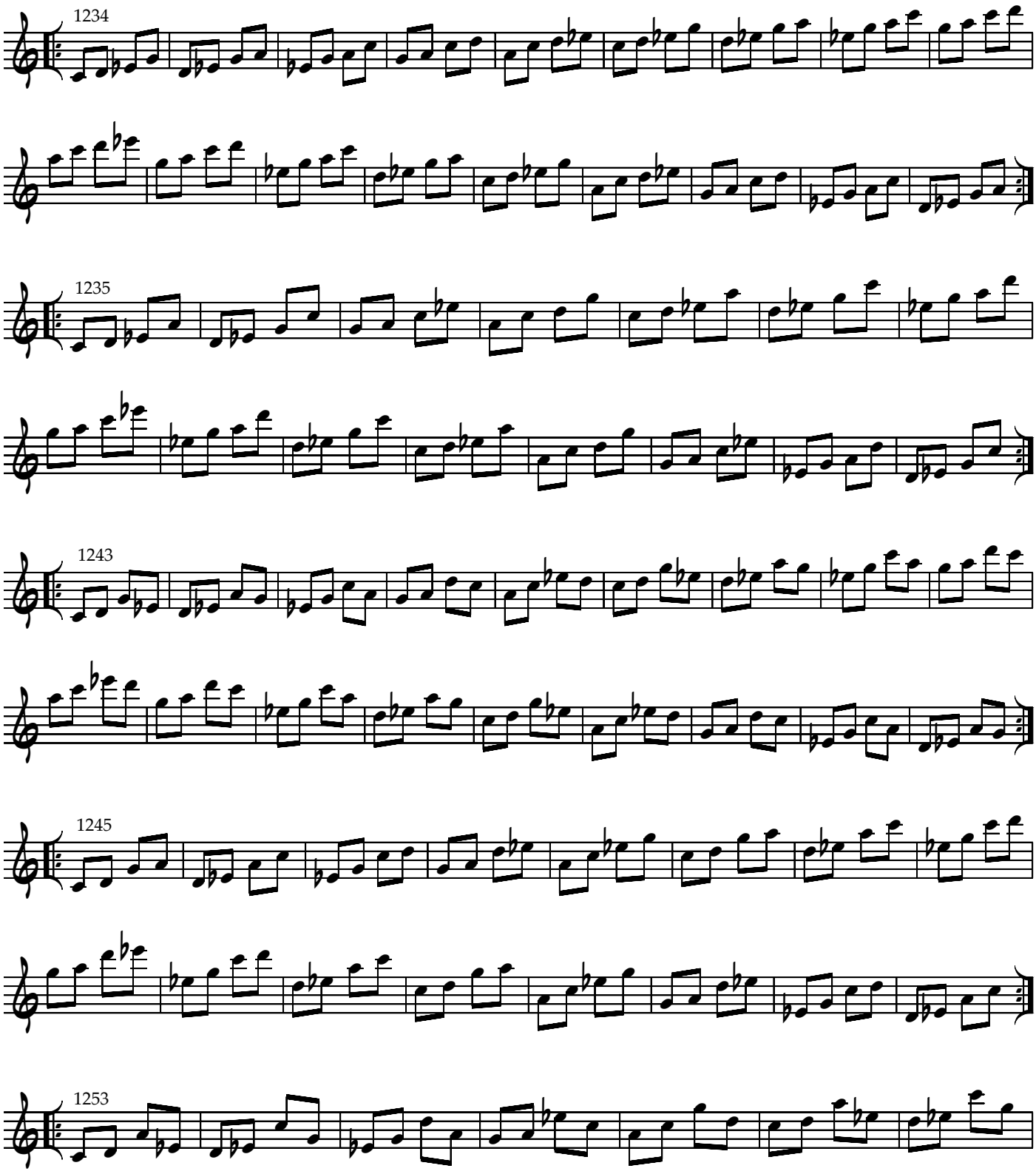


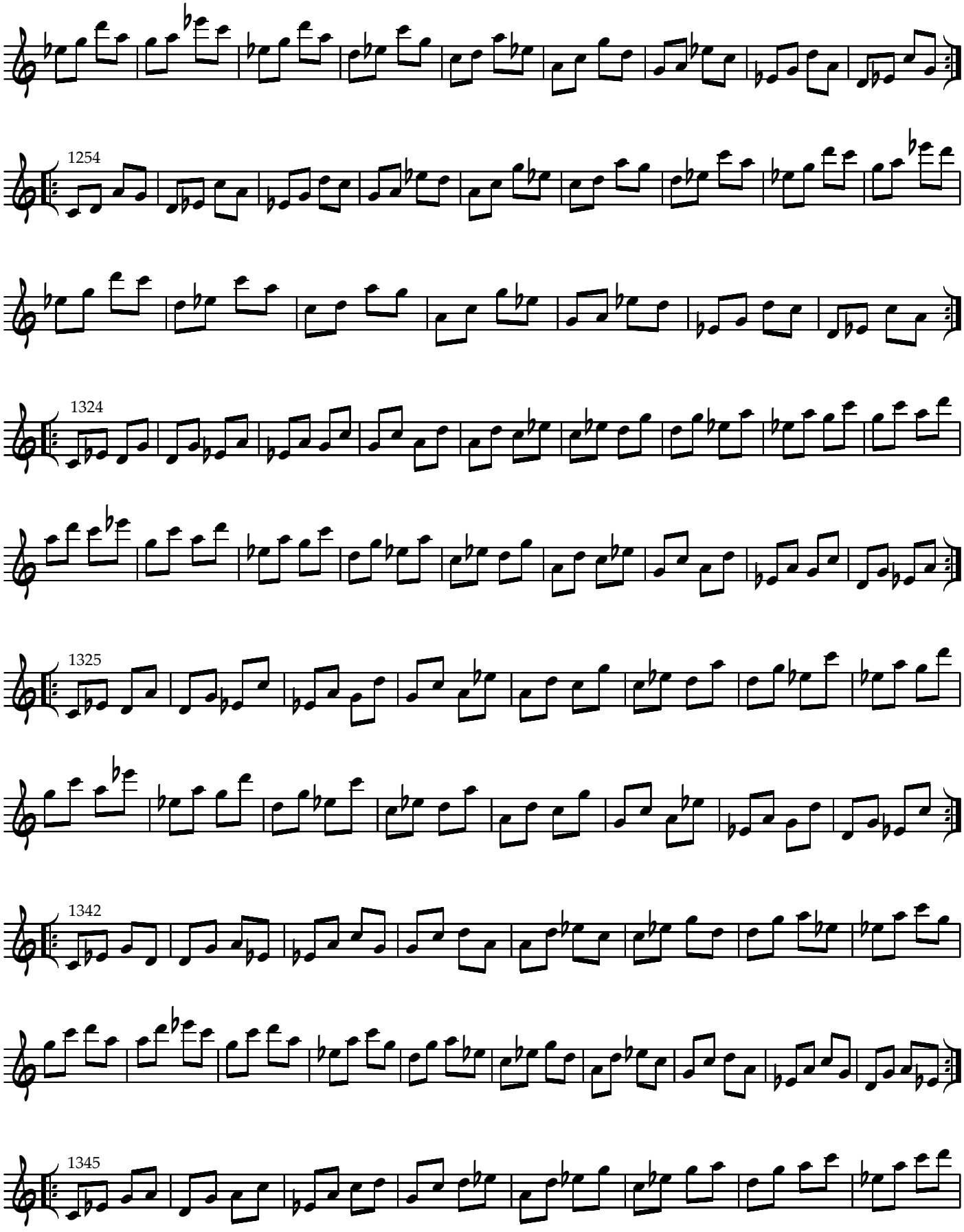



scale in fourths in groups of five
skip three-scale in fifths in groups of two
scale in fifths in groups of three


scale in fifths in groups of four
scale in fifths in groups of 5

3.3 Four Note Patterns

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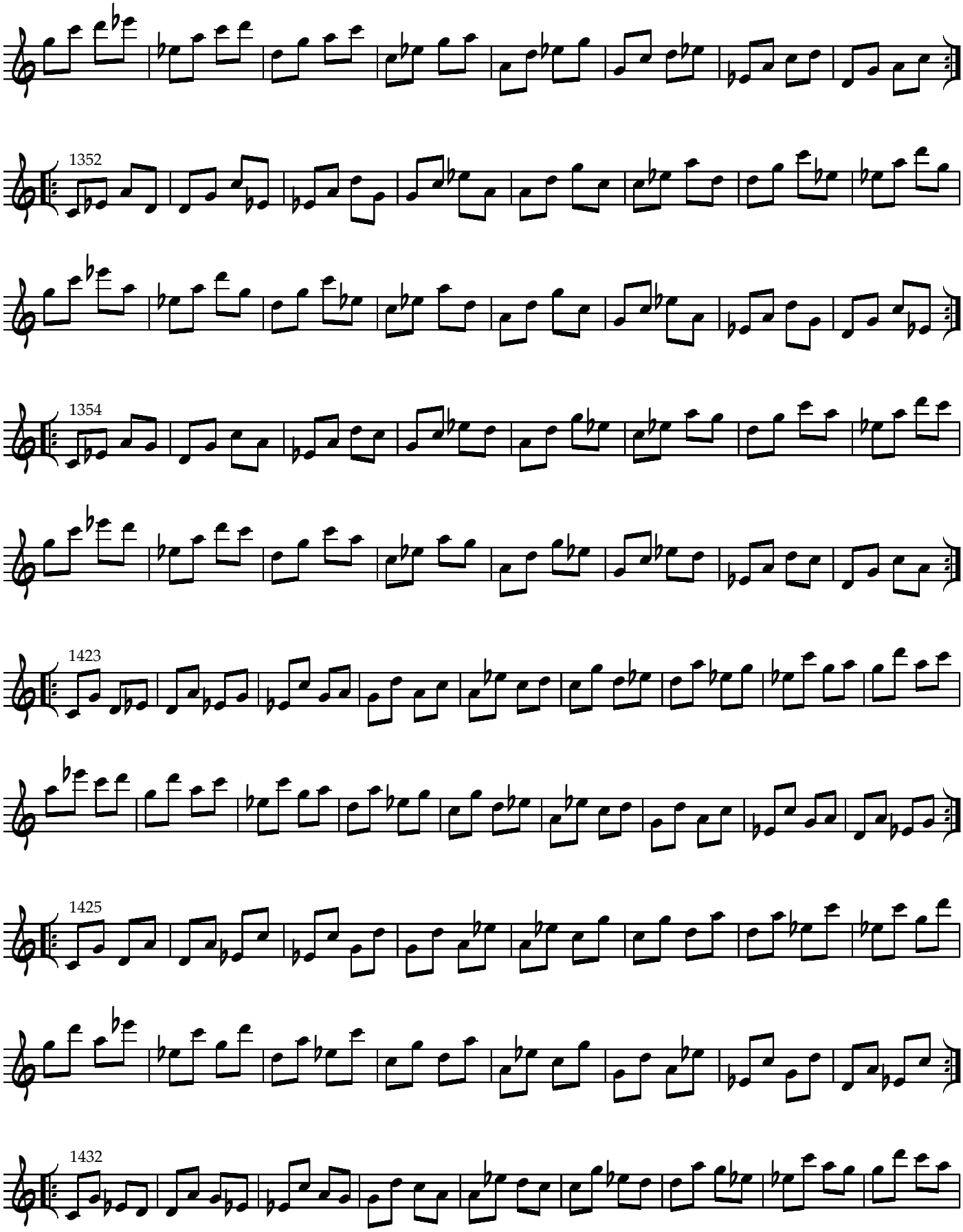
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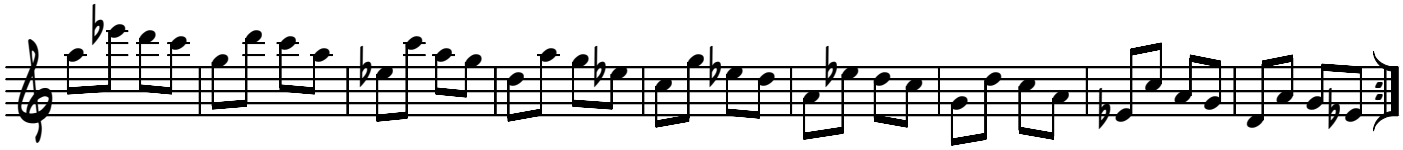

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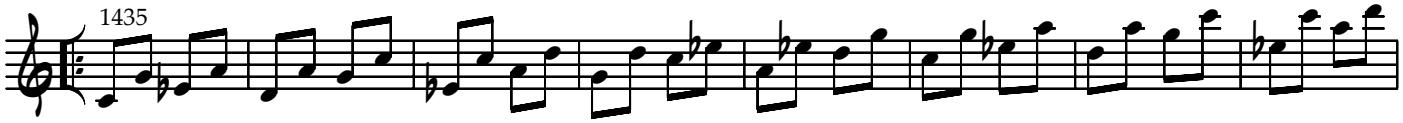
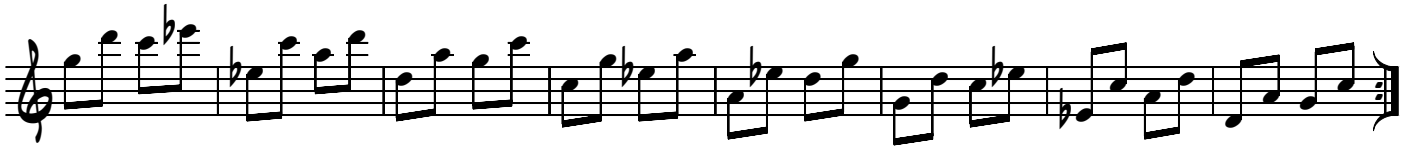
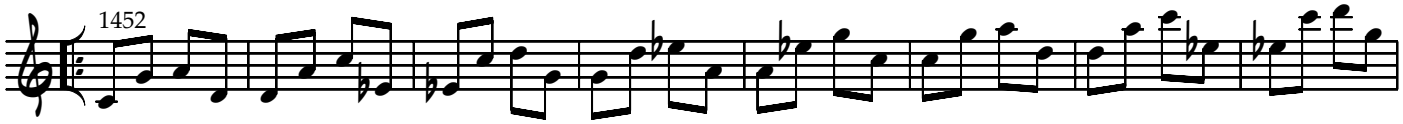
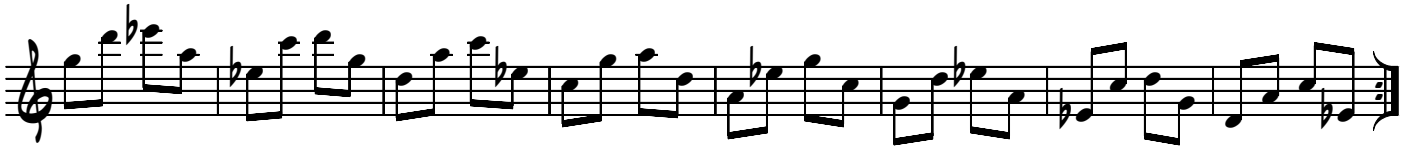




1452





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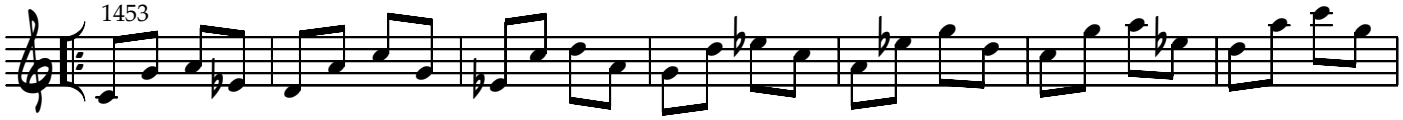

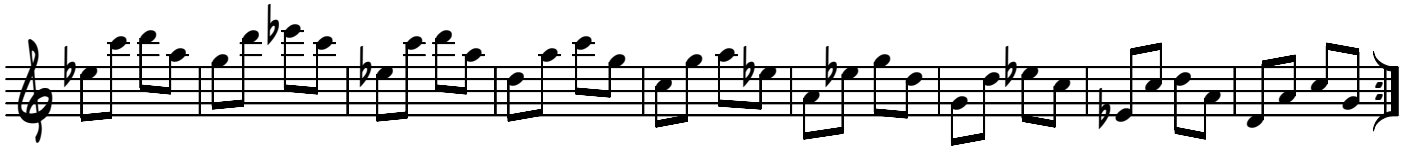

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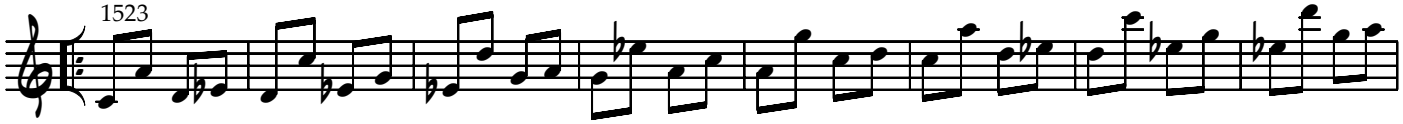

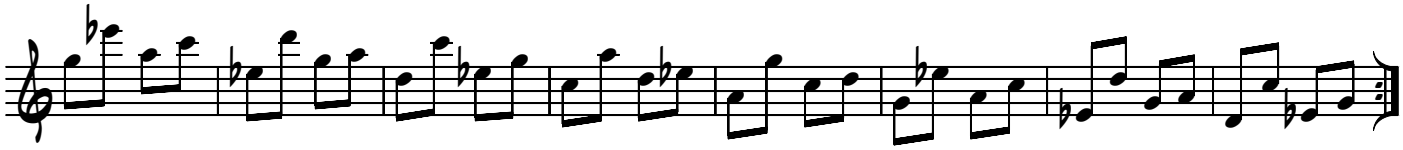

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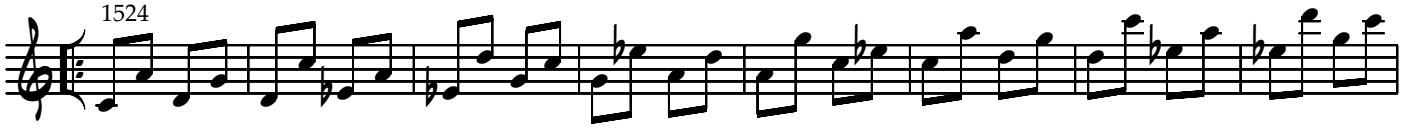
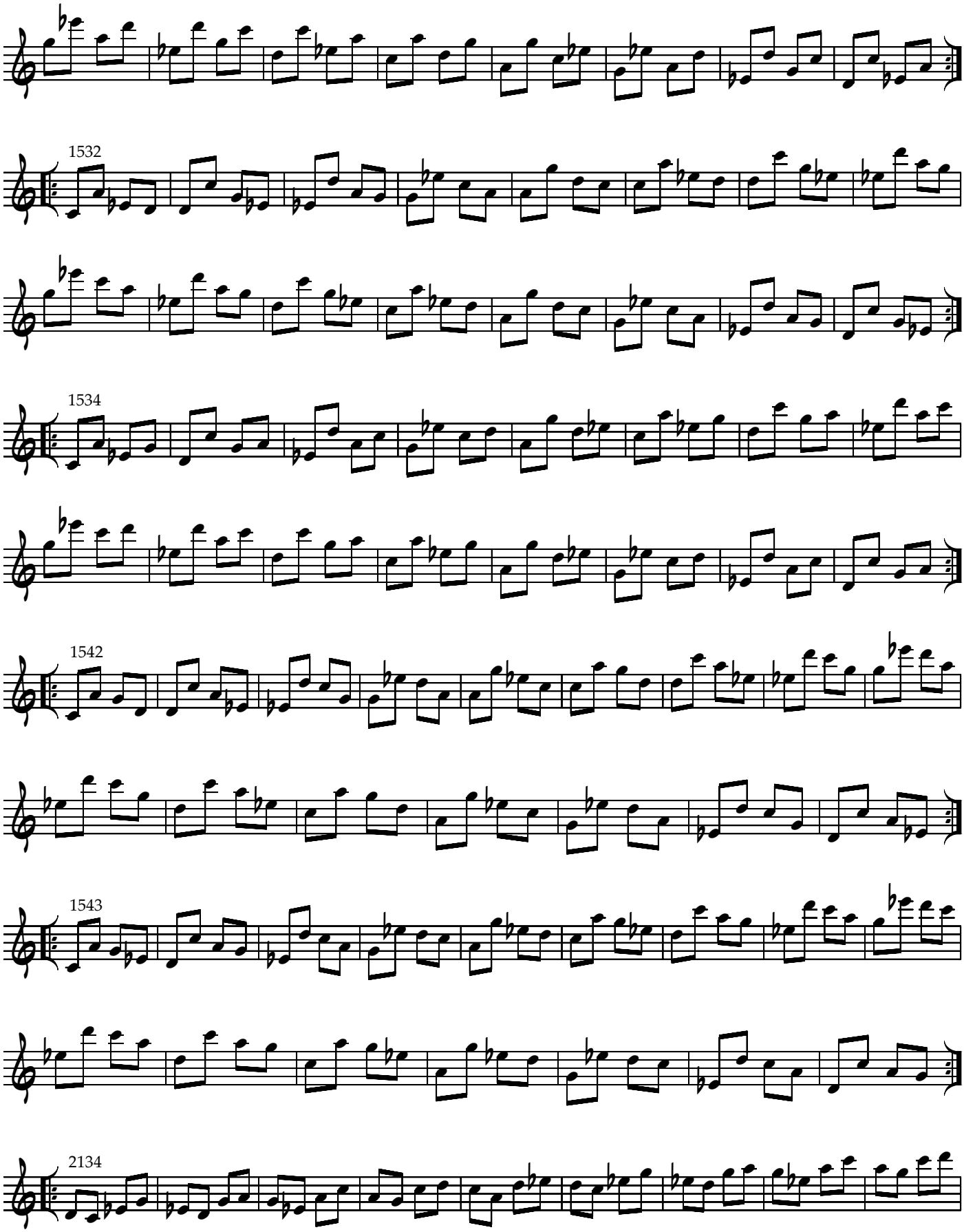
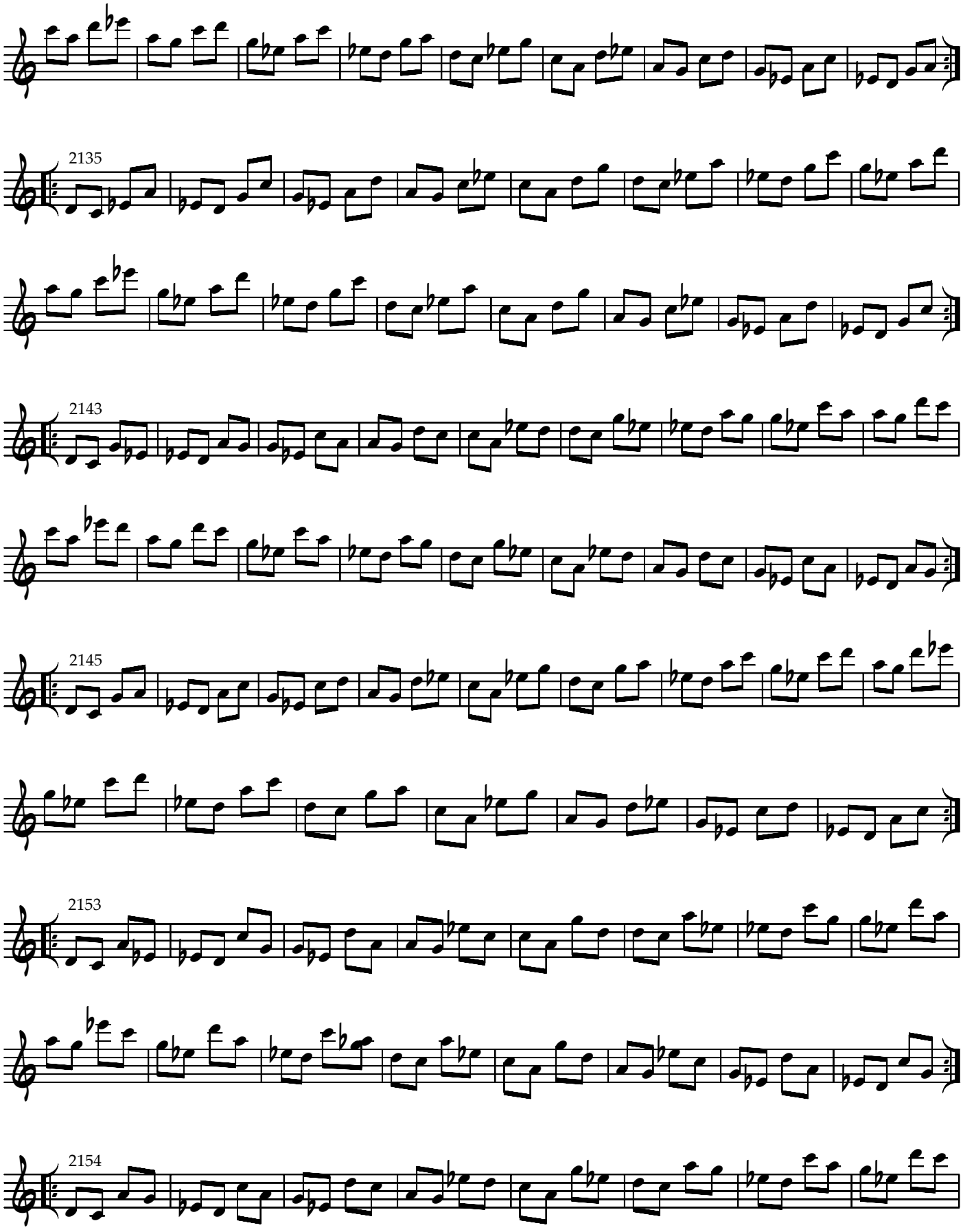
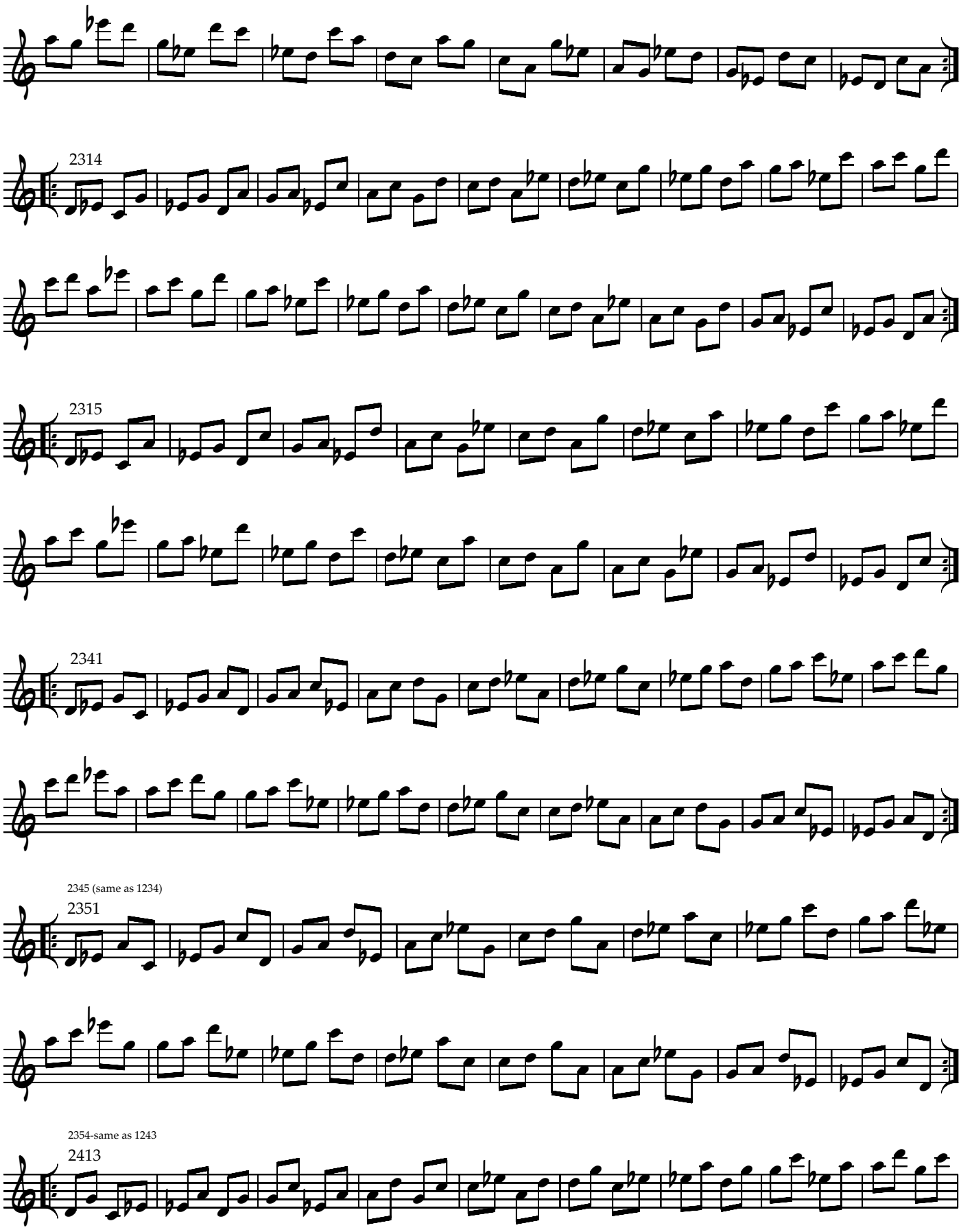
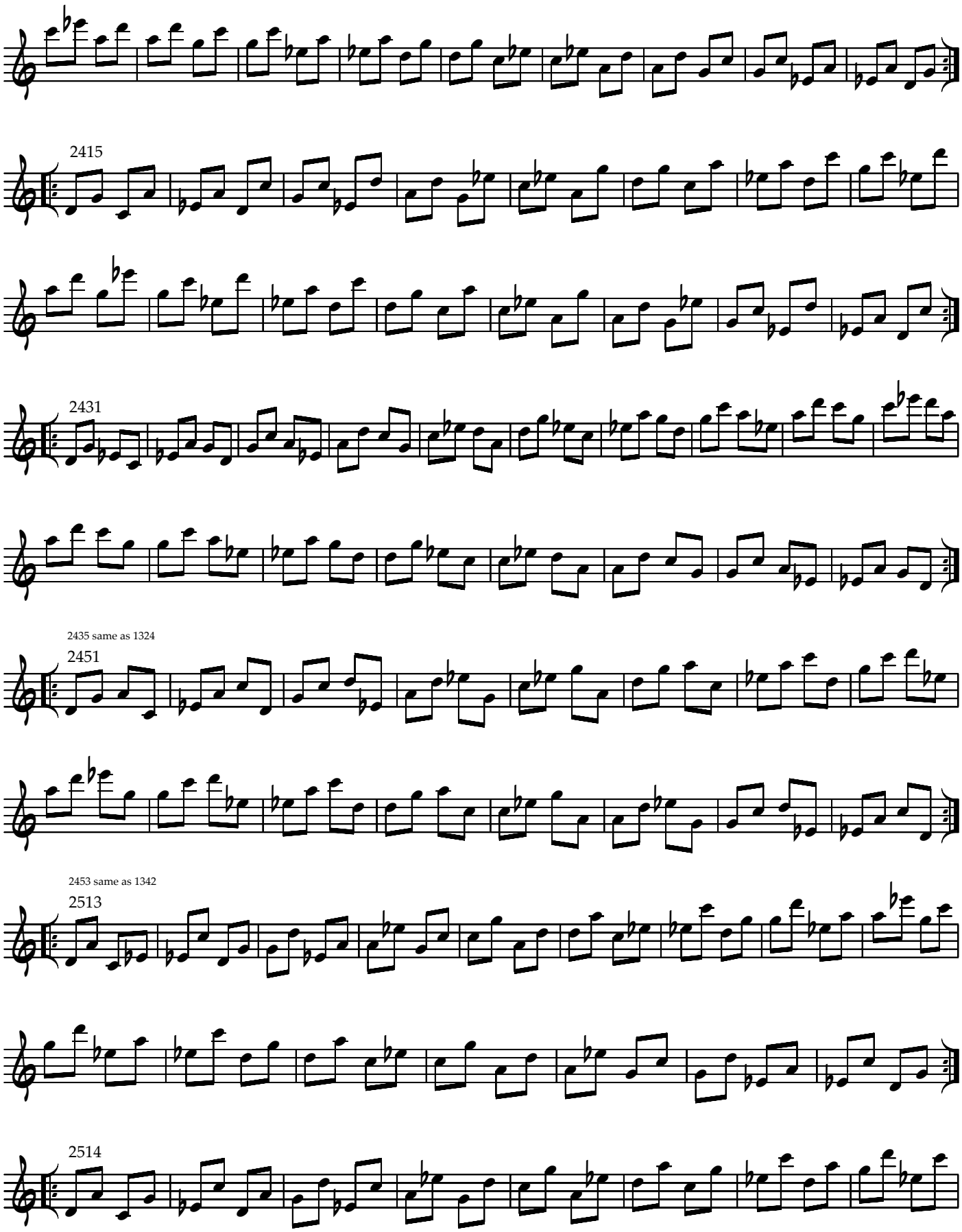
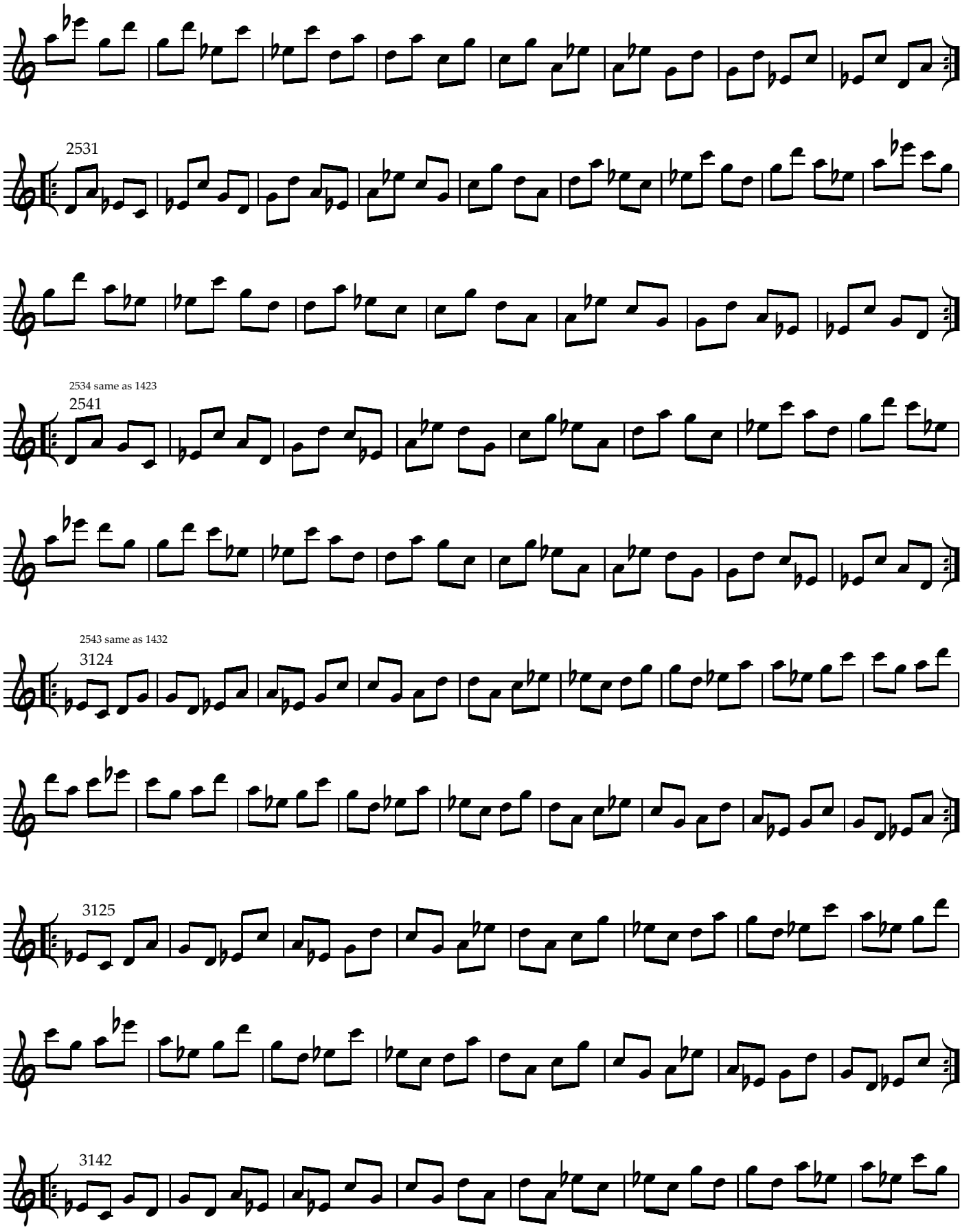


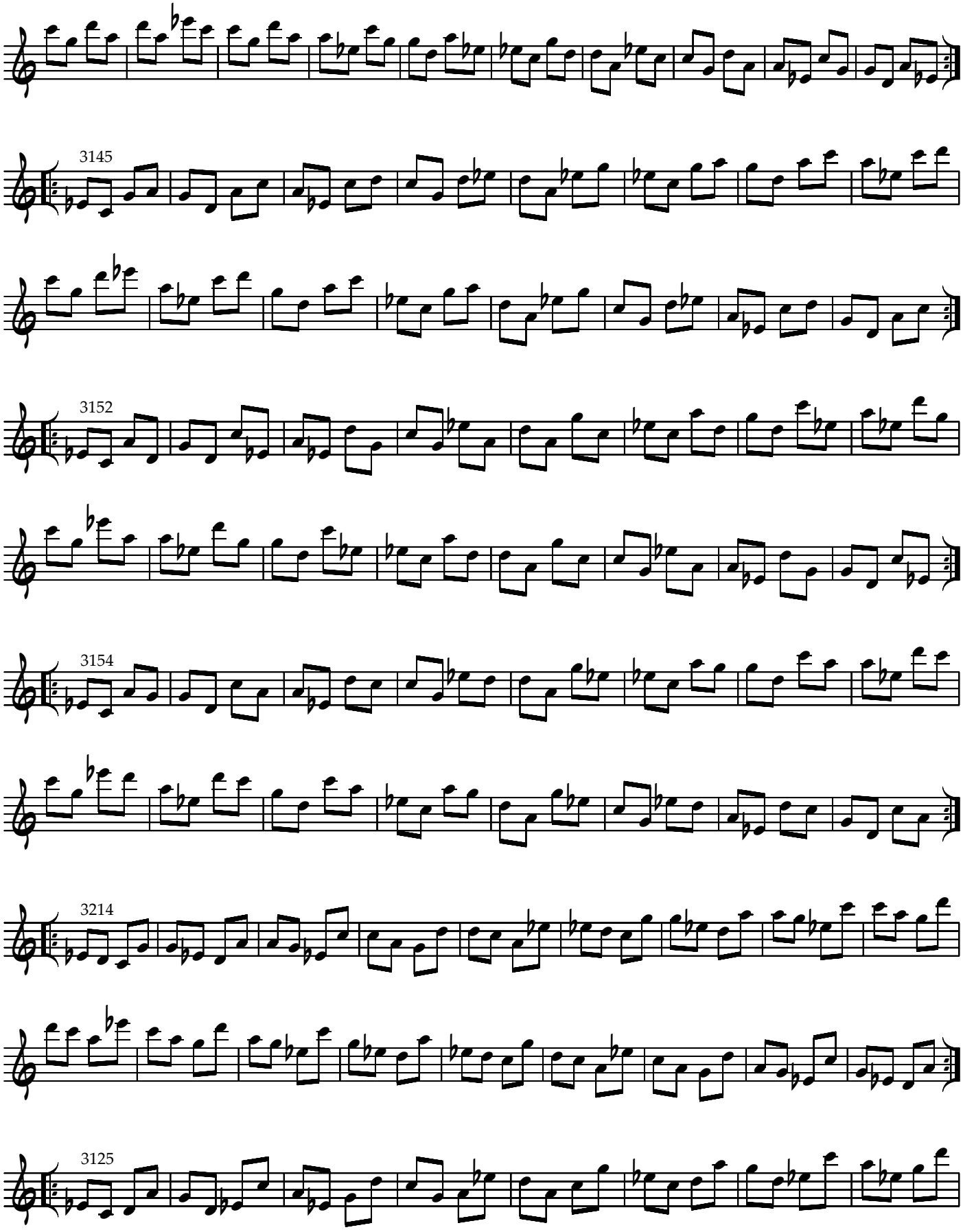

1532
1534
1542
1543
2134


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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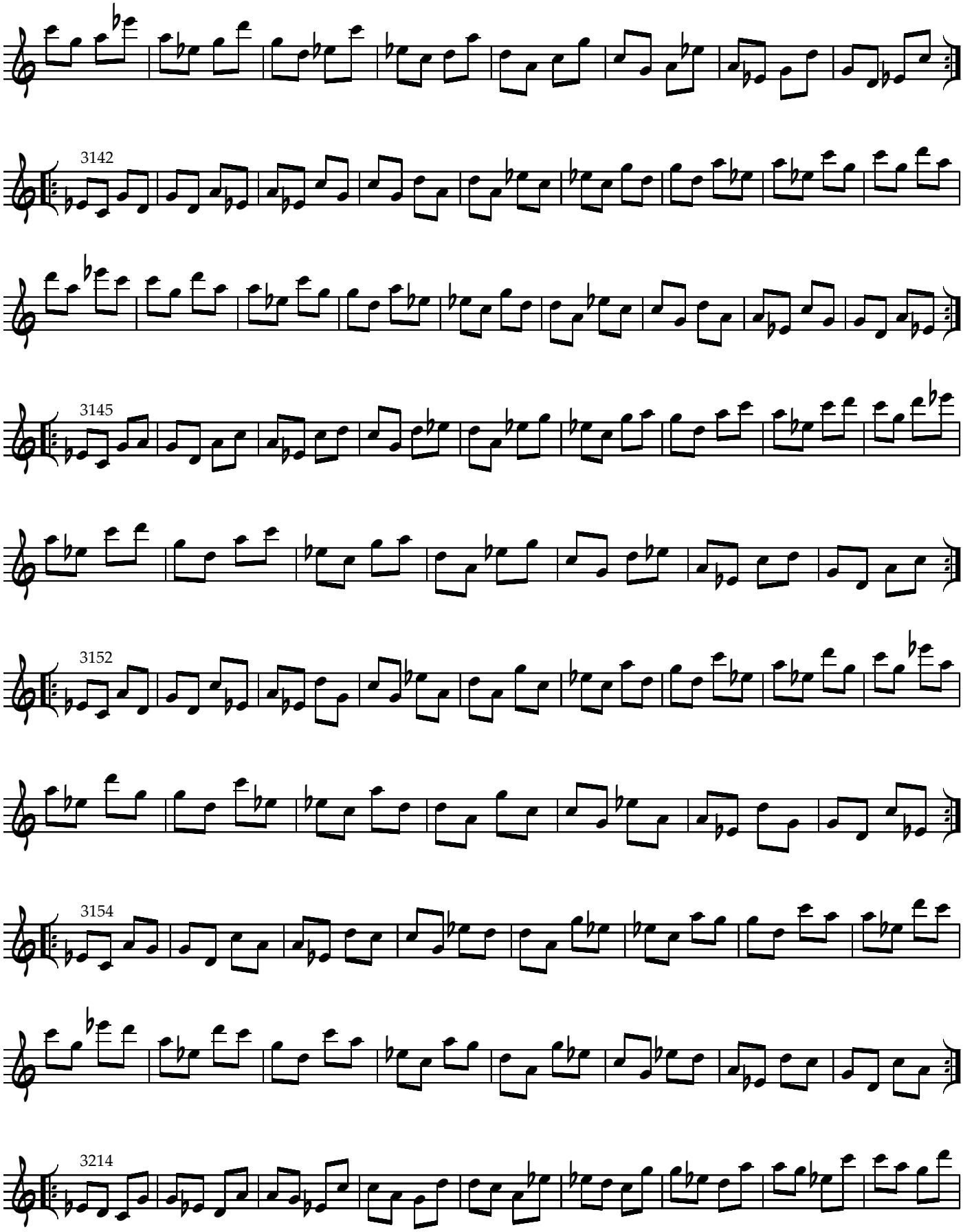
3152
3154
3214
3125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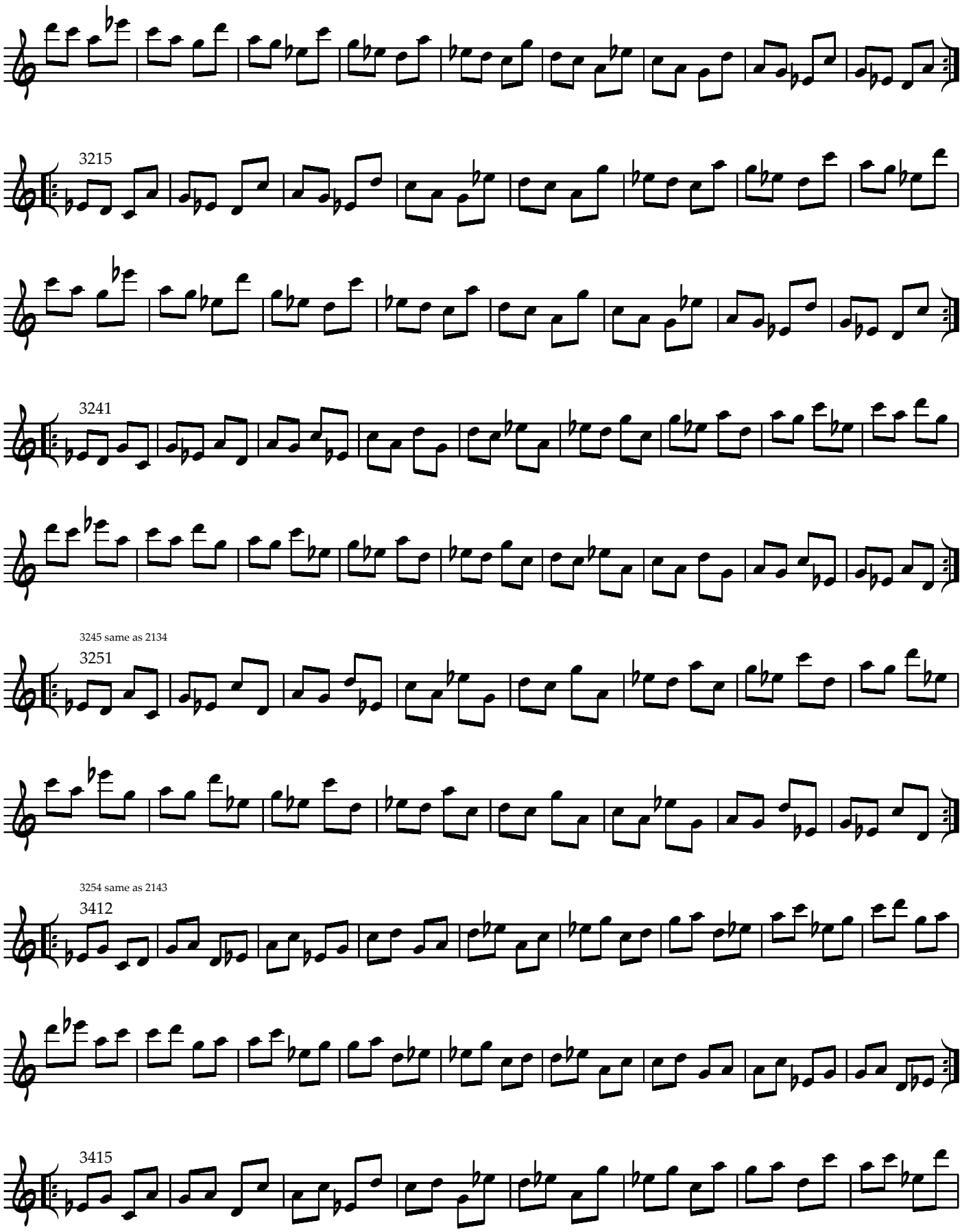
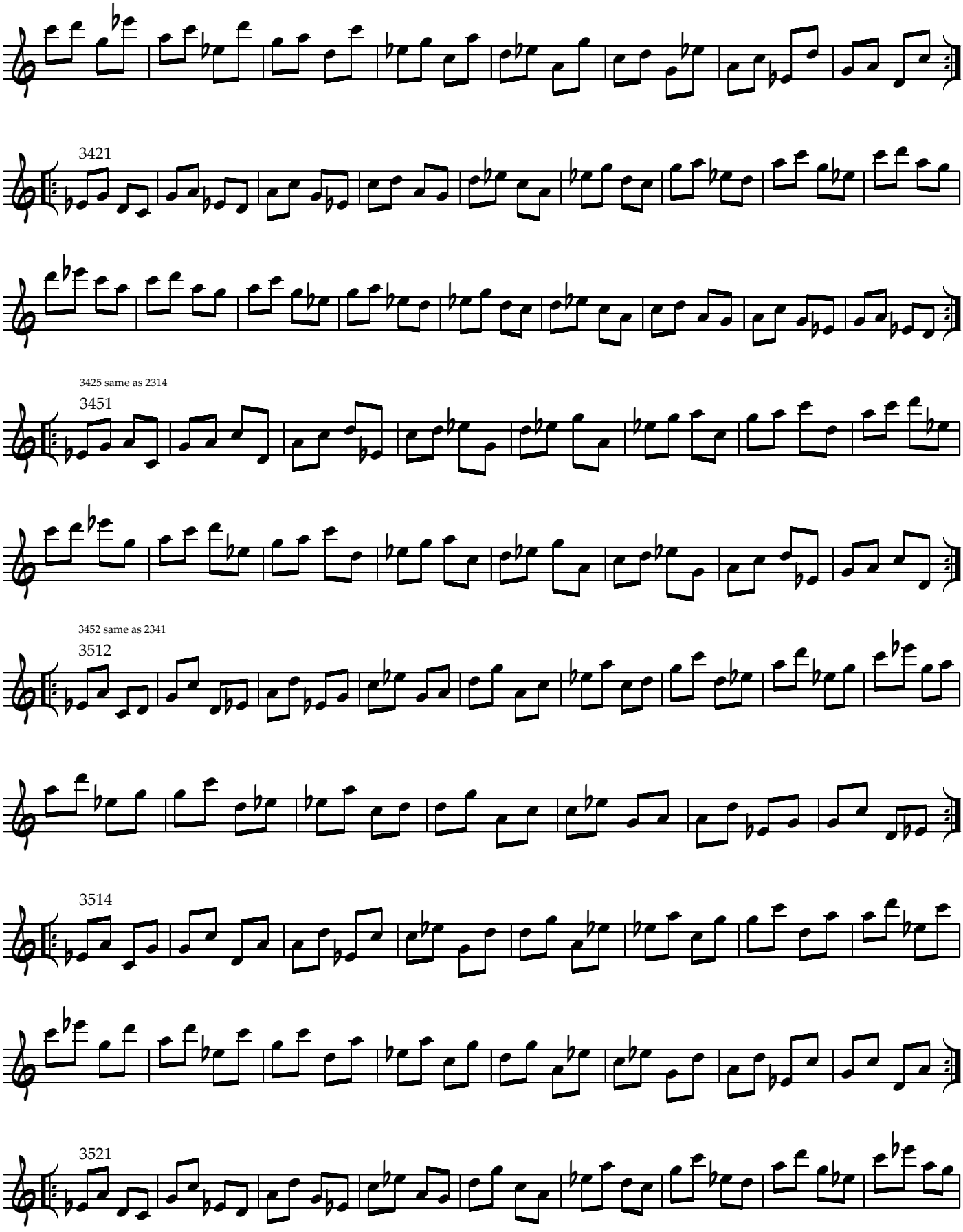
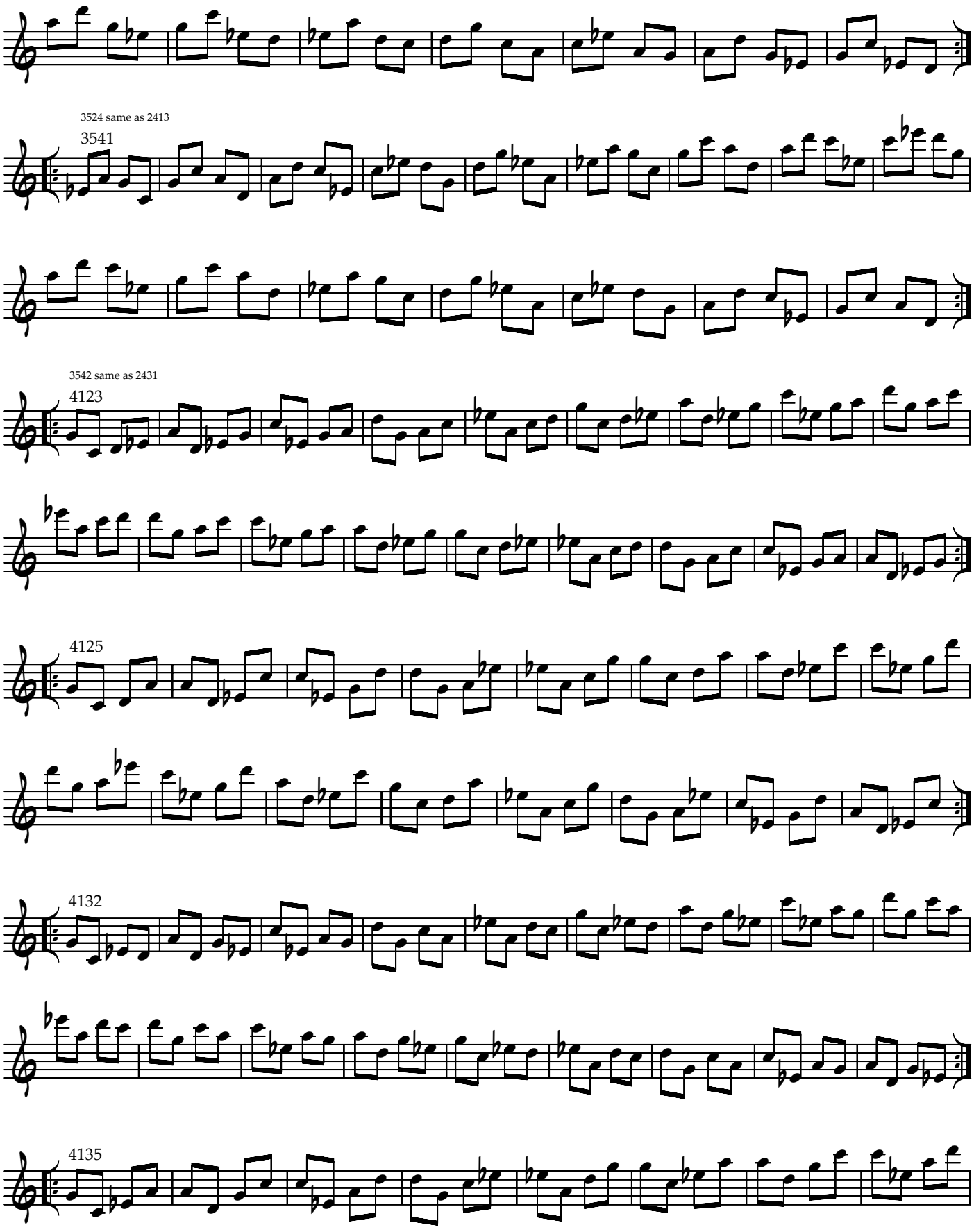
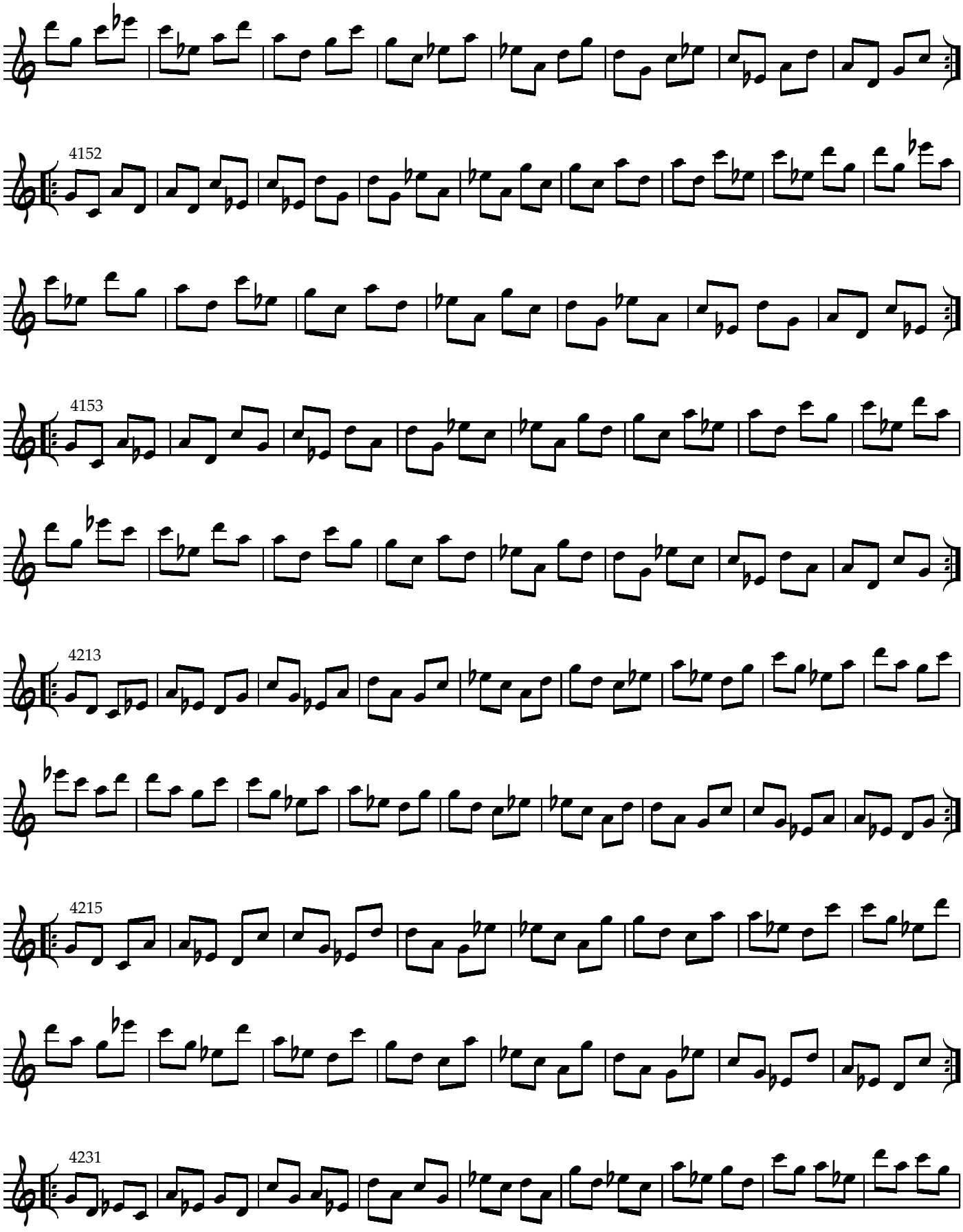
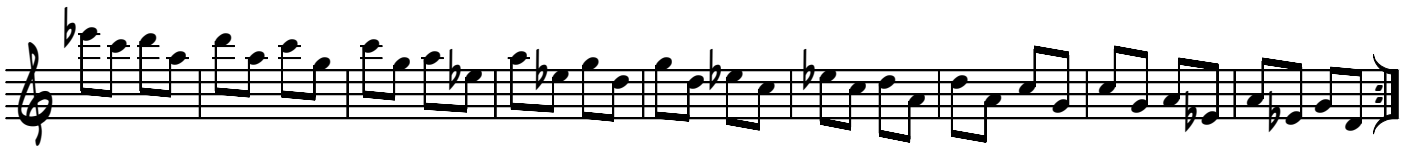
3145
3152
3154
3214


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

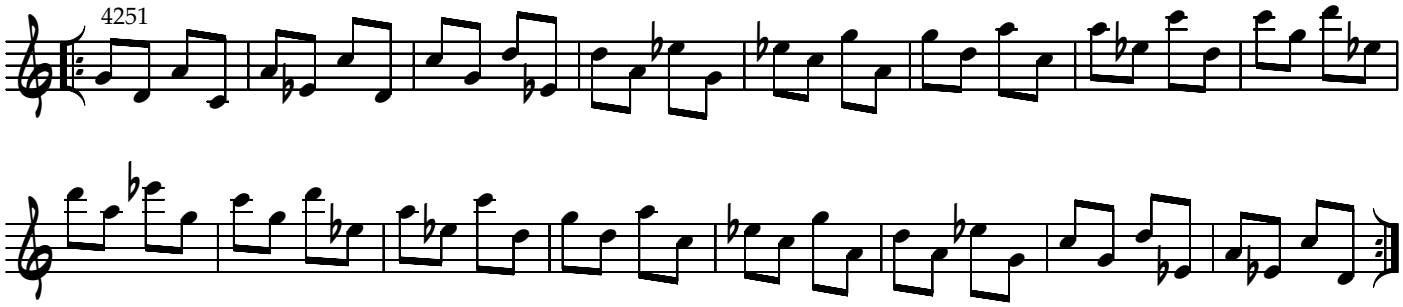

3524 same as 2413
3541
3542 same as 2431
4123
4125
4132
4135


4152
4153
4213
4215
4231



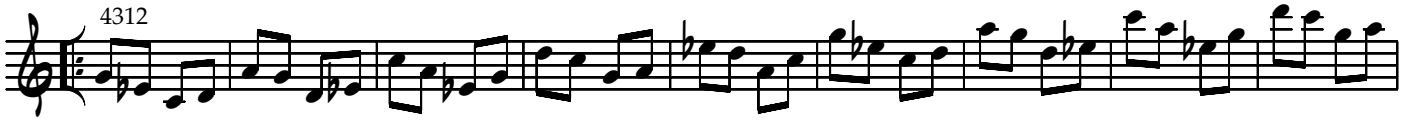
4235 same as 3124

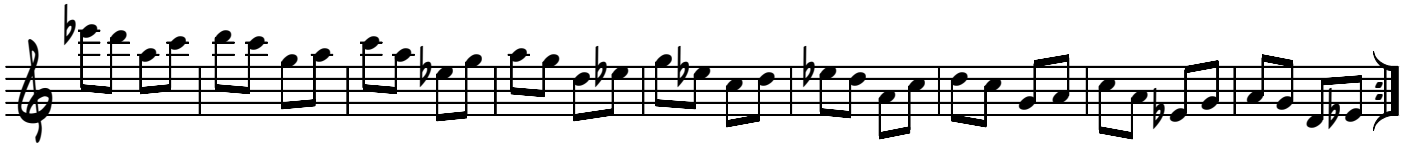
4251



4253 same as 3142

4312





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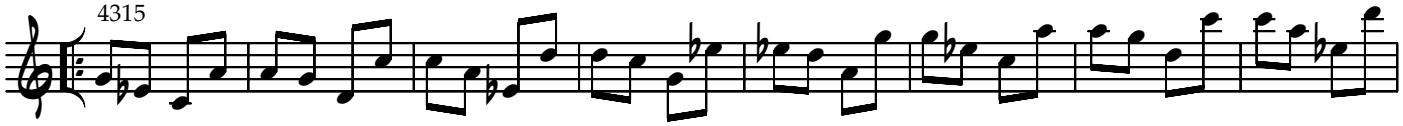
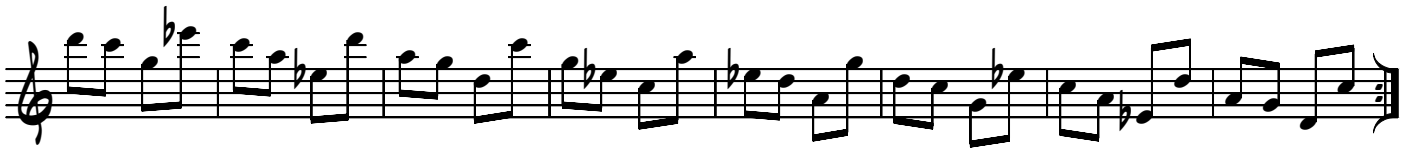
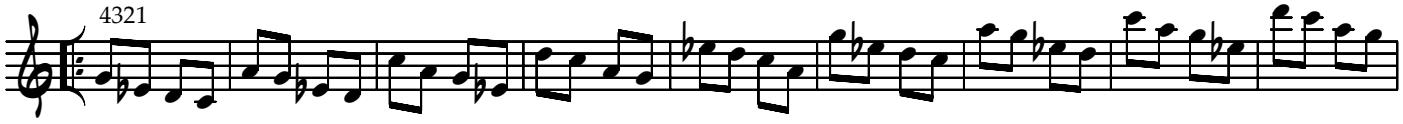
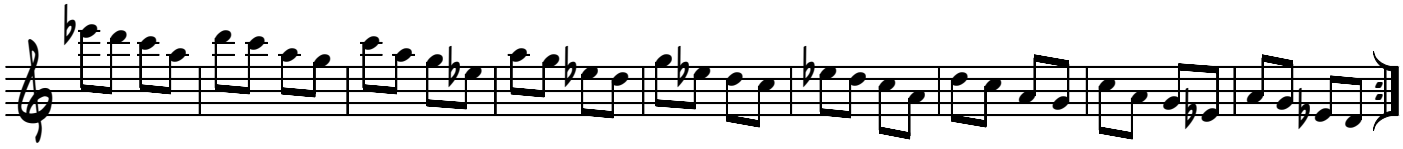




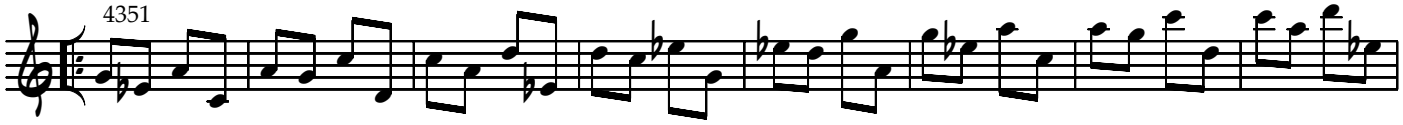
4321

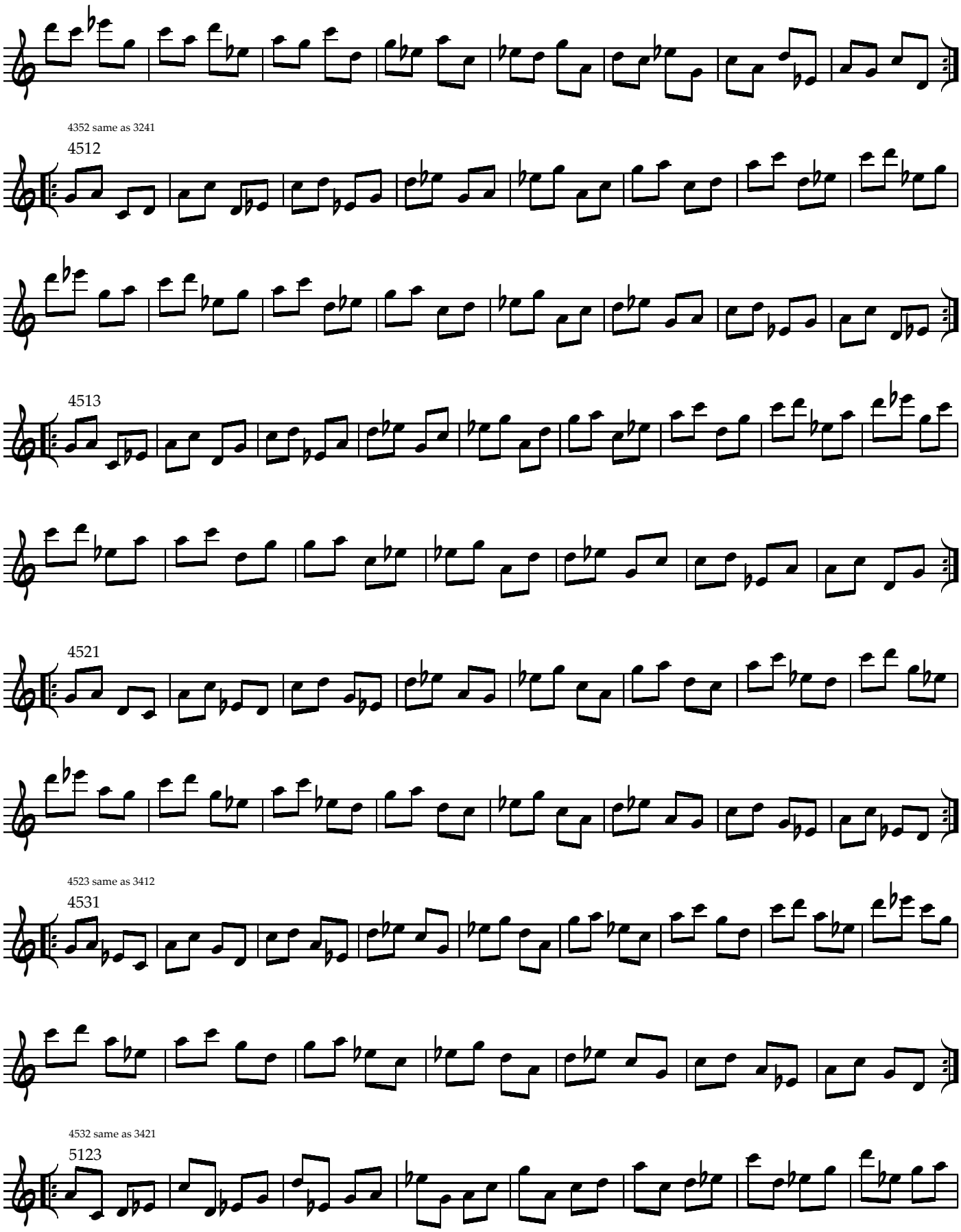


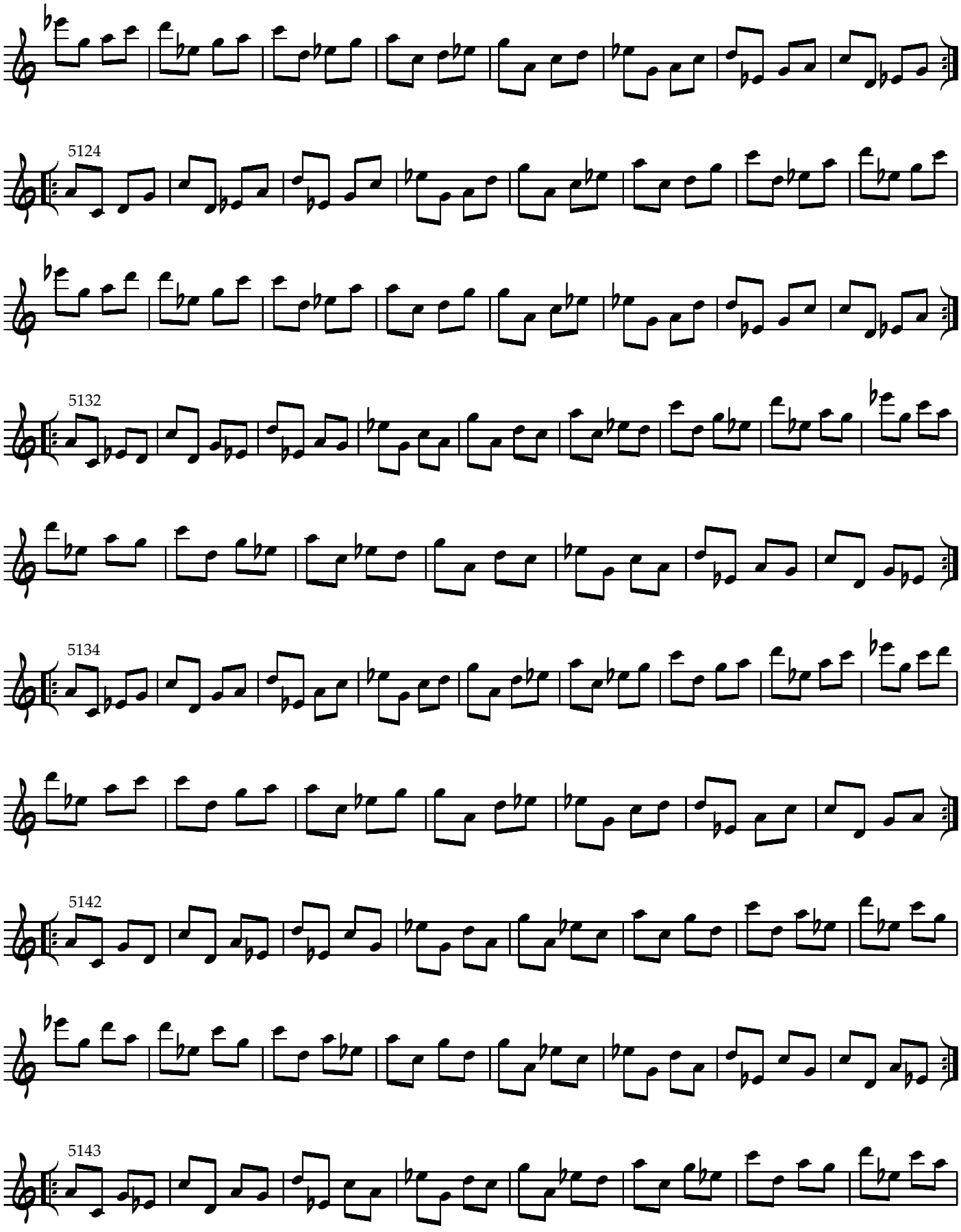


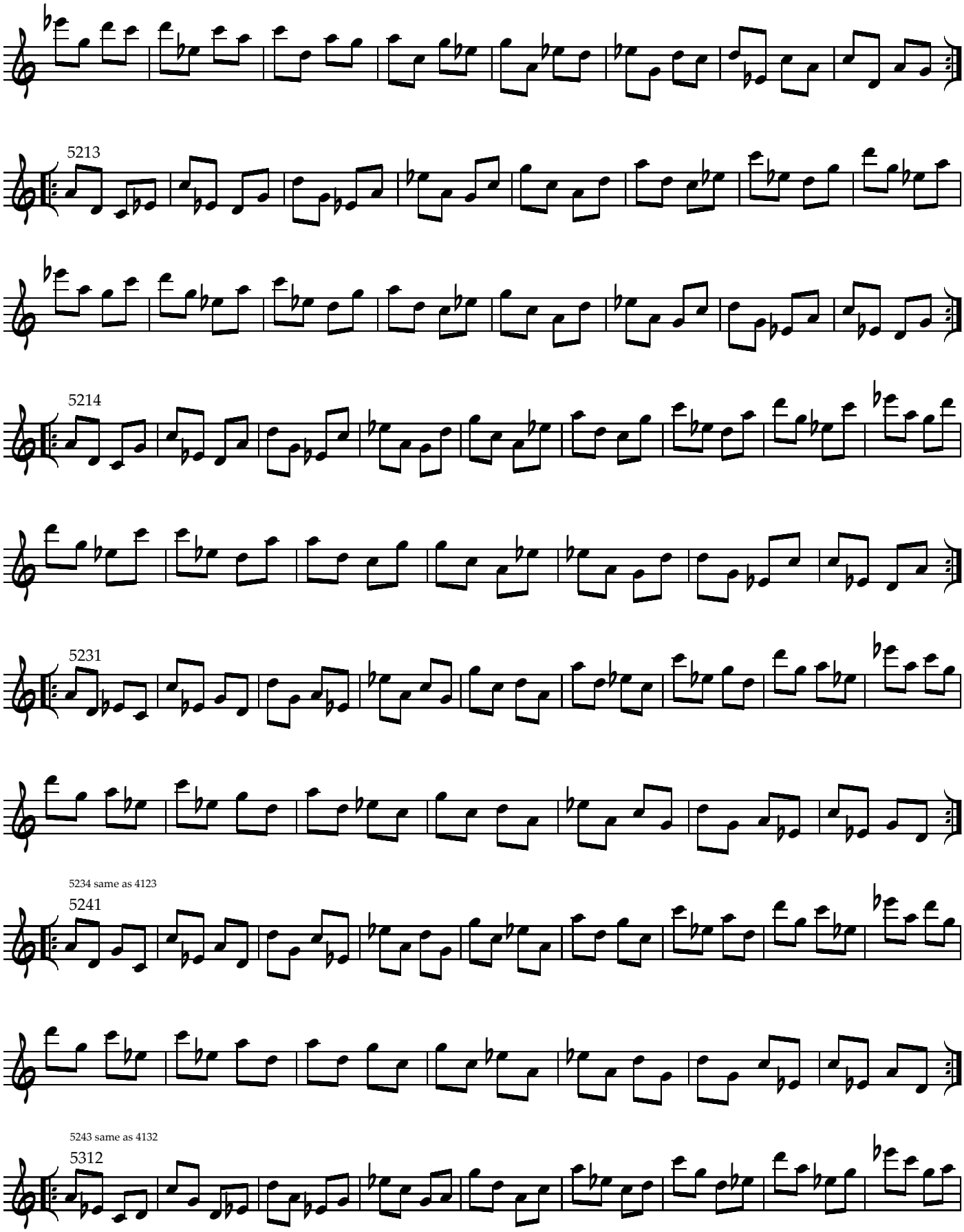
4325 same as 3214

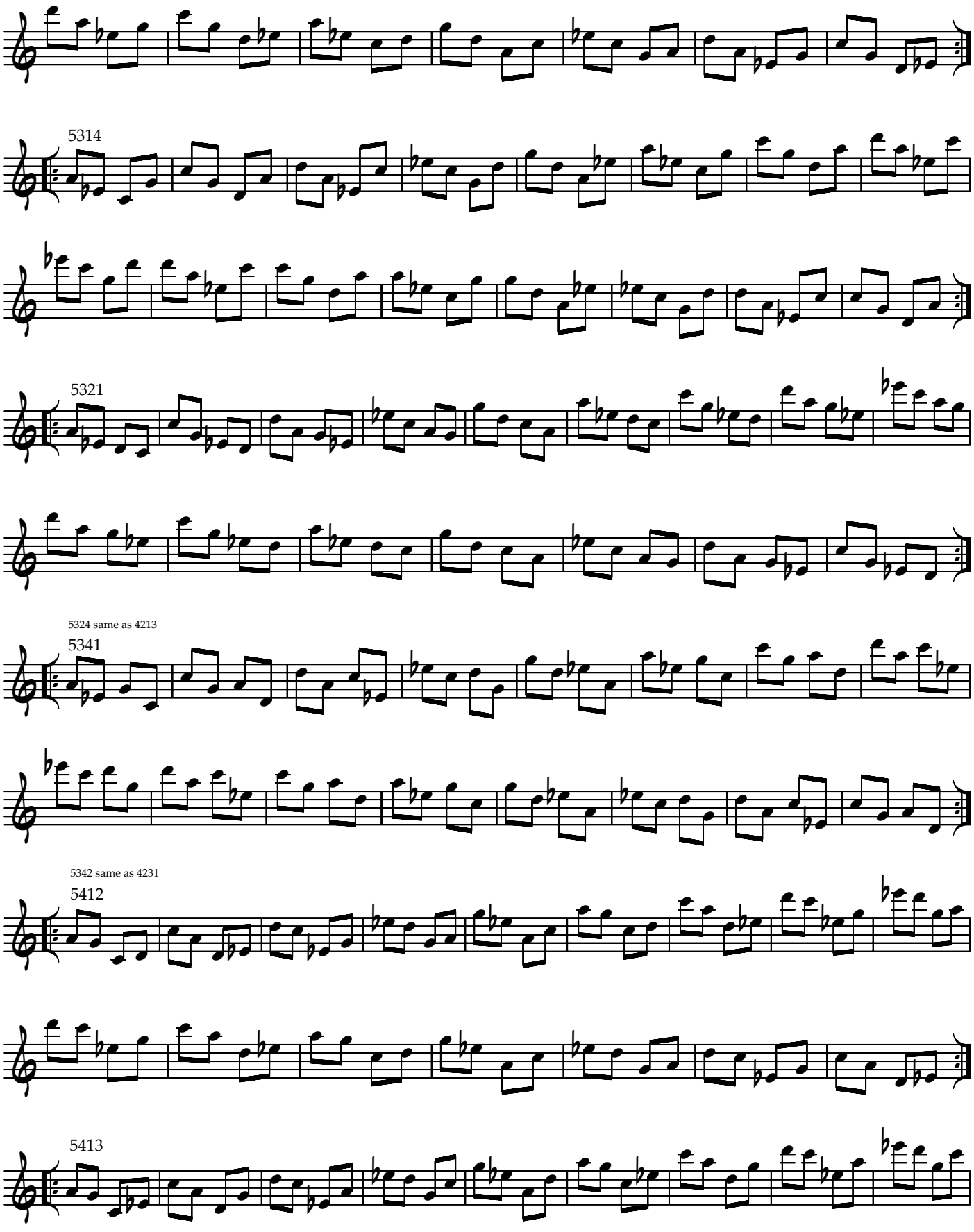
4351

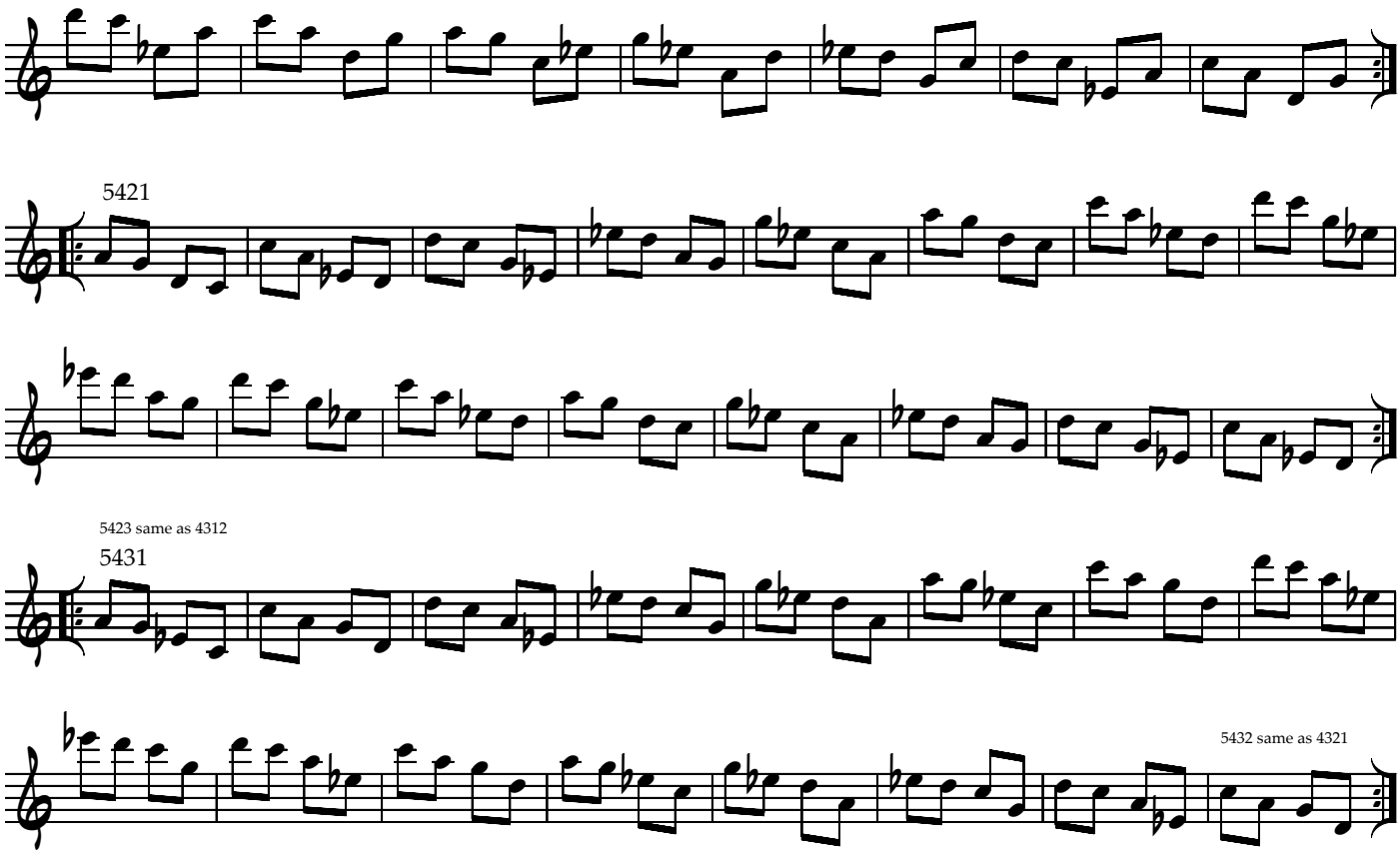



4352 same as 3241
4512
4513
4521
4523 same as 3412
4531
4532 same as 3421
5123

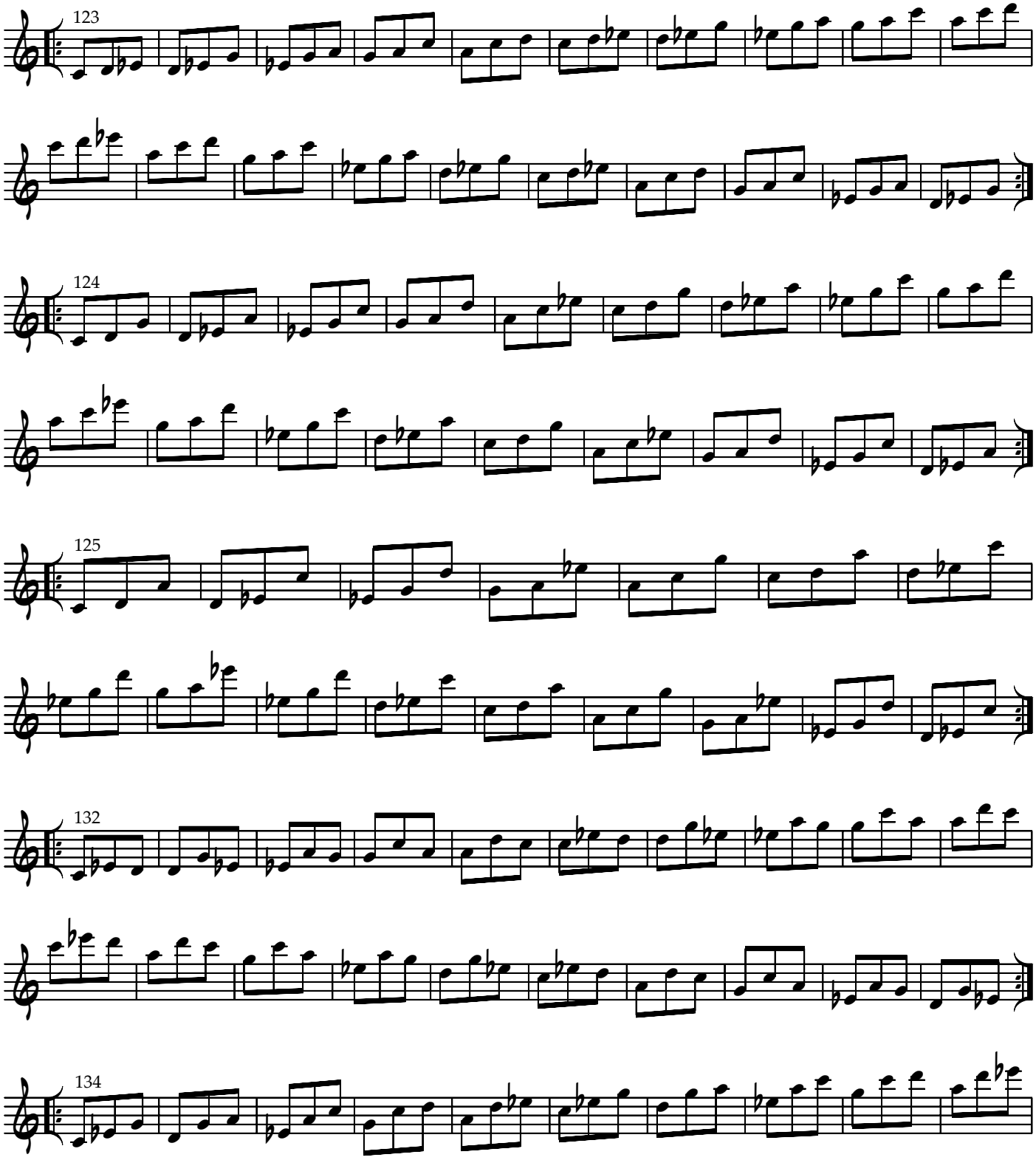

5124
5132
5134
5142
5143

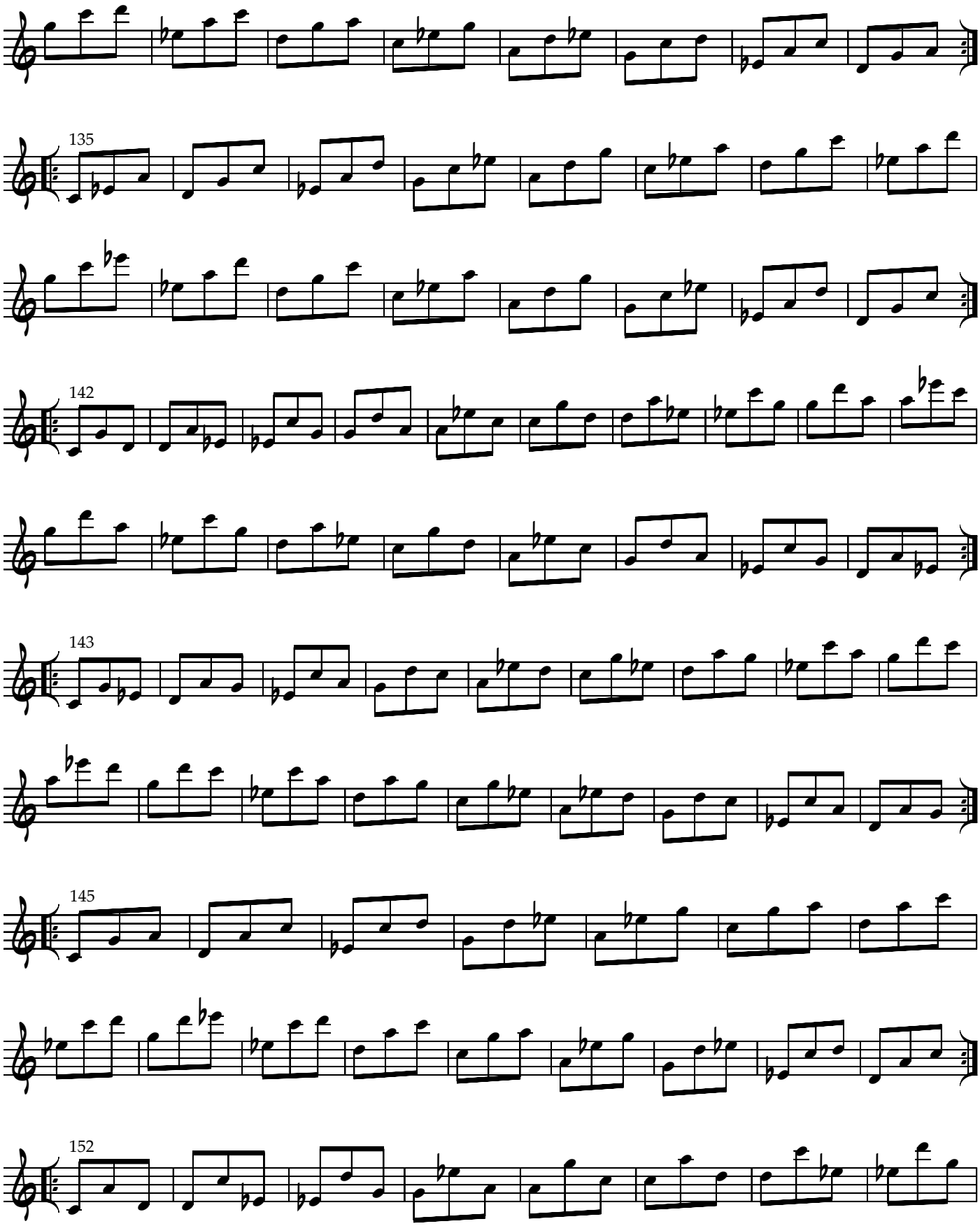

5213
5214
5231
5234 same as 4123
5241
5243 same as 4132
5312

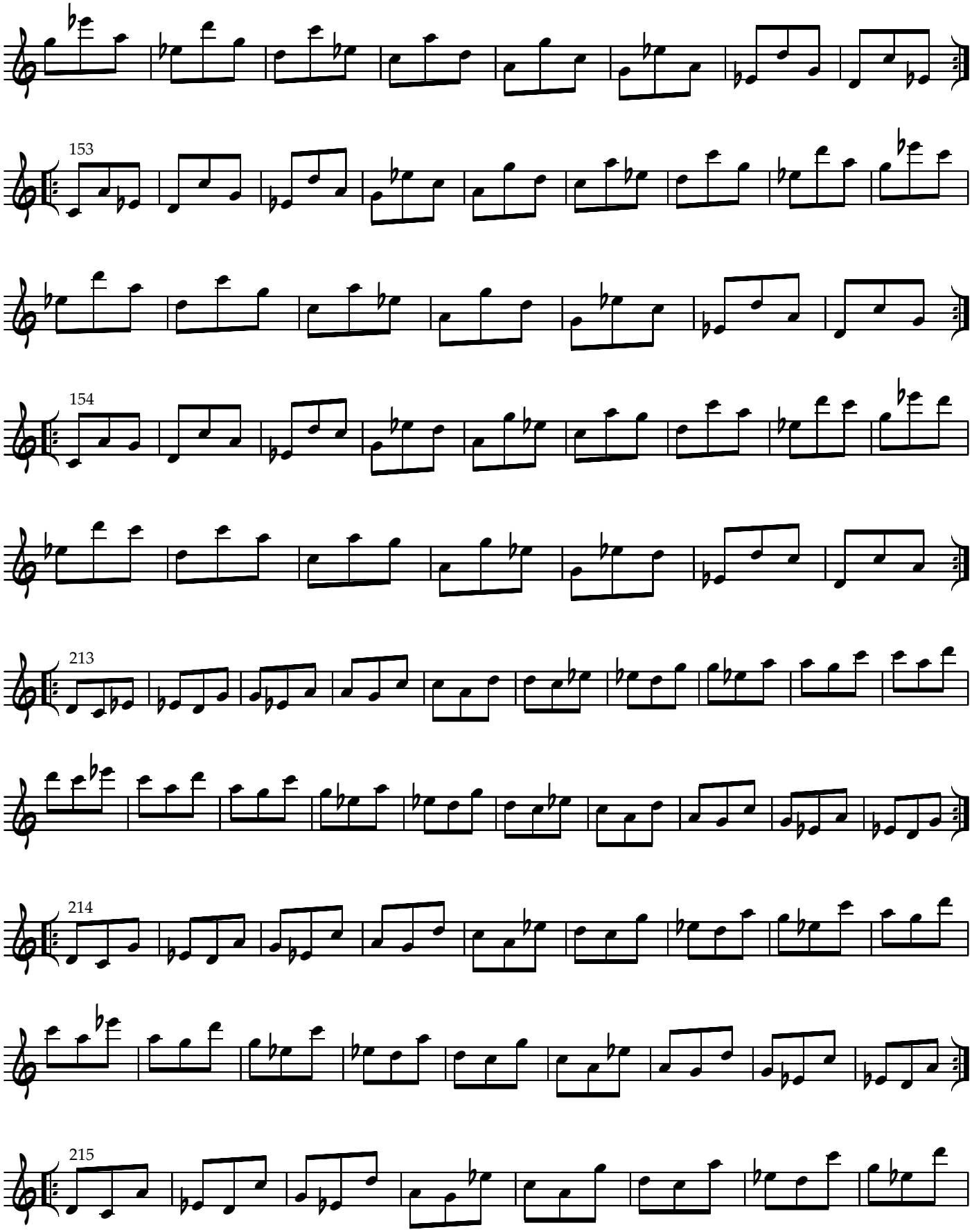

5314
5321
5324 same as 4213
5341
5342 same as 4231
5412
5413

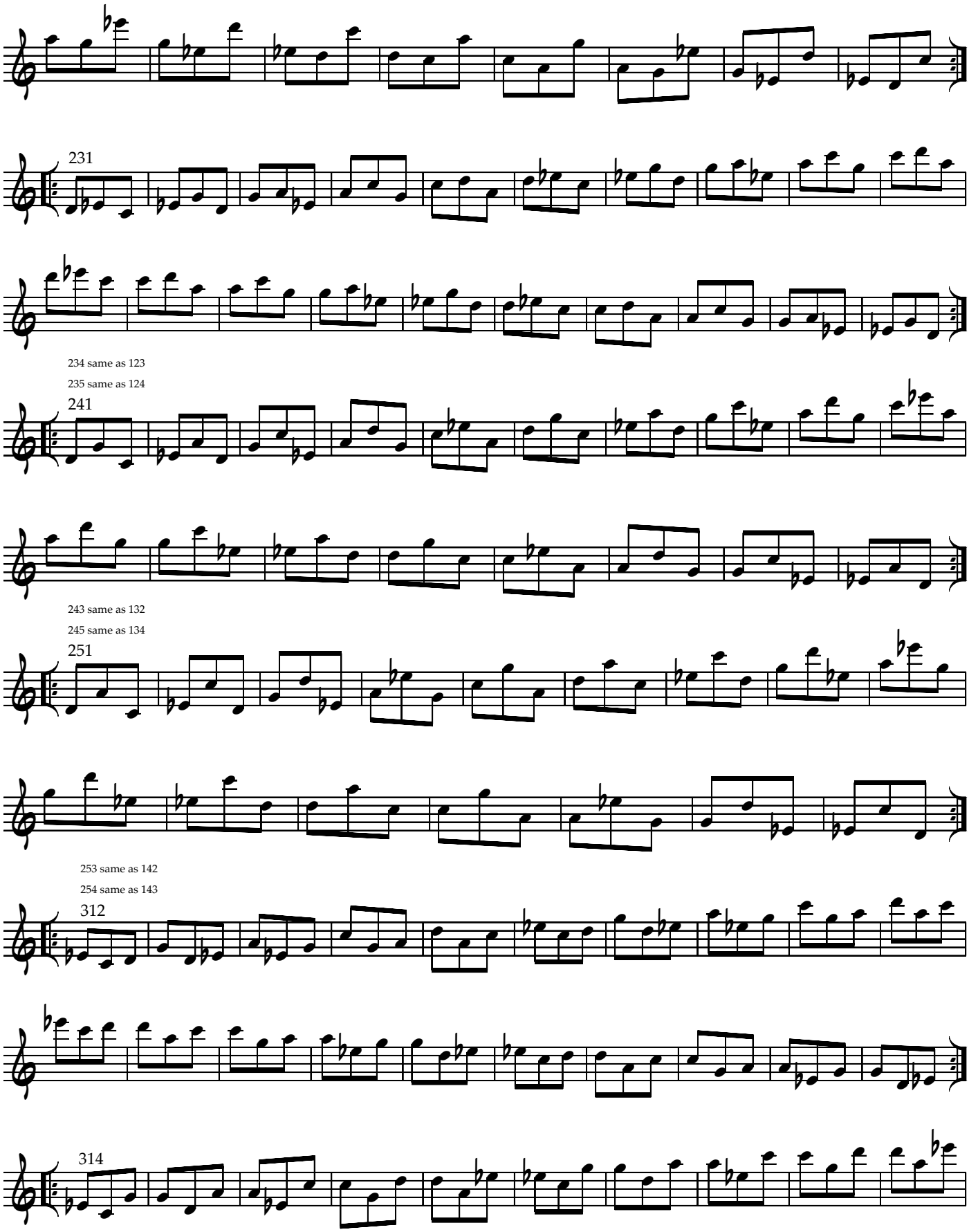

5421
5423 same as 4312
5431
5432 same as 4321

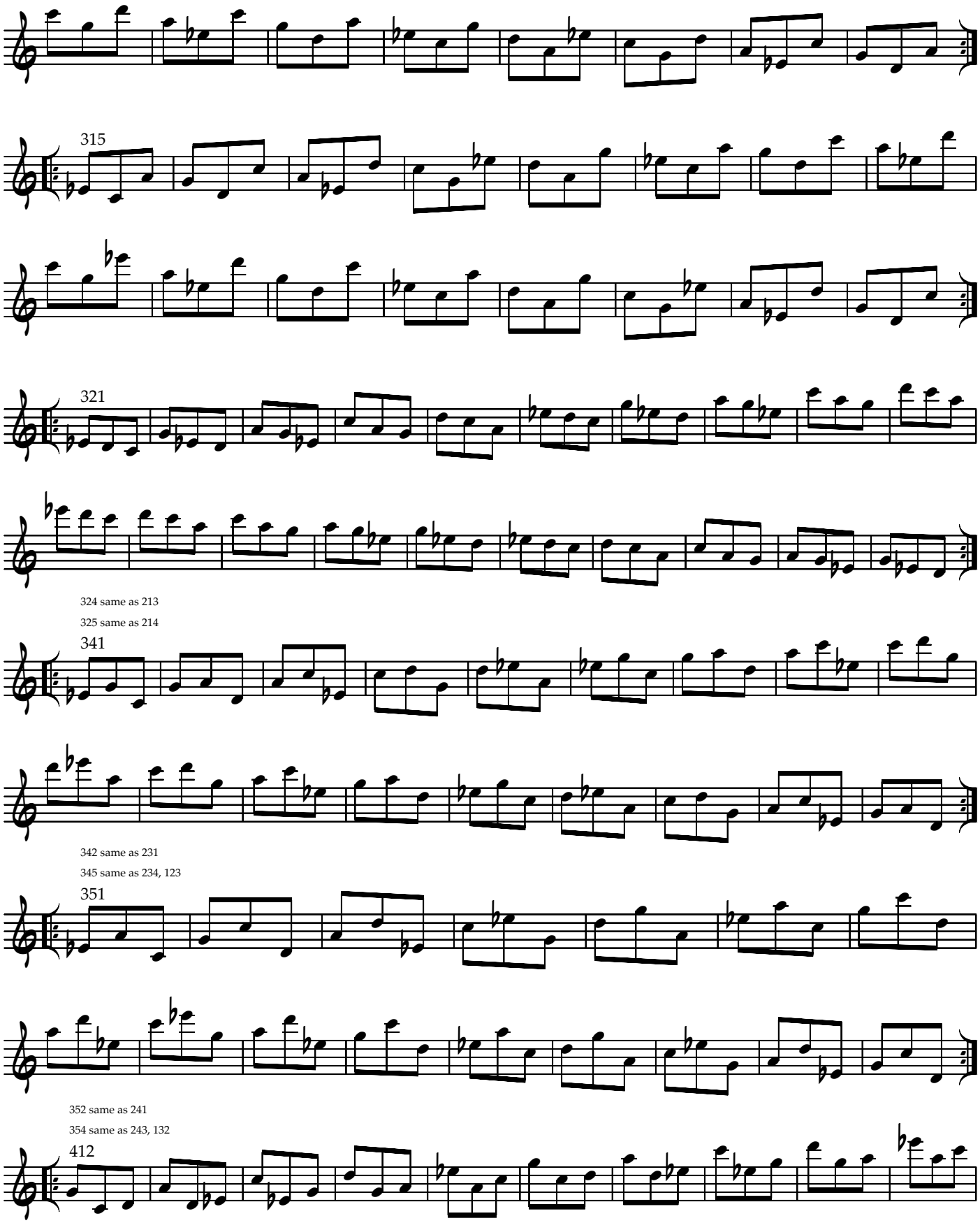
3.4 Three Note Patterns

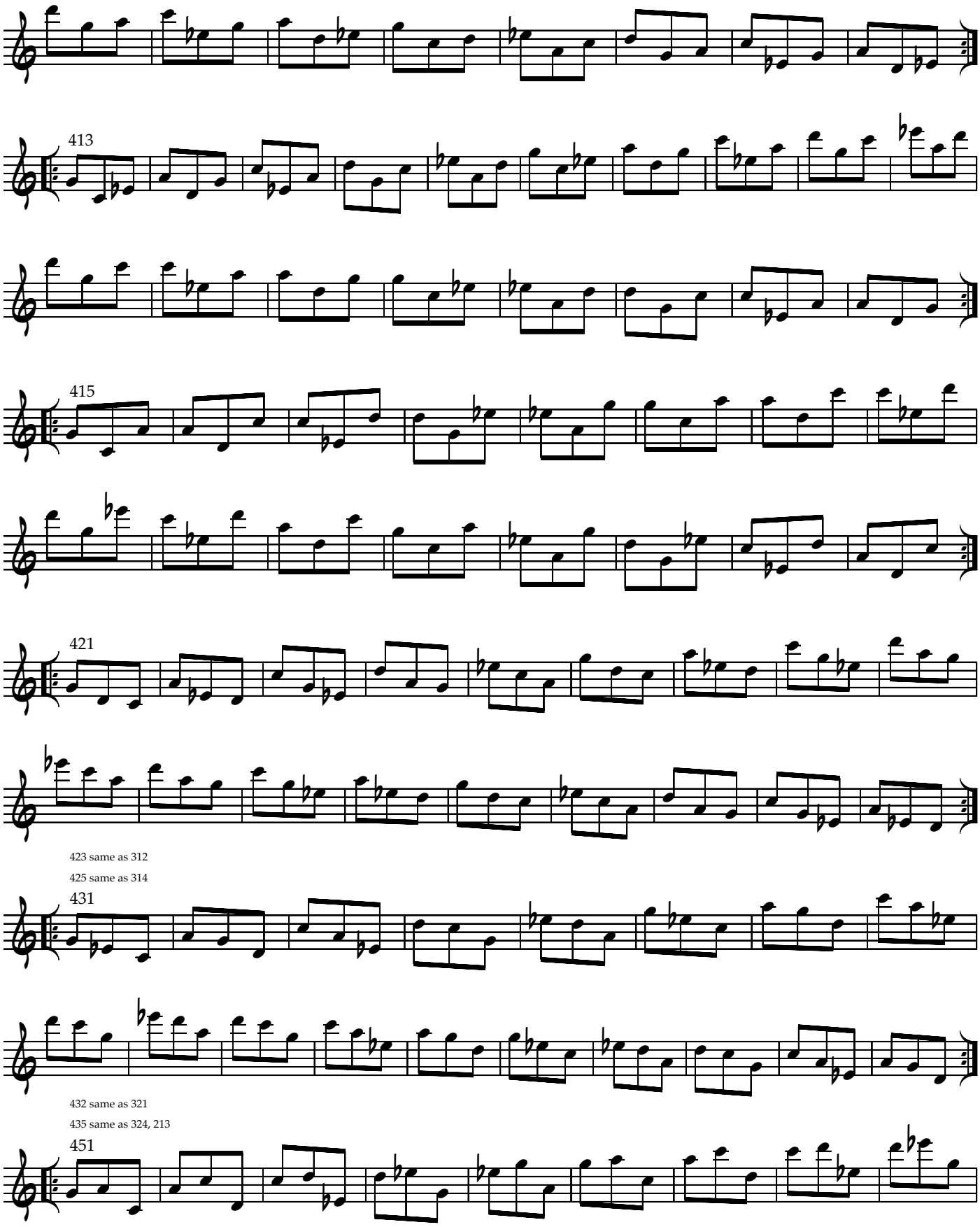



135
142
143
145
152


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

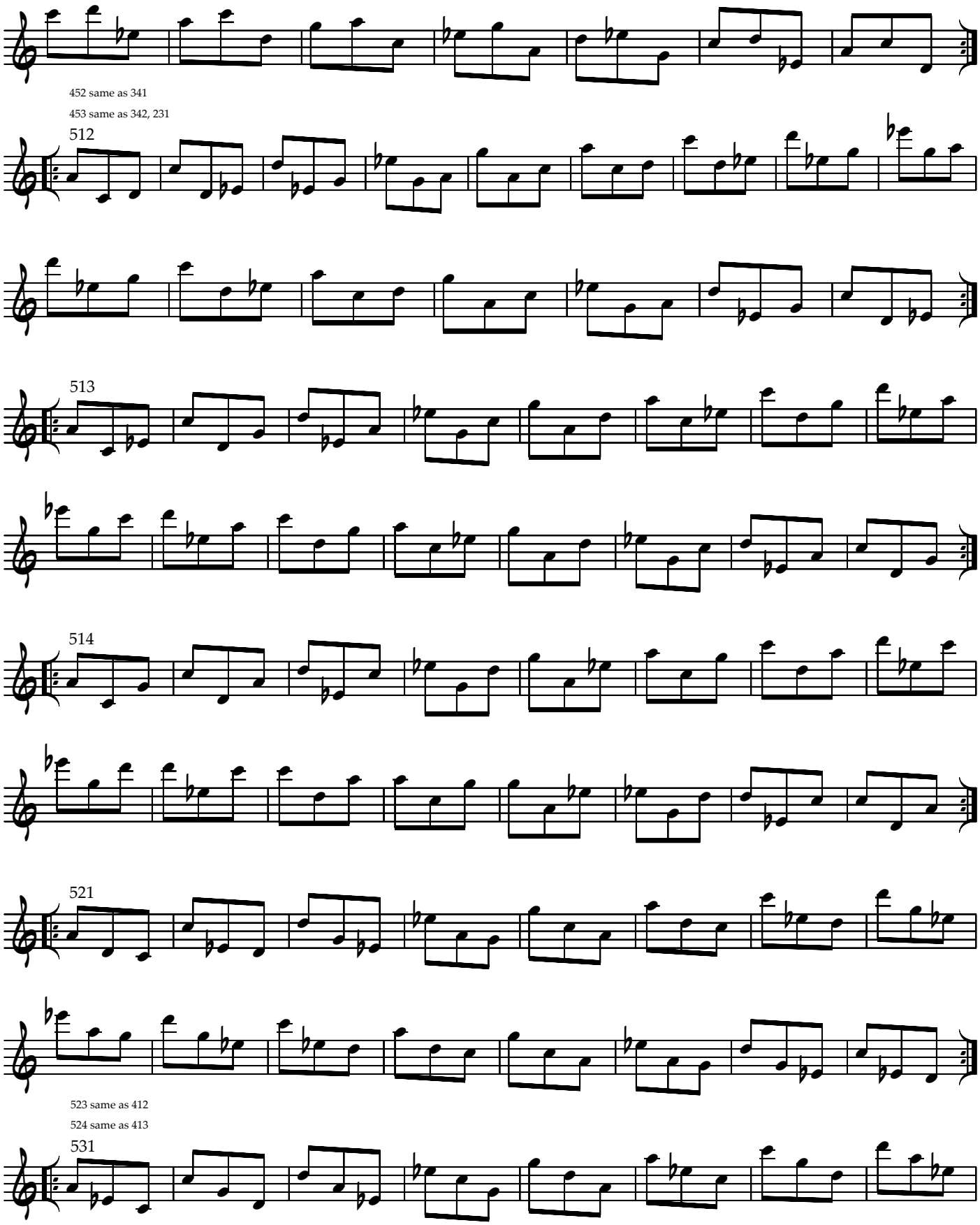


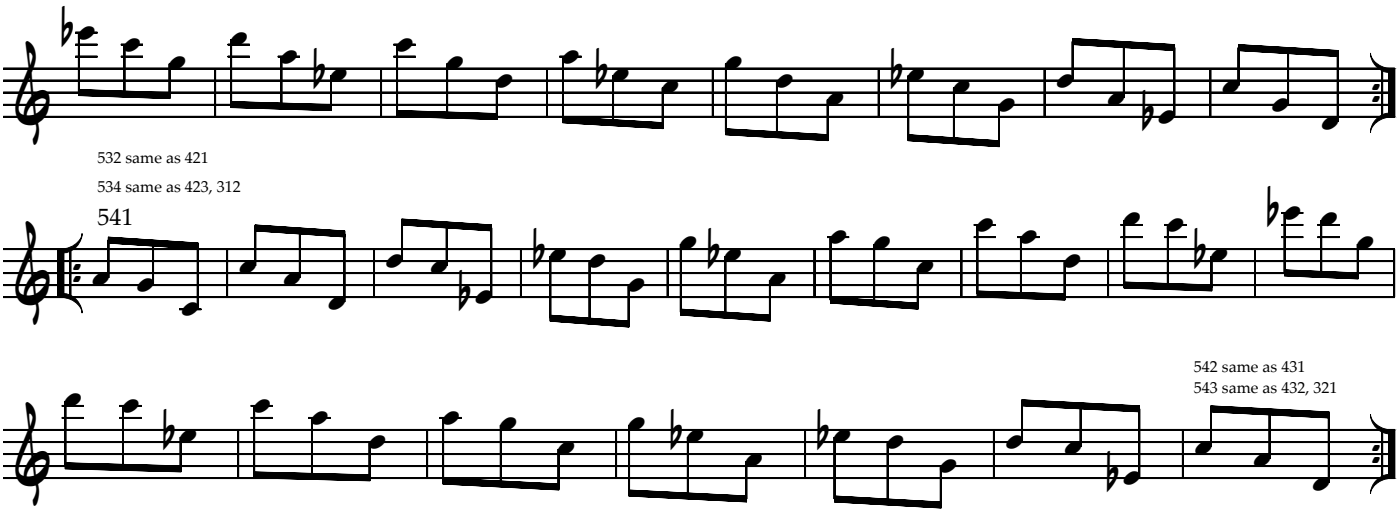
423 same as 312

425 same as 314

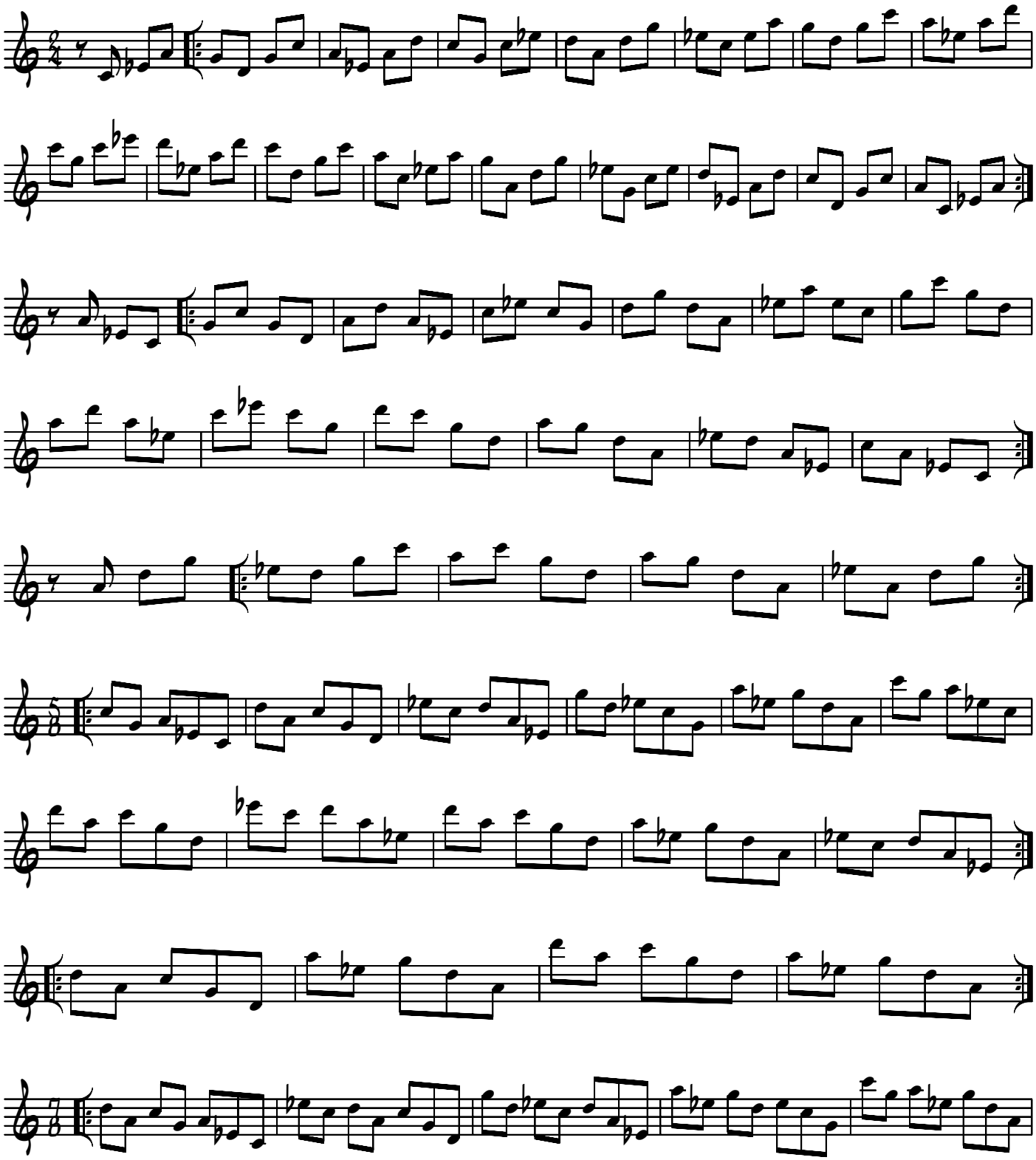
432 same as 321

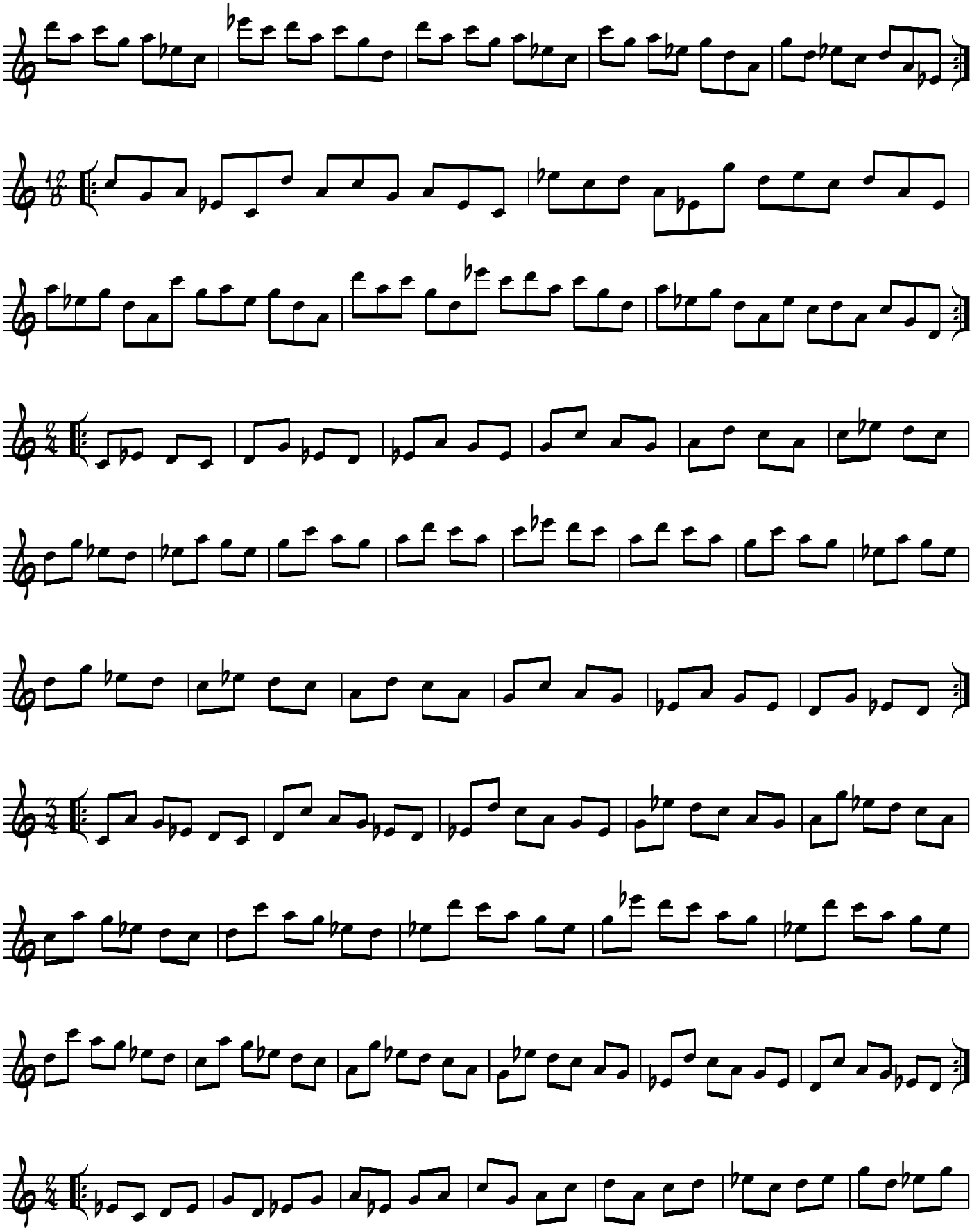
435 same as 324, 213

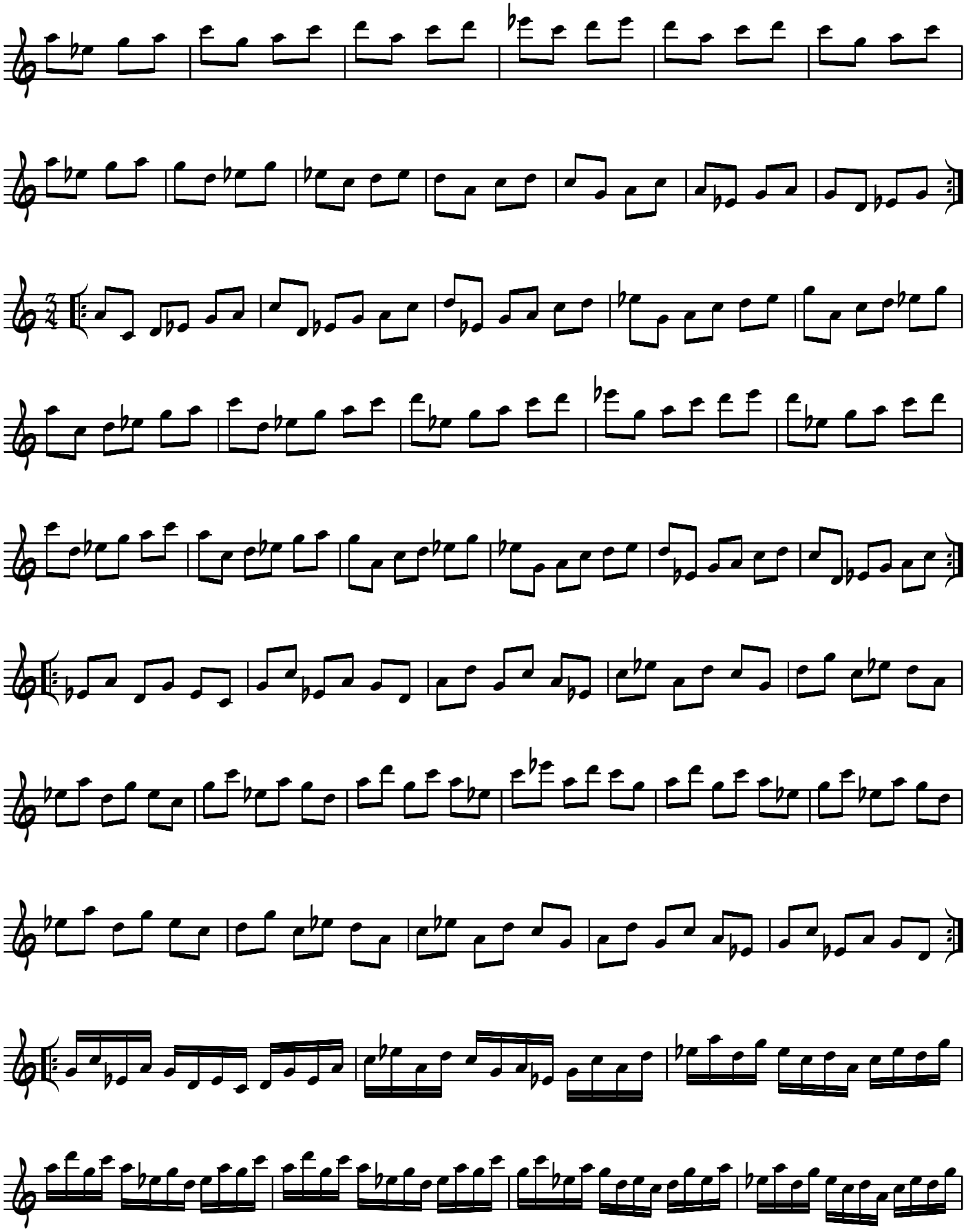

452 same as 341
453 same as 342, 231
512
513
514
521
523 same as 412
524 same as 413
531

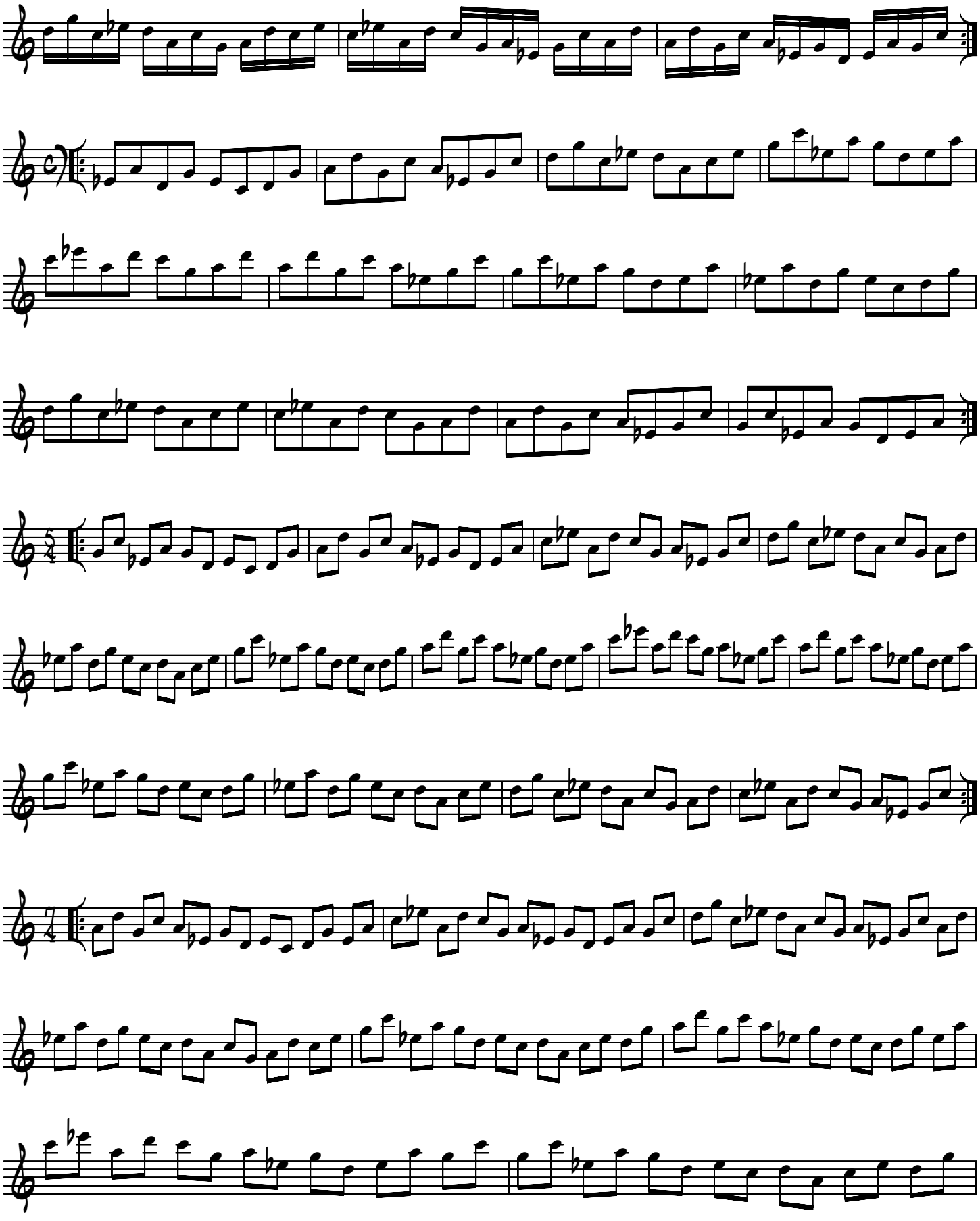

532 same as 421
534 same as 423, 312
541
542 same as 431
543 same as 432, 321

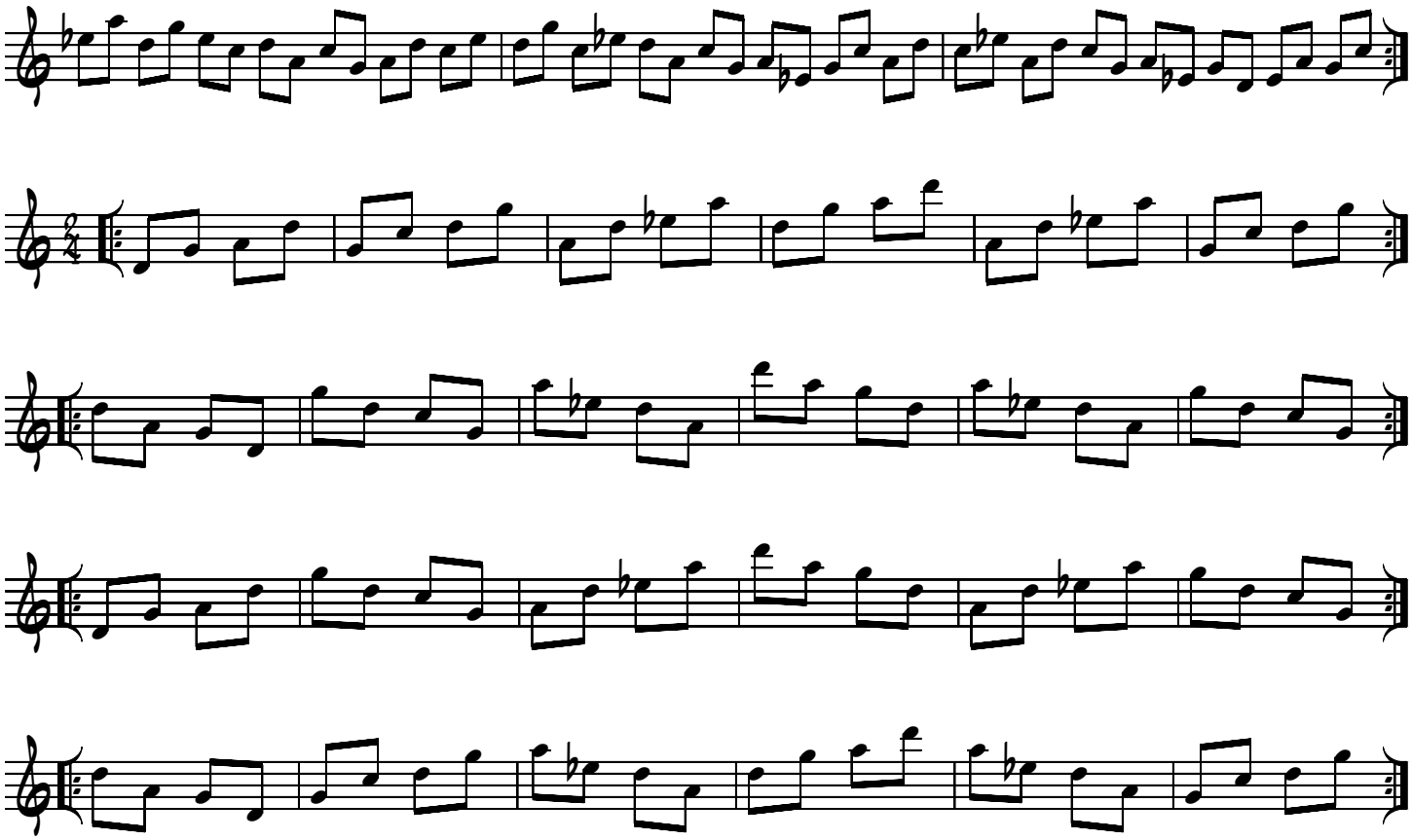
3.5 More Shapes







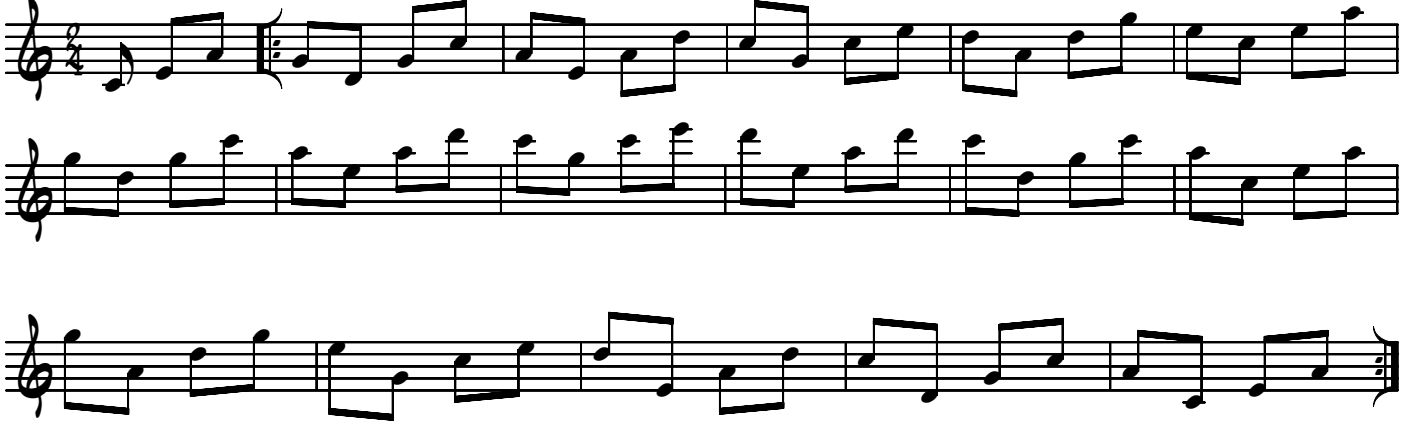




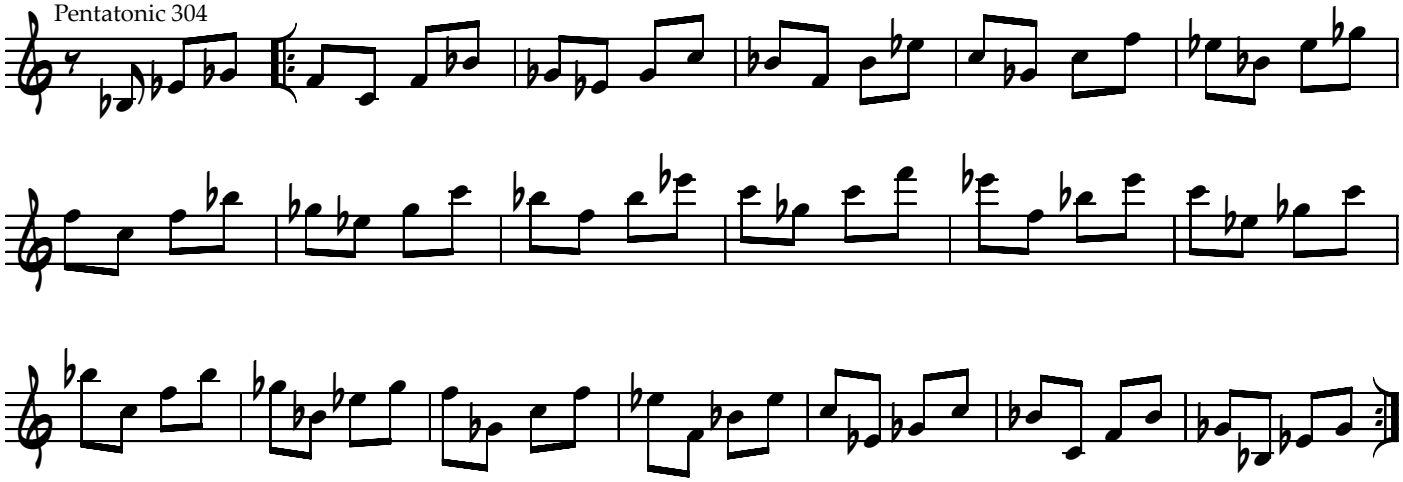
4.1 Shape Morphing

The following exercises are examples of developing the shapes found in this book by using different pitch/interval sets. Some of these are exact modal transpositions, but most are slightly adjusted in order to retain the essential character of the shape.

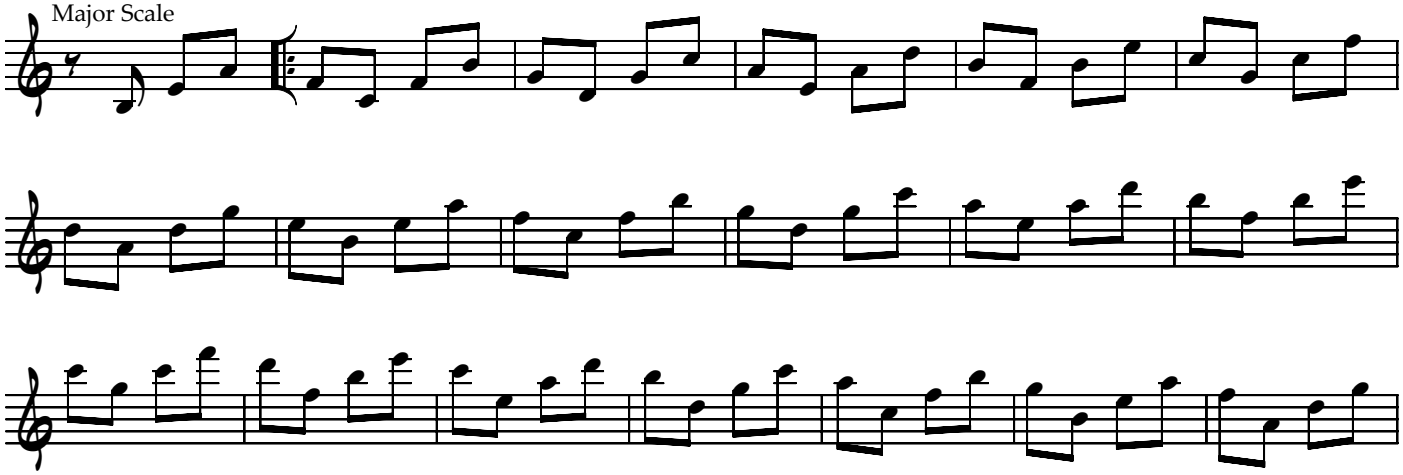
Pentatonic 326

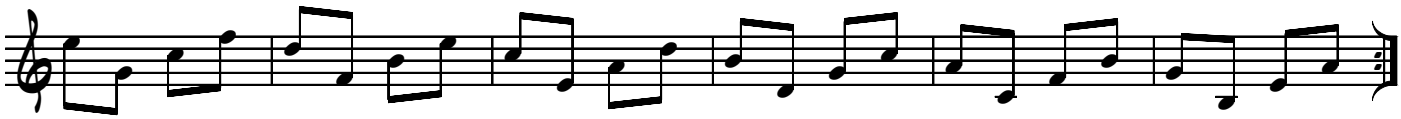


Pentatonic 304

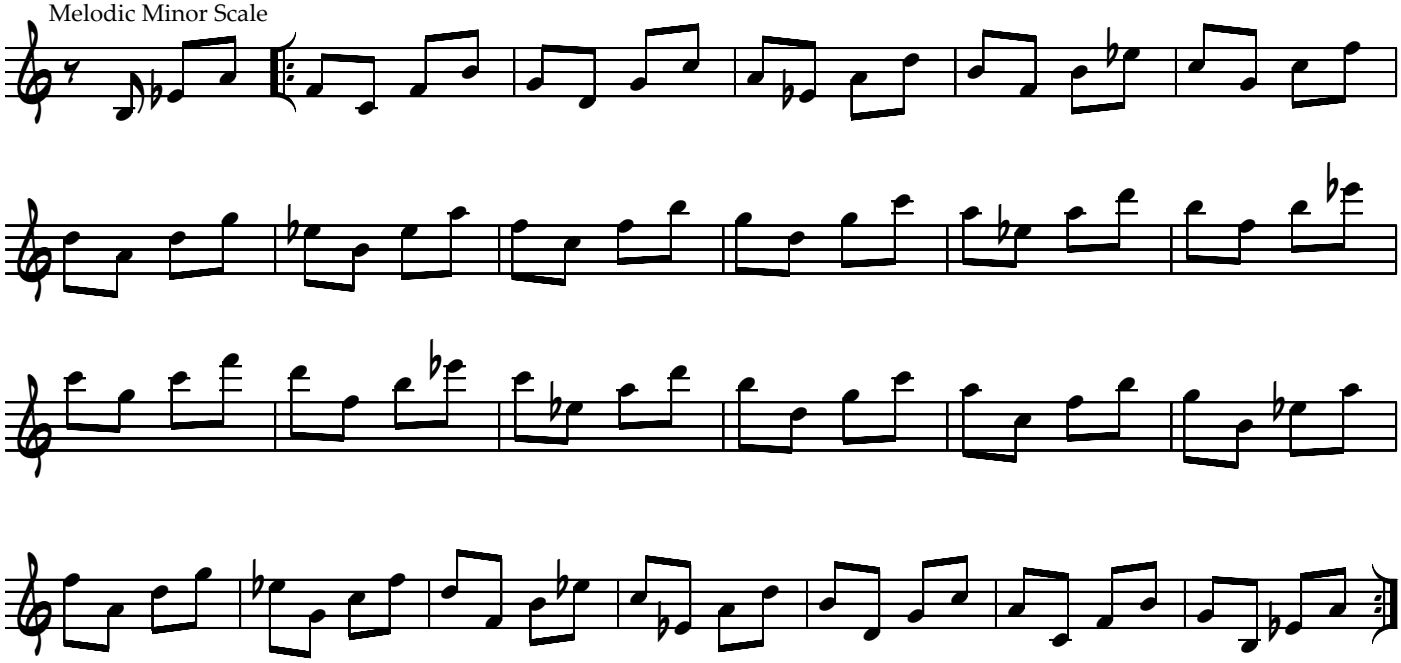


Major Scale

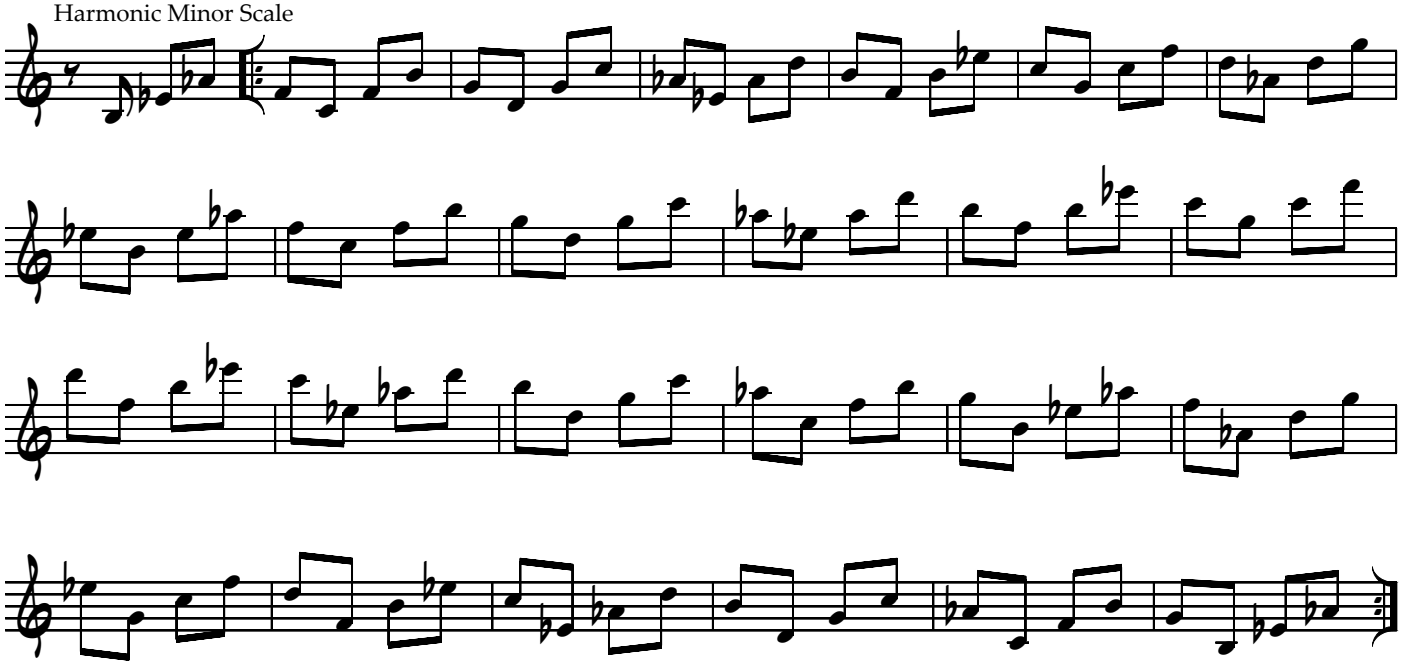




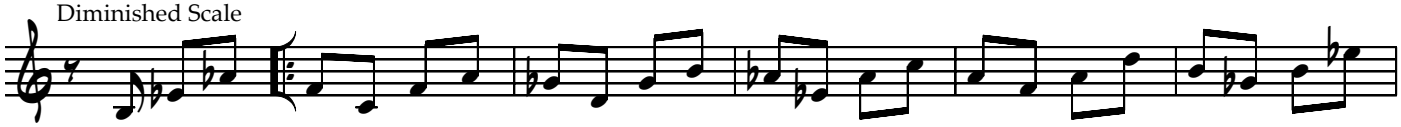
Melodic Minor Scale

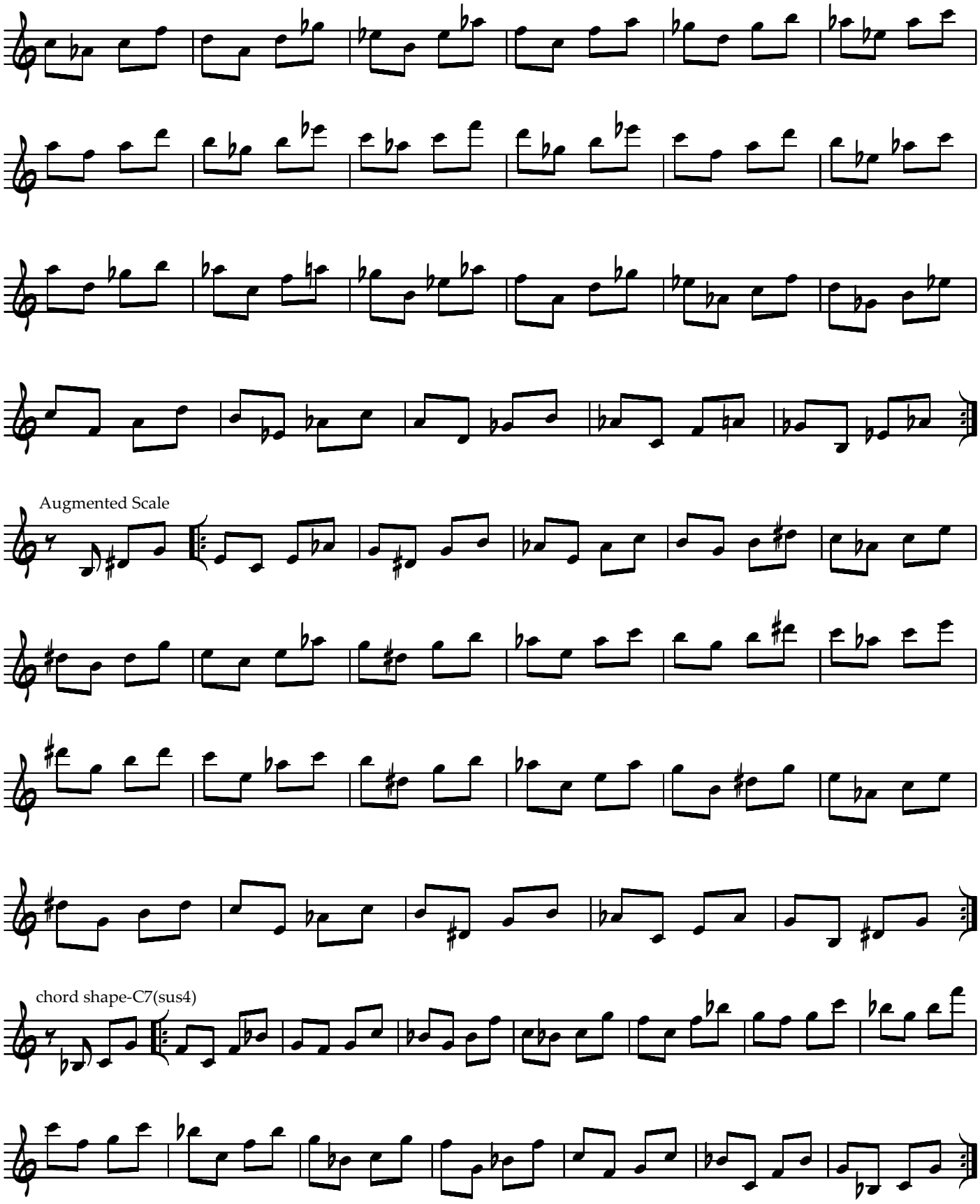


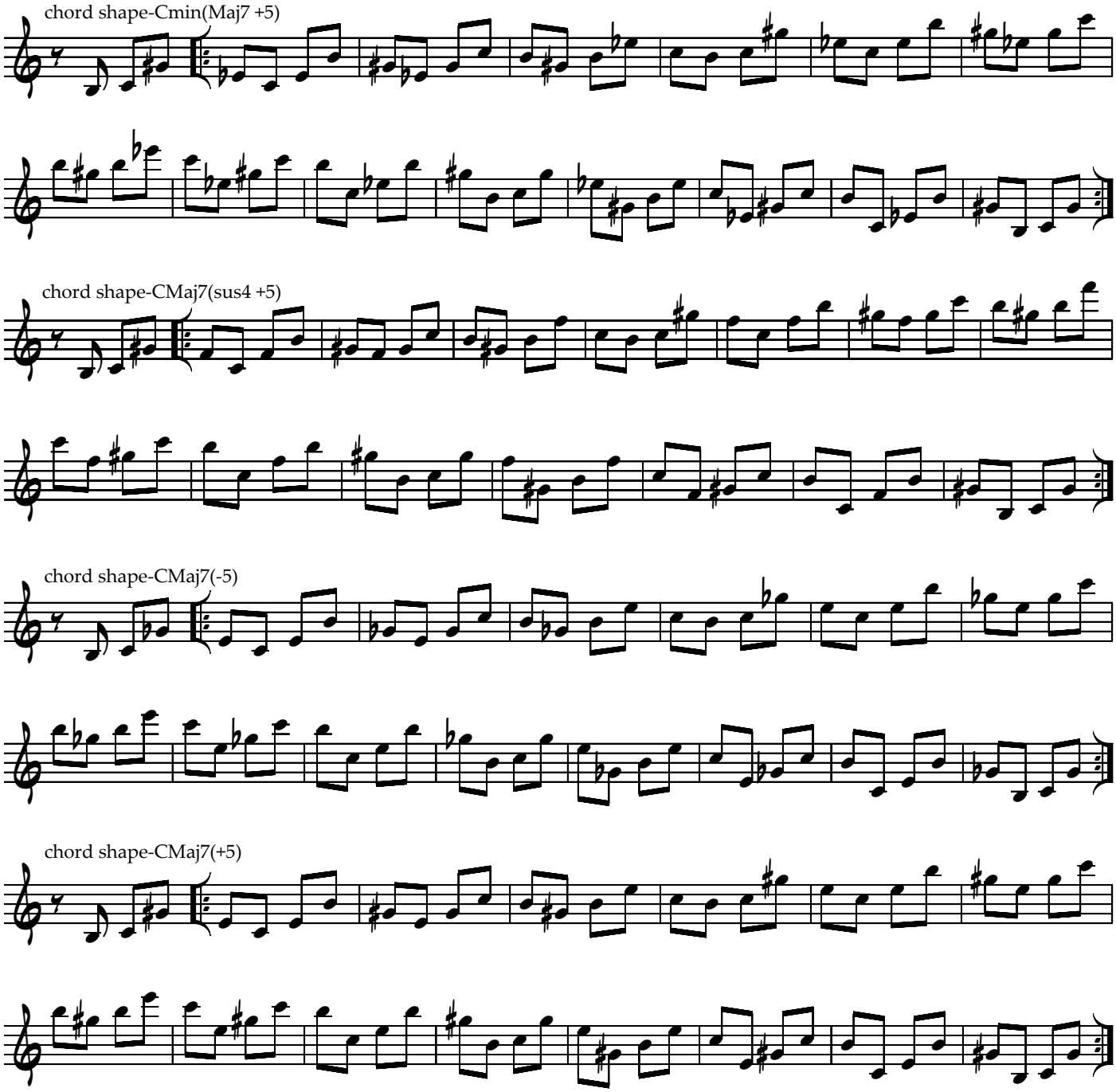
Harmonic Minor Scale



Diminished Scale




Augmented Scale
chord shape-C7(sus4)

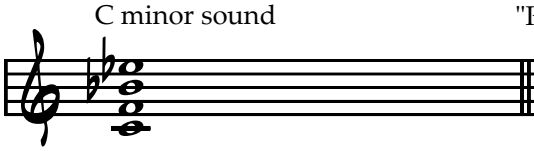

chord shape-Cmin(Maj7 +5)
chord shape-CMaj7(sus4 +5)
chord shape-CMaj7(-5)
chord shape-CMaj7(+5)

4.2 “Intervallistics”

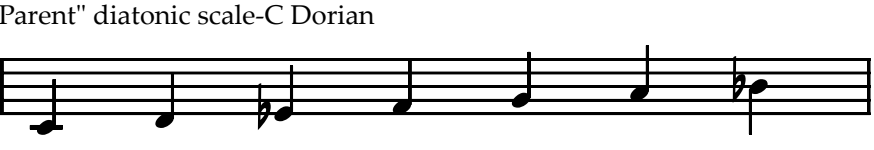
The next few pages contain exercises that explore the technique of using a simple thematic element, derived from a pentatonic pitch set, in the context of a harmonic setting that does not change. Some pentatonics do not have any half steps and therefore lack the implied tensions and resolutions that 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"

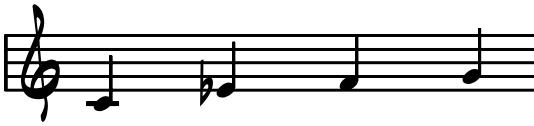
C minor sound



"Parent" diatonic scale-C Dorian

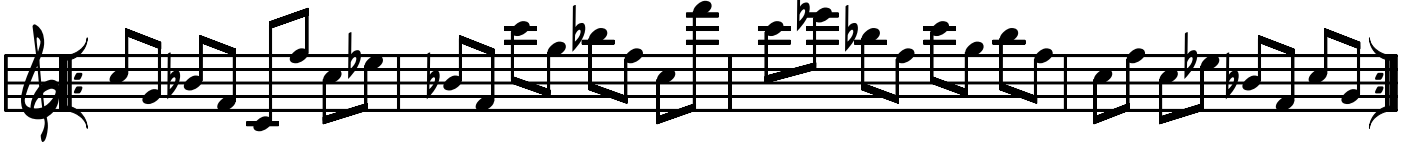


One of many pentatonic reductions (330)

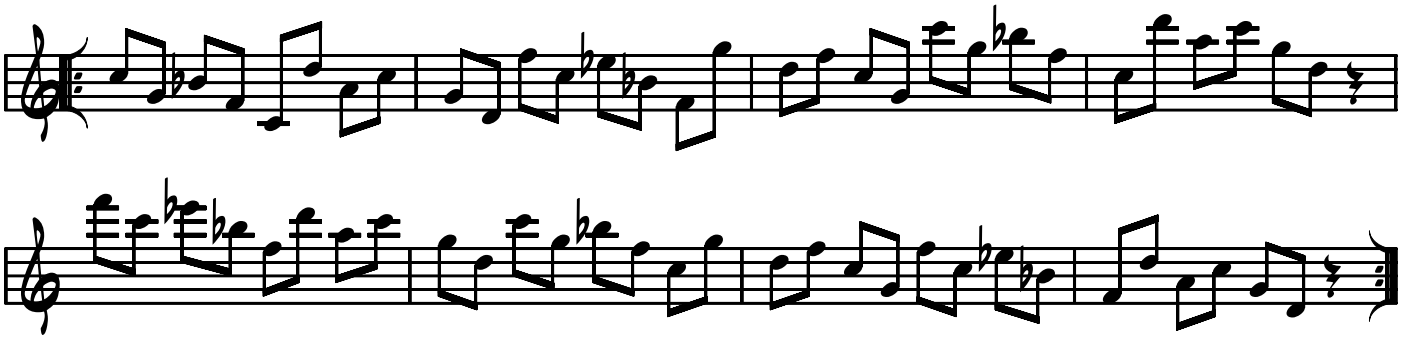


Theme

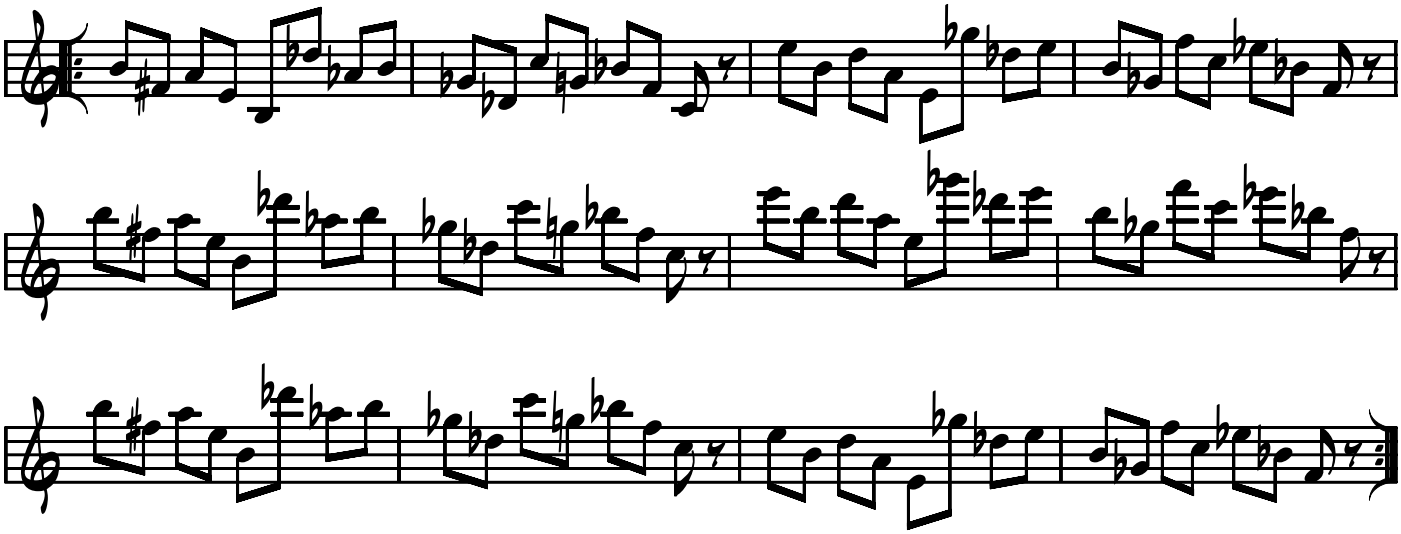
Playing the theme starting on C and F yields chord tones only

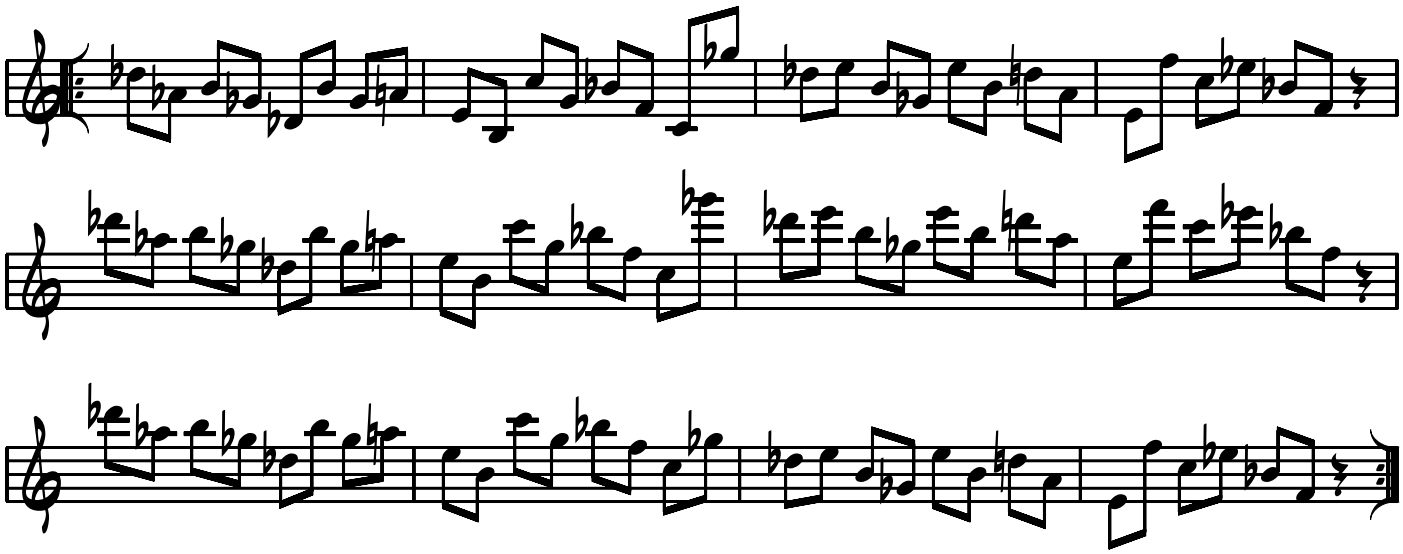


In this example, statements of the theme starting on D and G are played in addition to the fundamental statements starting on C and F. This adds color tones from the "parent" diatonic scale, C Dorian.

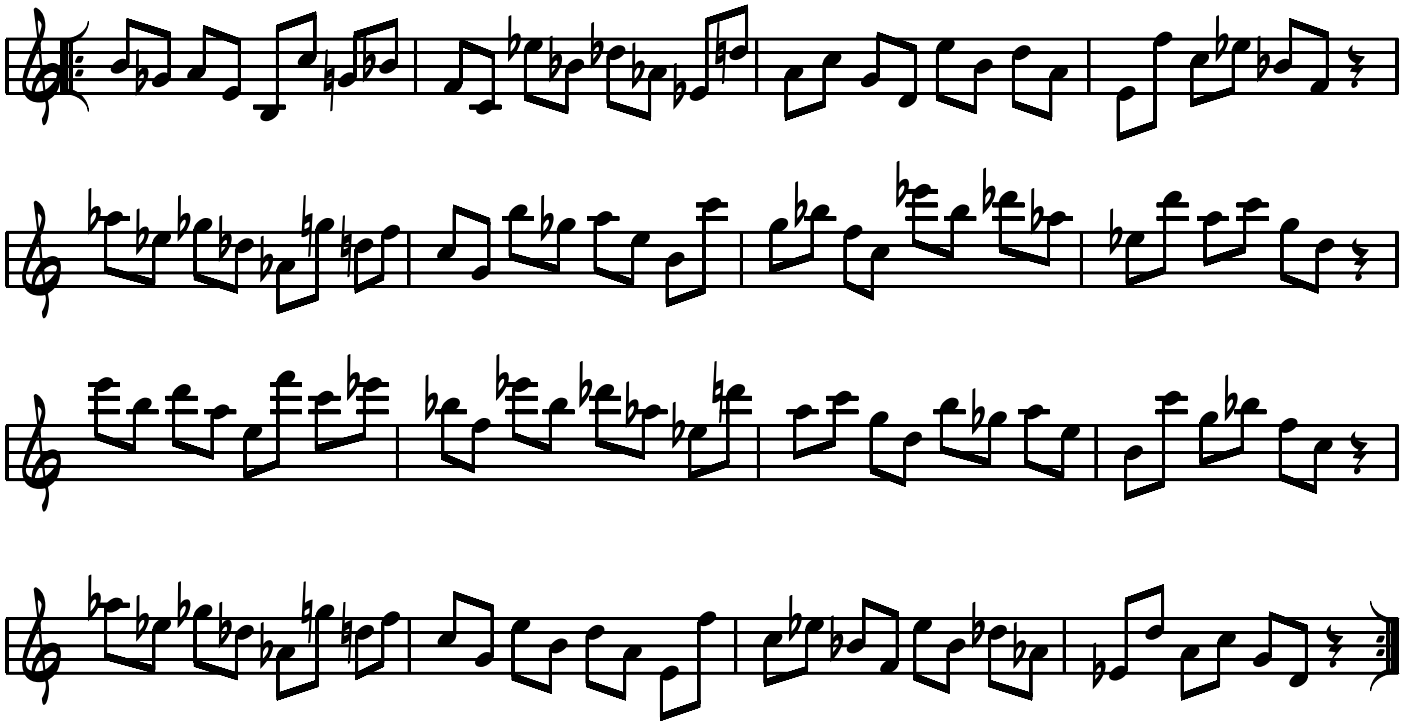


In the next two examples, the "inside" statements of the theme, starting on C, are surrounded with additional statements starting on B and Db and the other "inside" statements, starting on F, are surrounded with additional statements starting on Gb and E resulting in long delays in reaching points of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

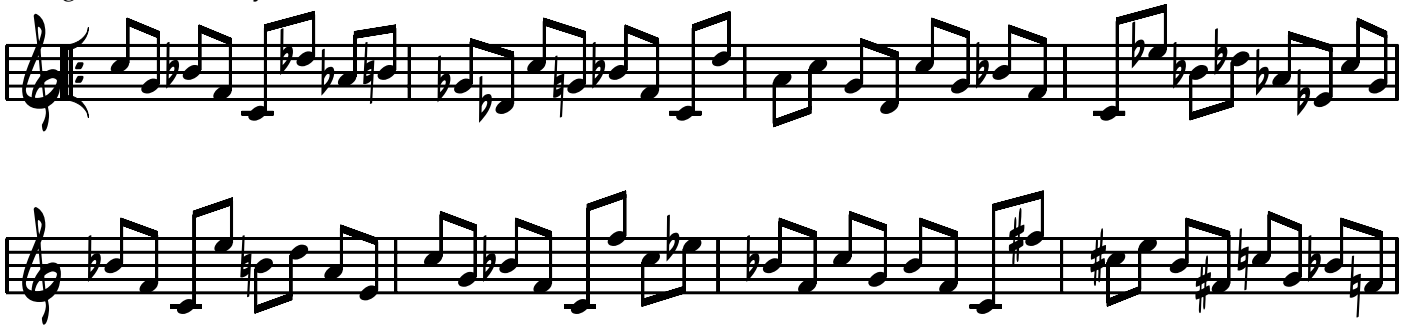


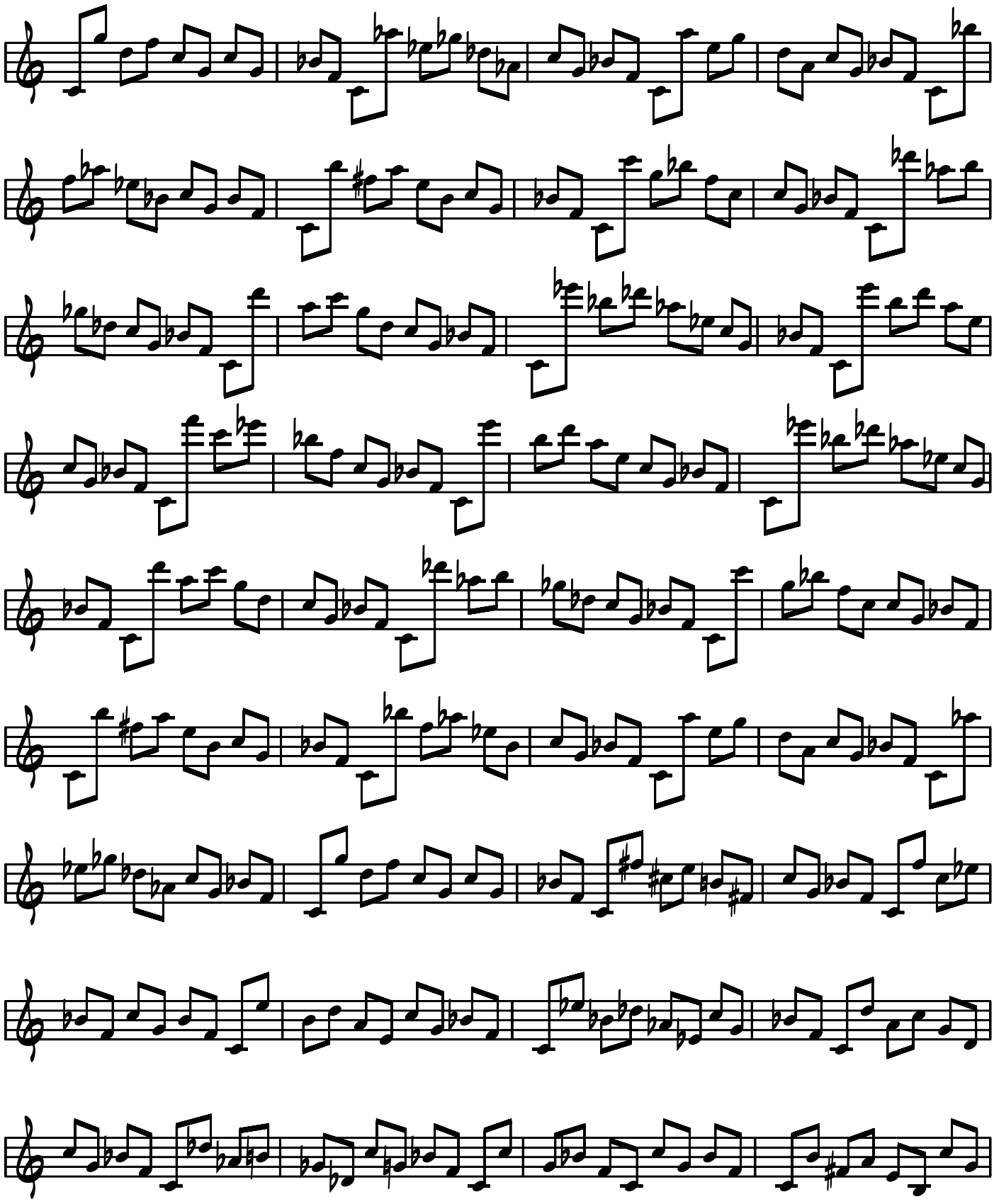


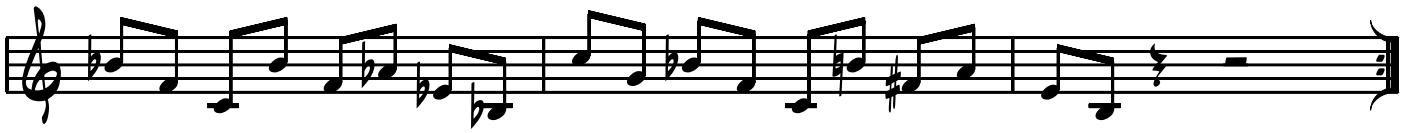
This exercise is comprised of statements of the theme on C, D, F, and G, used as areas of consonance preceeded by relatively dissonant statements one half step away from each of these "goal"areas.



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.







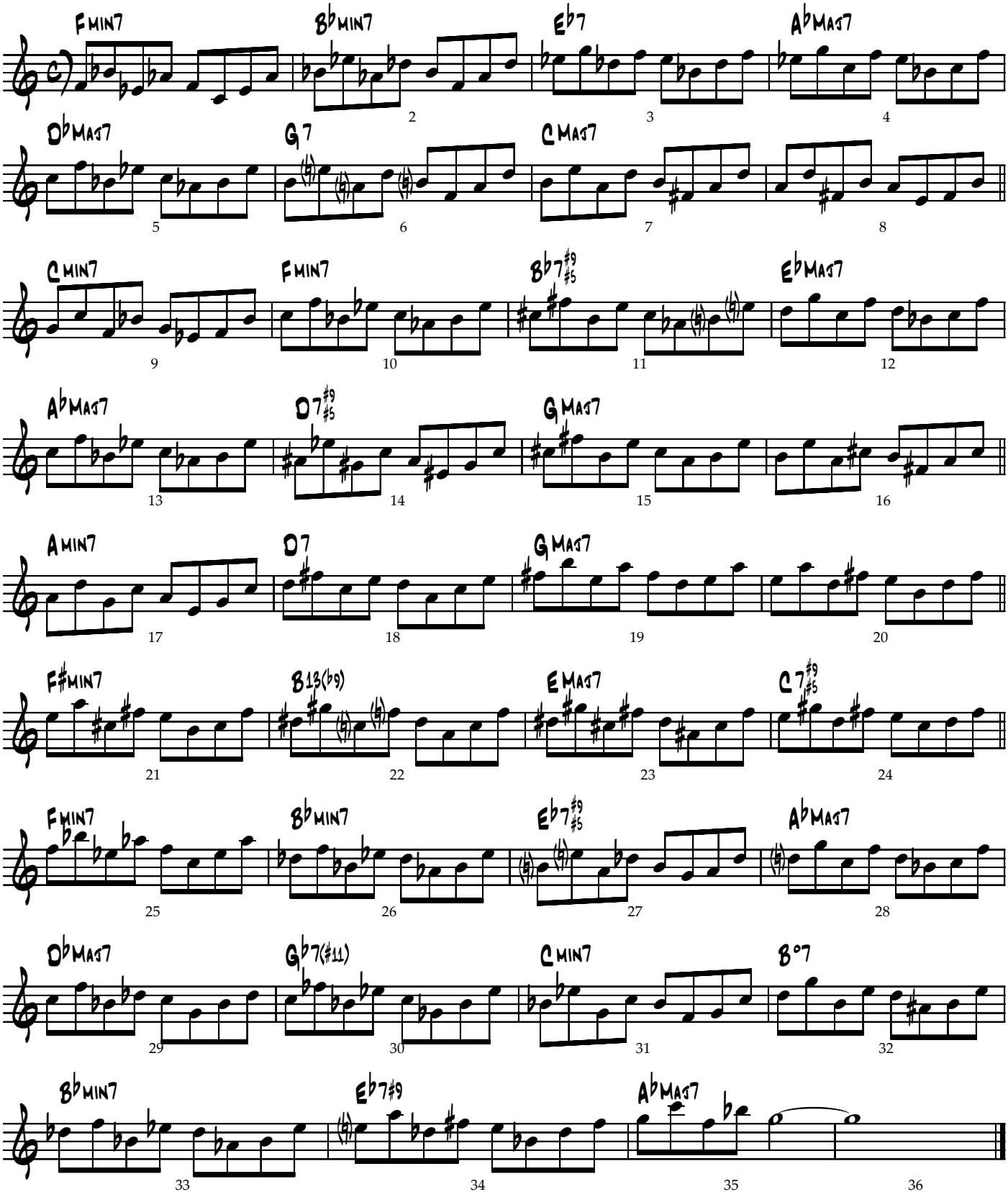
4.3 Pentatonic Shapes Over Changes

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

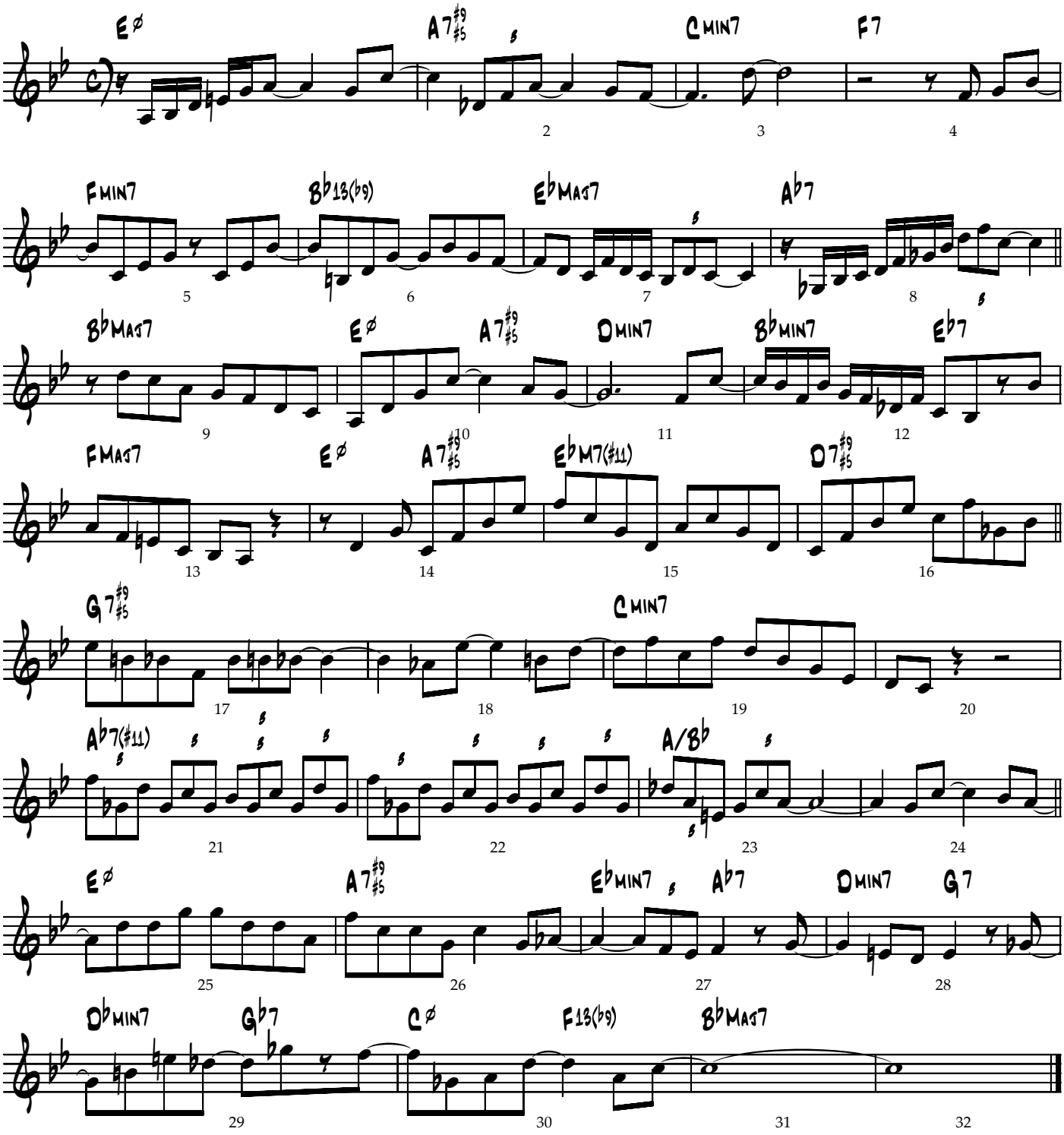
Pentatonic Shapes Over Changes



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