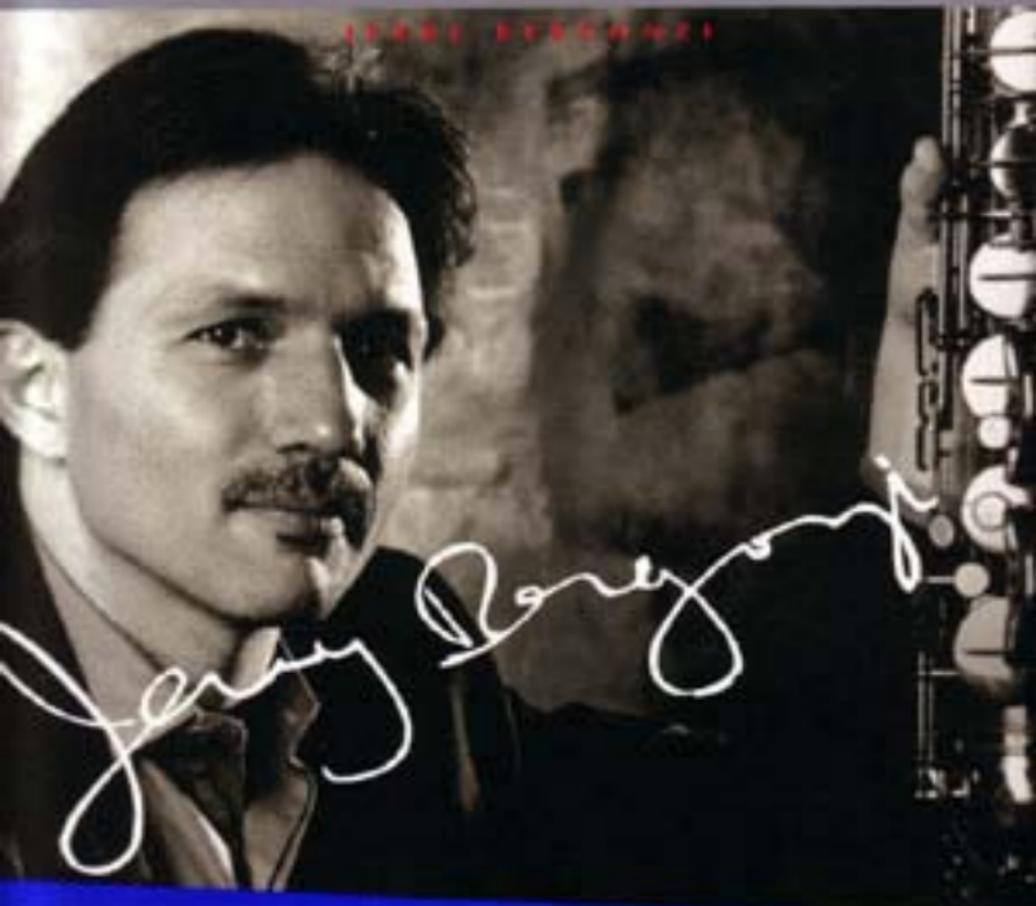


INSIDE IMPROVISATION SERIES

# VOL. 2 «PENTATONICS»



FOR ALL INSTRUMENTS



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INSIDE IMPROVISATION SERIES

VOL. 2 «PENTATONICS»

BY JERRY BERGONZI



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Jerry Bergonzi plays and endorses Selmer Saxophones, Sugal Mouthpieces, Rico Reeds, Shure Microphones.

# CD-Track Listing

## PLAY-ALONG TRACKS

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

## DEMONSTRATION TRACKS

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

# Introduction

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

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

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

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

# Chapter 1: Pentatonic Scales

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

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

EXAMPLE 1.1



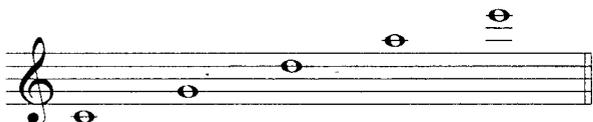
This scale can also be called by its relative minor name; A minor pentatonic.

EXAMPLE 1.2



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

EXAMPLE 1.3



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

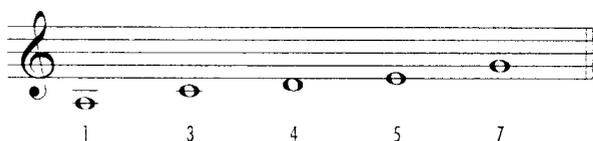
If the scale is viewed as C major, the numbers for the pentatonic notes would be:

EXAMPLE 1.4



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

EXAMPLE 1.5



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

EXAMPLE 1.6

Four musical staves, each showing a pentatonic scale in a different key. The scales are written in treble clef. The first staff starts on G4, the second on A4, the third on B4, and the fourth on C5. Each staff ends with the word "etc." to indicate the scale continues.

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

EXAMPLE 1.7

A musical staff in treble clef showing a pentatonic scale starting on D4. The notes are D, E, G, A, and C, with a double bar line at the end.

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

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

EXAMPLE 1.8

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

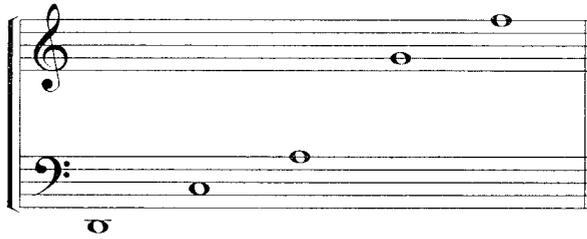
A double skip would look like this:

EXAMPLE 1.9

A musical staff in treble clef showing a pentatonic scale starting on D4. The notes are D, G, A, and C. The interval between G and A is a double skip, indicated by a double bar line between the notes.

A triple skip would look like this:

EXAMPLE 1.10



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

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

For example; the descending notes would be:

EXAMPLE 1.11

Musical notation for Example 1.11. It shows four measures of descending pentatonic scales. The notes are: C-7 (C4, B3, G3, F3, E3), C#-7 (C#4, B3, G3, F3, E3), D-7 (D4, C#3, B3, G3, F3), and Eb-7 (Eb4, D3, C3, B2, A2). The notes are written in a bass clef with a double bar line after each measure.

The ascending notes would be:

EXAMPLE 1.12

Musical notation for Example 1.12. It shows four measures of ascending pentatonic scales. The notes are: C-7 (C4, D4, E4, F4, G4), C#-7 (C#4, D4, E4, F4, G4), D-7 (D4, E4, F4, G4, A4), and Eb-7 (Eb4, F4, G4, Ab4, Bb4). The notes are written in a bass clef with a double bar line after each measure.

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

MEMORIZING QUIZ

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Chapter 2: Creating Pentatonic Lines

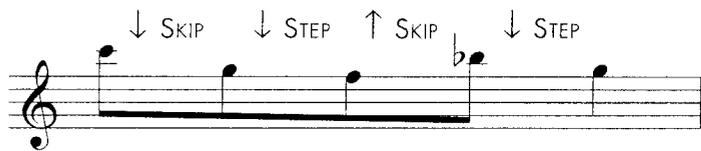
Having completed Chapter 1 you will have played a pentatonic line starting from every degree in the pentatonic scale.

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

↓ SKIP    ↓ STEP    ↑ SKIP    ↓ STEP

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

EXAMPLE 2.1



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

EXAMPLE 2.2



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

EXAMPLE 2.3



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

EXAMPLE 2.4



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

EXAMPLE 2.5



Here is the entire line written out:

EXAMPLE 2.6



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

From this one formula we can derive eight formulas:

EXAMPLE 2.7

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

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

EXAMPLE 2.8

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

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

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

## EXAMPLE 2.9

**C MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a single melodic line in C minor, written in treble clef. The notes are represented by black dots on the staff lines, with flat symbols (b) indicating the lowered notes. The formulas are variations of the C minor pentatonic scale, often including a chromatic descending line. Formula 1: C4, D4, E4, F4, G4, F4, E4, D4, C4. Formula 2: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 3: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 4: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 5: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 6: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 7: C4, B3, Bb3, A3, G3, F3, E3, D3, C3. Formula 8: C4, B3, Bb3, A3, G3, F3, E3, D3, C3.

EXAMPLE 2.10

**F MINOR OR**

Formula 1

## EXAMPLE 2.11

**B $\flat$  MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical staves, each labeled 'Formula 1' through 'Formula 8'. Each staff contains a single melodic line in treble clef, representing a different pentatonic scale for the key of B $\flat$  minor or E $\flat$  major. The notes are written as quarter notes, and the staves are connected by a brace on the left. The notes in each formula are: Formula 1: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 2: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 3: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 4: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 5: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 6: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 7: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ; Formula 8: B $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ .

## EXAMPLE 2.12

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

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



## EXAMPLE 2.13

**G# MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

EXAMPLE 2.14

**C# MINOR OR**

Formula 1

Musical staff for Formula 1, showing a sequence of notes in treble clef with a key signature of one sharp (F#). The notes are: C#4, D#4, E4, F#4, G4, A4, B4, C#5, D#5, E5, F#5, G5, A5, B5, C#6, D#6, E6, F#6, G6, A6, B6, C#7, D#7, E7, F#7, G7, A7, B7, C#8, D#8, E8, F#8, G8, A8, B8, C#9, D#9, E9, F#9, G9, A9, B9, C#10, D#10, E10, F#10, G10, A10, B10, C#11, D#11, E11, F#11, G11, A11, B11, C#12, D#12, E12, F#12, G12, A12, B12, C#13, D#13, E13, F#13, G13, A13, B13, C#14, D#14, E14, F#14, G14, A14, B14, C#15, D#15, E15, F#15, G15, A15, B15, C#16, D#16, E16, F#16, G16, A16, B16, C#17, D#17, E17, F#17, G17, A17, B17, C#18, D#18, E18, F#18, G18, A18, B18, C#19, D#19, E19, F#19, G19, A19, B19, C#20, D#20, E20, F#20, G20, A20, B20, C#21, D#21, E21, F#21, G21, A21, B21, C#22, D#22, E22, F#22, G22, A22, B22, C#23, D#23, E23, F#23, G23, A23, B23, C#24, D#24, E24, F#24, G24, A24, B24, C#25, D#25, E25, F#25, G25, A25, B25, C#26, D#26, E26, F#26, G26, A26, B26, C#27, D#27, E27, F#27, G27, A27, B27, C#28, D#28, E28, F#28, G28, A28, B28, C#29, D#29, E29, F#29, G29, A29, B29, C#30, D#30, E30, F#30, G30, A30, B30, C#31, D#31, E31, F#31, G31, A31, B31, C#32, D#32, E32, F#32, G32, A32, B32, C#33, D#33, E33, F#33, G33, A33, B33, C#34, D#34, E34, F#34, G34, A34, B34, C#35, D#35, E35, F#35, G35, A35, B35, C#36, D#36, E36, F#36, G36, A36, B36, C#37, D#37, E37, F#37, G37, A37, B37, C#38, D#38, E38, F#38, G38, A38, B38, C#39, D#39, E39, F#39, G39, A39, B39, C#40, D#40, E40, F#40, G40, A40, B40, C#41, D#41, E41, F#41, G41, A41, B41, C#42, D#42, E42, F#42, G42, A42, B42, C#43, D#43, E43, F#43, G43, A43, B43, C#44, D#44, E44, F#44, G44, A44, B44, C#45, D#45, E45, F#45, G45, A45, B45, C#46, D#46, E46, F#46, G46, A46, B46, C#47, D#47, E47, F#47, G47, A47, B47, C#48, D#48, E48, F#48, G48, A48, B48, C#49, D#49, E49, F#49, G49, A49, B49, C#50, D#50, E50, F#50, G50, A50, B50, C#51, D#51, E51, F#51, G51, A51, B51, C#52, D#52, E52, F#52, G52, A52, B52, C#53, D#53, E53, F#53, G53, A53, B53, C#54, D#54, E54, F#54, G54, A54, B54, C#55, D#55, E55, F#55, G55, A55, B55, C#56, D#56, E56, F#56, G56, A56, B56, C#57, D#57, 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G152, A152, B152, C#153, D#153, E153, F#153, G153, A153, B153, C#154, D#154, E154, F#154, G154, A154, B154, C#155, D#155, E155, F#155, G155, A155, B155, C#156, D#156, E156, F#156, G156, A156, B156, C#157, D#157, E157, F#157, G157, A157, B157, C#158, D#158, E158, F#158, G158, A158, B158, C#159, D#159, E159, F#159, G159, A159, B159, C#160, D#160, E160, F#160, G160, A160, B160, C#161, D#161, E161, F#161, G161, A161, B161, C#162, D#162, E162, F#162, G162, A162, B162, C#163, D#163, E163, F#163, G163, A163, B163, C#164, D#164, E164, F#164, G164, A164, B164, C#165, D#165, E165, F#165, G165, A165, B165, C#166, D#166, E166, F#166, G166, A166, B166, C#167, D#167, E167, F#167, G167, A167, B167, C#168, D#168, E168, F#168, G168, A168, B168, C#169, D#169, E169, F#169, G169, A169, B169, C#170, D#170, E170, F#170, G170, A170, B170, C#171, D#171, E171, F#171, G171, A171, B171, C#172, D#172, E172, F#172, G172, A172, B172, C#173, D#173, E173, F#173, G173, A173, B173, C#174, D#174, E174, F#174, G174, A174, B174, C#175, D#175, E175, F#175, G175, A175, B175, C#176, D#176, E176, F#176, G176, A176, B176, C#177, D#177, E177, F#177, G177, A177, B177, C#178, D#178, E178, F#178, G178, A178, B178, C#179, D#179, E179, F#179, G179, A179, B179, C#180, D#180, E180, F#180, G180, A180, B180, C#181, D#181, E181, F#181, G181, A181, B181, C#182, D#182, E182, F#182, G182, A182, B182, C#183, D#183, E183, F#183, G183, A183, B183, C#184, D#184, E184, F#184, G184, A184, B184, C#185, D#185, E185, F#185, G185, A185, B185, C#186, D#186, E186, F#186, G186, A186, B186, C#187, D#187, E187, F#187, G187, A187, B187, C#188, D#188, E188, F#188, G188, A188, B188, C#189, D#189, E189, F#189, G189, A189, B189, C#190, D#190, E190, F#190, G190, A190, B190, C#191, D#191, E191, F#191, G191, A191, B191, C#192, D#192, E192, F#192, G192, A192, B192, C#193, D#193, E193, F#193, G193, A193, B193, C#194, D#194, E194, F#194, G194, A194, B194, C#195, D#195, E195, F#195, G195, A195, B195, C#196, D#196, E196, F#196, G196, A196, 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G307, A307, B307, C#308, D#308, E308, F#308, G308, A308, B308, C#309, D#309, E309, F#309, G309, A309, B309, C#310, D#310, E310, F#310, G310, A310, B310, C#311, D#311, E311, F#311, G311, A311, B311, C#312, D#312, E312, F#312, G312, A312, B312, C#313, D#313, E313, F#313, G313, A313, B313, C#314, D#314, E314, F#314, G314, A314, B314, C#315, D#315, E315, F#315, G315, A315, B315, C#316, D#316, E316, F#316, G316, A316, B316, C#317, D#317, E317, F#317, G317, A317, B317, C#318, D#318, E318, F#318, G318, A318, B318, C#319, D#319, E319, F#319, G319, A319, B319, C#320, D#320, E320, F#320, G320, A320, B320, C#321, D#321, E321, F#321, G321, A321, B321, C#322, D#322, E322, F#322, G322, A322, B322, C#323, D#323, E323, F#323, G323, A323, B323, C#324, D#324, E324, F#324, G324, A324, B324, C#325, D#325, E325, F#325, G325, A325, B325, C#326, D#326, E326, F#326, G326, A326, B326, C#327, D#327, E327, F#327, G327, A327, B327, C#328, D#328, E328, F#328, G328, A328, B328, C#329, D#329, E329, F#329, G329, A329, B329, C#330, D#330, E330, F#330, G330, A330, B330, C#331, D#331, E331, F#331, G331, A331, B331, C#332, D#332, E332, F#332, G332, A332, B332, C#333, D#333, E333, F#333, G333, A333, B333, C#334, D#334, E334, F#334, G334, A334, B334, C#335, D#335, E335, F#335, G335, A335, B335, C#336, D#336, E336, F#336, G336, A336, B336, C#337, D#337, E337, F#337, G337, A337, B337, C#338, D#338, E338, F#338, G338, A338, B338, C#339, D#339, E339, F#339, G339, A339, B339, C#340, D#340, E340, F#340, G340, A340, B340, C#341, D#341, E341, F#341, G341, A341, B341, C#342, D#342, E342, F#342, G342, A3

## EXAMPLE 2.15

**F# MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

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

EXAMPLE 2.16

**B MINOR OR**

Formula 1



## EXAMPLE 2.17

**E MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8



## EXAMPLE 2.19

**D MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

The image displays eight musical formulas for D minor pentatonic lines, each on a single staff in treble clef. The notes are as follows:

- Formula 1: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 2: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 3: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 4: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 5: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 6: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 7: D4, E4, F4, G4, A4, G4, F4, E4, D4
- Formula 8: D4, E4, F4, G4, A4, G4, F4, E4, D4

EXAMPLE 2.20

**G MINOR OR**

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

# Chapter 3: Rhythmic Variation

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

Here are some examples:

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

EXAMPLE 3.1A



3. Play each line with the following rhythmic pattern:

EXAMPLE 3.1B



4. Play each line with the following rhythmic pattern:

EXAMPLE 3.1C



5. Try playing the lines using rests and syncopations.

EXAMPLE 3.1D



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

The image displays 12 staves of musical notation, each containing a sequence of notes without stems. The notes are arranged in a way that suggests a specific fretboard pattern, likely for a scale or exercise. The notation includes various accidentals (sharps, flats, naturals) and some notes marked with a double underline. The staves are arranged in a vertical column, and the notes are positioned on the lines and spaces of the staves. The overall appearance is that of a guitar exercise or scale run.

# Chapter 4: Chords And Pentatonics

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

EXAMPLE 4.1



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

Try improvising on the following progression.

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

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

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

A-7                      C#-7                      F-7                      G#-7  
 C-7                      E-7                      G-7                      B-7  
 E♭-7                      F#-7                      B♭-7                      D-7

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

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

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

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

Practice with the following progression.

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

CΔ                      EΔ                      A♭Δ                      BΔ  
 E♭Δ                      GΔ                      B♭Δ                      DΔ  
 F#Δ                      AΔ                      C#Δ                      FΔ

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

Staff 1: D $\Delta$ , G $\flat$  $\Delta$ , B $\flat$  $\Delta$ , D $\flat$  $\Delta$

Staff 2: F $\Delta$ , A $\Delta$ , C $\Delta$ , E $\Delta$

Staff 3: A $\flat$  $\Delta$ , B $\Delta$ , E $\flat$  $\Delta$ , G $\Delta$

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

Staff 1: A $\Delta$ , D $\flat$  $\Delta$ , F $\Delta$ , A $\flat$  $\Delta$

Staff 2: C $\Delta$ , E $\Delta$ , G $\Delta$ , B $\Delta$

Staff 3: E $\flat$  $\Delta$ , G $\flat$  $\Delta$ , B $\flat$  $\Delta$ , D $\Delta$

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

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

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

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

C-7 F-7

C-7 F-7

G-7 Bb-7 C-7

Dø G7alt C-7

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

Eb-7 Ab7 DbΔ

G-7 Bb-7 C-7 D-7

Dø G7alt C-7 B7alt

E-7 A-7

E-7 A-7

B-7 D-7 E-7

F#ø B7alt E-7

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

G-7 C7 FΔ

B-7 D-7 E-7 F#-7

F#ø B7alt E-7 Eb7alt

Ab-7 Db-7

Ab-7 Db-7

Eb-7 F#-7 Ab-7

Bbø Eb7alt Ab-7

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

B-7 C#-7 AΔ

B-7 E7

Eb-7 F#-7 Ab-7 Bb-7

Bbø Eb7alt Ab-7 G7alt

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

D-7 G-7

A-7 C-7 D-7

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

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

F#-7 B-7

C#-7 E-7 F#-7

A-7 F-7 E-7

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

B♭-7 E♭-7

F-7 G#-7 B♭-7

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

F-7 G#-7 B♭-7 C-7

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

A-7 D-7

A-7 D-7

E-7 G-7 A-7

Bø E7alt A-7

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

C-7 D-7 BbΔ

F7

E-7 G-7 A-7 B-7

Bø E7alt A-7 Ab7alt

C#-7 F#-7

C#-7 F#-7

G#-7 B-7 C#-7

Ebø Ab7alt C#-7

E-7 C-7 (for altered sound) B-7

E-7 F#-7 A7 DΔ

G#-7 B-7 C#-7 Eb-7

Ebø Ab7alt C#-7 C7alt

F-7 Bb-7

F-7 Bb-7

C-7 Eb-7 F-7

Gø Calt F-7

G#-7 E-7 (for altered sound) Eb-7

G#-7 Bb-7 C#7 F#Δ

C-7 Eb-7 F-7 G-7

Gø C7alt F-7 E7alt

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

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

The following table summarizes the chord progressions shown in the image, organized by staff:

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





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

# Chapter 5: Improvising—Developing Flexibility With Pentatonics

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

EXAMPLE 5.1A

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

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

E-7

F-7

F#-7

G-7



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

## EXAMPLE 5.1B

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

- Staff 1:** C-7 (C, D, E, F, G)
- Staff 2:** B-7 (B, C, D, E, F)
- Staff 3:** B $\flat$ -7 (B $\flat$ , C, D, E, F)
- Staff 4:** A-7 (A, B, C, D, E)
- Staff 5:** G $\sharp$ -7 (G $\sharp$ , A, B, C, D)
- Staff 6:** G-7 (G, A, B, C, D)
- Staff 7:** F $\sharp$ -7 (F $\sharp$ , G, A, B, C)
- Staff 8:** F-7 (F, G, A, B, C)
- Staff 9:** E-7 (E, F, G, A, B)
- Staff 10:** E $\flat$ -7 (E $\flat$ , F, G, A, B)
- Staff 11:** D-7 (D, E, F, G, A)
- Staff 12:** C $\sharp$ -7 (C $\sharp$ , D, E, F, G)
- Staff 13:** C-7 (C, D, E, F, G)
- Staff 14:** B-7 (B, C, D, E, F)
- Staff 15:** B $\flat$ -7 (B $\flat$ , C, D, E, F)
- Staff 16:** A-7 (A, B, C, D, E)

G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



C-7

B-7

Bb-7

A-7



G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



C-7

B-7

Bb-7

A-7



G#-7

G-7

F#-7

F-7



E-7

Eb-7

D-7

C#-7



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

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

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

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

EXAMPLE 5.2

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

## EXAMPLE 5.3

Example 5.3 displays seven rows of musical notation, each representing a different starting note for a 7-chord sequence. Each row consists of a chord label above a staff of music. The chords are: C-7, C#-7, D-7, Eb-7, E-7, F-7, F#-7, G-7, G#-7, A-7, Bb-7, B-7, C-7, C#-7, D-7, Eb-7, E-7, F-7, F#-7, G-7, G#-7, A-7, Bb-7, B-7, C-7, C#-7, D-7, Eb-7. The notation shows the chord symbols and the corresponding melodic lines for each chord, illustrating the application of a formula to various starting notes.

The page contains eight staves of musical notation, each with four measures. The chord names above the staves are as follows:

- Staff 1: E-7, F-7, F#-7, G-7
- Staff 2: G#-7, A-7, Bb-7, B-7
- Staff 3: C-7, C#-7, D-7, Eb-7
- Staff 4: E-7, F-7, F#-7, G-7
- Staff 5: G#-7, A-7, Bb-7, B-7
- Staff 6: C-7, C#-7, D-7, Eb-7
- Staff 7: E-7, F-7, F#-7, G-7
- Staff 8: G#-7, A-7, Bb-7, B-7

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

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

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

## EXAMPLE 5.4

Formula 1                      Formula 2                      Formula 3                      Formula 4

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

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

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

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

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

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

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

G#-7

G-7

F#-7

F-7

E-7

Eb-7

D-7

C#-7

C-7

B-7

Bb-7

A-7

G#-7

G-7

F#-7

F-7

E-7

Eb-7

D-7

C#-7

C-7

B-7

Bb-7

A-7

G#-7

G-7

F#-7

F-7

E-7

Eb-7

D-7

C#-7

## MORE STARTING NOTE EXERCISES

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

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

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

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

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

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

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

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

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

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

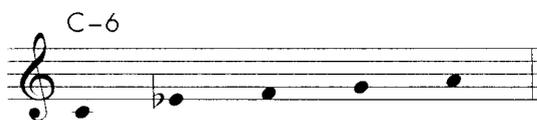
C-7 C#-7 D-7 Eb-7 E-7 F-7 F#-7 G-7 G#-7 A-7 Bb-7 B-7

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

# Chapter 6: The Minor 6 Pentatonic Scale

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

EXAMPLE 6.1



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

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

And it will also fit over:

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

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

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

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

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

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

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

## EXAMPLE 6.2





This page contains 14 staves of musical notation, all using a treble clef and a key signature of one flat (B-flat). The notation consists of various rhythmic values, including quarter, eighth, and sixteenth notes, often grouped together. Several notes are marked with a flat symbol (b) and underlines, indicating specific accidentals or emphasis. The music is organized into measures across the staves, with some measures containing multiple notes. The overall style is that of a technical exercise or a short piece of music.

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

C-6                      E-6                      A $\flat$ -6                      B-6  
 E $\flat$ -6                      G-6                      B $\flat$ -6                      D-6  
 F $\sharp$ -6                      A-6                      C $\sharp$ -6                      F-6

▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (B $\flat$  INSTRUMENTS)

D-6                      F $\sharp$ -6                      B $\flat$ -6                      C $\sharp$ -6  
 F-6                      A-6                      C-6                      E-6  
 G $\sharp$ -6                      B-6                      D $\sharp$ -6                      G-6

▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (E $\flat$  INSTRUMENTS)

A-6                      C $\sharp$ -6                      F-6                      G $\sharp$ -6  
 C-6                      E-6                      G-6                      B-6  
 D $\sharp$ -6                      F $\sharp$ -6                      A $\sharp$ -6                      D-6



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

C7alt                      E7alt                      A $\flat$ 7alt                      B7alt

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

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

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

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

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

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

F7alt                      A7alt                      C7alt                      E7alt

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

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

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

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

C7alt                      E7alt                      G7alt                      B7alt

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

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

C-6 F-7

C- F-7

Applying pentatonics to the original chord progression.

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

Dø G7alt C-

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

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

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

Dø G7alt C-6 B7alt

E-6 A-7

E- A-7

A-6 C-6 E-6

F#ø B7alt E-

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

G-7 G-6 C7 FΔ

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

F#ø B7alt E- E $\flat$ 7alt

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

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

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

B $\flat$ ø E $\flat$ 7alt A $\flat$ -

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

B-7 B-6 E7 AΔ

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

B $\flat$ ø E $\flat$ 7alt A $\flat$ - G7alt

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

D-6 G-7

D-6 G-7

Applying pentatonics to the original chord progression.

G-6 B♭-6 D-6

E∅ A7alt D-

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

F-7 B♭7 E♭Δ

G-6 B♭-6 D-6 D-6

E∅ A7alt D- C#7alt

F#-6 B-7

F#- B-7

B-6 D-6 F#-6

G#∅ C#7alt F#-

A-7 E♭-6 (for altered sound) E-7

A-7 D7 GΔ

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

G#∅ C#7alt F#- F7alt

B♭-6 E♭-7

B♭- E♭-7

E♭-6 F#-6 B♭-6

C∅ F7alt B♭-

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

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

C#-7 F#7 BΔ

E-6 B♭-6 B♭-6

C∅ F7alt B♭- A7alt

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

A-6 D-7

Applying pentatonics to the original chord progression.

D-6 F-6 A-6

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

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

C#-6 F#-7

F#-6 A-6 C#-6

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

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

F-6 Bb-7

Bb-6 C#-6 F-6

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

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

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b5</sup> CYCLE (CONCERT INSTRUMENTS)

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

On minor 7<sup>b5</sup> chords start the minor 6 pentatonic from the third.

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

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

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

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b5</sup> CYCLE (B $\flat$ INSTRUMENTS)

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

On minor 7<sup>b5</sup> chords start the minor 6 pentatonic from the third.

Example: D $\emptyset$  use F-6

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

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

### ▶ TRACK 8: PROGRESSION 7 - MINOR 7<sup>b5</sup> CYCLE (E $\flat$ INSTRUMENTS)

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

On minor 7<sup>b5</sup> chords start the minor 6 pentatonic from the third.

Example: A $\emptyset$  use C-6

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

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



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

D-6 E $\flat$ -6  
 D-6 D7alt

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

F-6 D-6 B $\flat$ -6  
 B $\flat$ 7 A7alt D-6 A7alt

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

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

A-6 F $\sharp$ -6 D-6  
 D7 C $\sharp$ 7alt F $\sharp$ -6 C $\sharp$ 7alt

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

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

C $\sharp$ -6 B $\flat$ -6 F $\sharp$ -6  
 F $\sharp$ 7 F7alt B $\flat$ -6 F7alt

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

A-6 A-6 B♭-6 A7alt

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

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

C♯-6 D-6  
C♯-6 C♯7alt

F♯-7 C♯-6  
F♯-7 C♯-6

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

F-6 F♯-6  
F-6 F7alt

B♭-7 F-6  
B♭-7 F-6

C♯-6 F-6 C♯-6  
F♯7 F-6 C7alt C7alt

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

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

C7 F7 C7 C7alt

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

F7 F7 C7 A7alt

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

D-7 G7 C7 G7

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

E7 A7 E7 E7alt

E-6 B-6 D-6

A7 E7 C#7alt

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

F#-7 B7 E7 B7

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

Ab7 Db7 Ab7 Ab7alt

Ab-6 Eb-6 F#-6

Db7 Ab7 F7alt

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

Bb7 Eb7 Ab7 Eb7

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

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

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

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

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

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

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

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

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

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

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

E-6 A-6 E-6 B♭-6  
 A7 D7 A7 A7alt

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

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

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

C#-6 G#-6 B-6  
 F#7 / C#7 B♭7alt

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

C-6 F-6 C-6 F#-6  
 F7 B♭7 F7 F7alt

F-6 C-6 E♭-6  
 B♭7 / F7 D7alt

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

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

D-6 D-7 Bb-6 D-6 D-7 Bb-6  
 D- Eb7 D- Eb7  
 D-7 D-7 C-6 B-6  
 D-7 F7 E7 E7  
 Bb-6 A-6 D-6 G-6  
 A7alt D7 G7 C7  
 C-6 G-7 G-6 Bb-6  
 F7 BbΔ Eø A7alt

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

E-6 E-7 C-6 E-6 E-7 C-6  
 E- F7 E- F7  
 E-7 E-7 D-6 C#-6  
 E-7 G7 F#7 F#7  
 C-6 B-6 E-6 A-6  
 B7alt E7 A7 D7  
 D-6 A-7 A-6 C-6  
 G7 CΔ F#ø B7alt

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

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

B-                      C7                      B-                      C7

B-7    A-6    G#-6

B-7                      D7                      C#7

G-6    F#-6    B-6    E-6

F#7alt                      B7                      E7                      A7

A-6    E-7    E-6    G-6

D7                      GΔ                      C#ø                      F#7alt

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

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

This musical exercise consists of five staves of music. Each staff contains a sequence of 12 notes, one for each starting note listed above: C-6, C#-6, D-6, Eb-6, E-6, F-6, F#-6, G-6, G#-6, A-6, Bb-6, and B-6. The notes are arranged in a descending pentatonic scale (6 notes) for each starting note. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of two sharps (F# and C#). The third staff is in treble clef with a key signature of two flats (Bb and Eb). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth staff is in treble clef with a key signature of no sharps or flats (C major). The notes are placed on the staff lines to represent the specific pitch classes for each starting note.

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

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

This musical exercise consists of five staves of music. Each staff contains a sequence of 12 notes, one for each starting note listed above: C-6, B-6, Bb-6, A-6, Ab-6, G-6, F#-6, F-6, E-6, Eb-6, D-6, and C#-6. The notes are arranged in an ascending pentatonic scale (6 notes) for each starting note. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of two sharps (F# and C#). The third staff is in treble clef with a key signature of two flats (Bb and Eb). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth staff is in treble clef with a key signature of no sharps or flats (C major). The notes are placed on the staff lines to represent the specific pitch classes for each starting note.

# Chapter 7: More Patterns For Minor 6 Pentatonics

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

↑ DOUBLE SKIP    ↓ SKIP    ↓ SKIP    ↑ DOUBLE SKIP

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

EXAMPLE 7.1

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

- Formula 1:** C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110, D-110, C-110, Bb-111, A-111, G-111, F-111, E-111, D-111, C-111, Bb-112, A-112, G-112, F-112, E-112, D-112, C-112, Bb-113, A-113, G-113, F-113, E-113, D-113, C-113, Bb-114, A-114, G-114, F-114, E-114, D-114, C-114, Bb-115, A-115, G-115, F-115, E-115, D-115, C-115, Bb-116, A-116, G-116, F-116, E-116, D-116, C-116, Bb-117, A-117, G-117, F-117, E-117, D-117, C-117, Bb-118, A-118, G-118, F-118, E-118, D-118, C-118, Bb-119, A-119, G-119, F-119, E-119, D-119, C-119, Bb-120, A-120, G-120, F-120, E-120, D-120, C-120, Bb-121, A-121, G-121, F-121, E-121, D-121, C-121, Bb-122, A-122, G-122, F-122, E-122, D-122, C-122, Bb-123, A-123, G-123, F-123, E-123, D-123, C-123, Bb-124, A-124, G-124, F-124, E-124, D-124, C-124, Bb-125, A-125, G-125, F-125, E-125, D-125, C-125, Bb-126, A-126, G-126, F-126, E-126, D-126, C-126, Bb-127, A-127, G-127, F-127, E-127, D-127, C-127, Bb-128, A-128, G-128, F-128, E-128, D-128, C-128, Bb-129, A-129, G-129, F-129, E-129, D-129, C-129, Bb-130, A-130, G-130, F-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F-170, E-170, D-170, C-170, Bb-171, A-171, G-171, F-171, E-171, D-171, C-171, Bb-172, A-172, G-172, F-172, E-172, D-172, C-172, Bb-173, A-173, G-173, F-173, E-173, D-173, C-173, Bb-174, A-174, G-174, F-174, E-174, D-174, C-174, Bb-175, A-175, G-175, F-175, E-175, D-175, C-175, Bb-176, A-176, G-176, F-176, E-176, D-176, C-176, Bb-177, A-177, G-177, F-177, E-177, D-177, C-177, Bb-178, A-178, G-178, F-178, E-178, D-178, C-178, Bb-179, A-179, G-179, F-179, E-179, D-179, C-179, Bb-180, A-180, G-180, F-180, E-180, D-180, C-180, Bb-181, A-181, G-181, F-181, E-181, D-181, C-181, Bb-182, A-182, G-182, F-182, E-182, D-182, C-182, Bb-183, A-183, G-183, F-183, E-183, D-183, C-183, Bb-184, A-184, G-184, F-184, E-184, D-184, C-184, Bb-185, A-185, G-185, F-185, E-185, D-185, C-185, Bb-186, A-186, G-186, F-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F-188, E-188, D-188, C-188, Bb-189, A-189, G-189, F-189, E-189, D-189, C-189, Bb-190, A-190, G-190, F-190, E-190, D-190, C-190, Bb-191, A-191, G-191, F-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F-192, E-192, D-192, C-192, Bb-193, A-193, G-193, F-193, E-193, D-193, C-193, Bb-194, A-194, G-194, F-194, E-194, D-194, C-194, Bb-195, A-195, G-195, F-195, E-195, D-195, C-195, Bb-196, A-196, G-196, F-196, E-196, D-196, C-196, Bb-197, A-197, G-197, F-197, E-197, D-197, C-197, Bb-198, A-198, G-198, F-198, E-198, D-198, C-198, Bb-199, A-199, G-199, F-199, E-199, D-199, C-199, Bb-200, A-200, G-200, F-200, E-200, D-200, C-200, Bb-201, A-201, G-201, F-201, E-201, D-201, C-201, Bb-202, A-202, G-202, F-202, E-202, D-202, C-202, Bb-203, A-203, G-203, F-203, E-203, D-203, C-203, Bb-204, A-204, G-204, F-204, E-204, D-204, C-204, Bb-205, A-205, G-205, F-205, E-205, D-205, C-205, Bb-206, A-206, G-206, F-206, E-206, D-206, C-206, Bb-207, A-207, G-207, F-207, E-207, D-207, C-207, Bb-208, A-208, G-208, F-208, E-208, D-208, C-208, Bb-209, A-209, G-209, F-209, E-209, D-209, C-209, Bb-210, A-210, G-210, F-210, E-210, D-210, C-210, Bb-211, A-211, G-211, F-211, E-211, D-211, C-211, Bb-212, A-212, G-212, F-212, E-212, D-212, C-212, Bb-213, A-213, G-213, F-213, E-213, D-213, C-213, Bb-214, A-214, G-214, F-214, E-214, D-214, C-214, Bb-215, A-215, G-215, F-215, E-215, D-215, C-215, Bb-216, A-216, G-216, F-216, E-216, D-216, C-216, Bb-217, A-217, G-217, F-217, E-217, D-217, C-217, Bb-218, A-218, G-218, F-218, E-218, D-218, C-218, Bb-219, A-219, G-219, F-219, E-219, D-219, C-219, Bb-220, A-220, G-220, F-220, E-220, D-220, C-220, Bb-221, A-221, G-221, F-221, E-221, D-221, C-221, Bb-222, A-222, G-222, F-222, E-222, D-222, C-222, Bb-223, A-223, G-223, F-223, E-223, D-223, C-223, Bb-224, A-224, G-224, F-224, E-224, D-224, C-224, Bb-225, A-225, G-225, F-225, E-225, D-225, C-225, Bb-226, A-226, G-226, F-226, E-226, D-226, C-226, Bb-227, A-227, G-227, F-227, E-227, D-227, C-227, Bb-228, A-228, G-228, F-228, E-228, D-228, C-228, Bb-229, A-229, G-229, F-229, E-229, D-229, C-229, Bb-230, A-230, G-230, F-230, E-230, D-230, C-230, Bb-231, A-231, G-231, F-231, E-231, D-231, C-231, Bb-232, A-232, G-232, F-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F-292, E-292, D-292, C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C-293, Bb-294, A-294, G-294, F-294, E-294, D-294, C-294, Bb-295, A-295, G-295, F-295, E-295, D-

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

↓ DOUBLE SKIP    ↑ SKIP    ↑ SKIP    ↓ DOUBLE SKIP

EXAMPLE 7.2

Formula 5

Formula 6

Formula 7

Formula 8

This next formula describes a line with wide intervals:

↓ SKIP    ↓ SKIP    ↓ SKIP    ↑ DOUBLE SKIP

EXAMPLE 7.3

Formula 1

Formula 2

Formula 3

Formula 4

Reverse the arrows:

↑ SKIP    ↑ SKIP    ↑ SKIP    ↓ DOUBLE SKIP

EXAMPLE 7.4

Formula 1

Formula 2

Formula 3

Formula 4

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

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

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

D-6  
C-6  
F7#11

(Major b2 Pentatonic, see page 95)

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

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

F-6  
Eb-6  
Ab7#11

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

C#-7  
C#-7

A-6  
G-6  
F#7alt

C#-6  
B-6  
B-Δ

B-7  
B-7

G-6  
F-6  
E7alt

B-6  
A-6  
A-Δ

A-7  
A-7

F-6  
Eb-6  
D7alt

A-6  
G-6  
G-Δ

G-6  
Eø

C-6  
Bb-6  
Eb7#11

F-6  
Eb-6  
D7alt

Bb-6  
Ab-6  
G7alt

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

D-6  
C-6  
F7#11

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

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

G#-6  
F#-6  
B7#11

G#-6  
Fø

C#-6  
B-6  
Bb7alt

F-6  
Eb-6  
Eb-Δ

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Staff 1:** A-6, A-6<sup>9</sup>, /, /, /  
**Staff 2:** /, B-6, A-6, D7#11, (Major b2 Pentatonic, see page 95), G(b2)<sup>13</sup>, G7b9#11, /

**Staff 3:** C-6, C-6<sup>9</sup>, /, /, /  
**Staff 4:** /, D-6, C-6, F7#11, Bb(b2)<sup>13</sup>, Bb7b9#11, /

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

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

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

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

**Staff 9:** A-6, A-6<sup>9</sup>, /, /, /  
**Staff 10:** /, B-6, A-6, D7#11, G(b2)<sup>13</sup>, G7b9#11, /

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

**Staff 12:** F-6, Dø, /, Bb-6, Ab-6, G7alt, D-6, C-6, C-Δ, /

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

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

EXAMPLE 8.1

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

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

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

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

EXAMPLE 8.2

Formula 1

Apply this new pentatonic scale to the following progression.

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

**A**

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

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

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

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

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

B-7                      E7alt                      A- $\Delta$                       %

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

A-7                      D7alt                      G- $\Delta$                       %

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

G-7                      C7alt                      F- $\Delta$                       %

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

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

**B**

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

D-7                      G7alt                      C- $\Delta$                       %

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

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

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

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

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

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

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

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

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

E-7                      A7alt                      D- $\Delta$                       %

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

**A**

F-7	F#(♭6)	B♭(♭6)
F-7	B♭7alt	E♭Δ

E♭-7	E(♭6)	A♭(♭6)
E♭-7	A♭7alt	C#Δ

C#-7	D(♭6)	F#(♭6)
C#-7	F#7alt	BΔ

B-7	C(♭6)	E(♭6)
B-7	E7alt	AΔ

A-7	B(♭6)	D(♭6)
A-7	D7alt	GΔ

G-7	A(♭6)	C(♭6)
G-7	C7alt	FΔ

**B**

E-7	F(♭6)	A(♭6)
E-7	A7alt	DΔ

D-7	E♭(♭6)	G(♭6)
D-7	G7alt	CΔ

C-7	C(♭6)	F(♭6)
C-7	F7alt	B♭Δ

B♭-7	B(♭6)	E♭(♭6)
B♭-7	E♭7alt	G#Δ

G#-7	A(♭6)	C(♭6)
G#-7	C#7alt	F#Δ

F#-7	G(♭6)	B(♭6)
F#-7	B7alt	EΔ

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

**A**

C-7	C♯(♭6)	F(♭6)
C-7	F7alt	B♭-Δ

B♭-7	B(♭6)	E♭(♭6)
B♭-7	E♭7alt	G♯-Δ

G♯-7	A(♭6)	C♯(♭6)
G♯-7	C♯7alt	F♯-Δ

F♯-7	G(♭6)	B(♭6)
F♯-7	B7alt	E-Δ

E-7	F(♭6)	A(♭6)
E-7	A7alt	D-Δ

D-7	E♭(♭6)	G(♭6)
D-7	G7alt	C-Δ

**B**

B-7	C(♭6)	E(♭6)
B-7	E7alt	A-Δ

A-7	B♭(♭6)	D(♭6)
A-7	D7alt	G-Δ

G-7	G♯(♭6)	C(♭6)
G-7	C7alt	F-Δ

F-7	F♯(♭6)	B♭(♭6)
F-7	B♭7alt	E♭-Δ

E♭-7	E(♭6)	A♭(♭6)
E♭-7	A♭7alt	C♯-Δ

C-7	D(♭6)	F(♭6)
C-7	F7alt	B-Δ

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

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

EXAMPLE 8.3A



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

EXAMPLE 8.3B



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

EXAMPLE 8.3C



5. Try playing the exercise using rests and syncopations.

EXAMPLE 8.3D



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

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

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

This musical score illustrates the Major ♭6 Pentatonic Scale in twelve different keys, arranged in pairs across twelve staves. Each pair consists of a treble clef staff and a bass clef staff. The keys are: 1. B-flat major (B♭), 2. E-flat major (E♭), 3. A-flat major (A♭), 4. D-flat major (D♭), 5. G-flat major (G♭), 6. C-flat major (C♭), 7. F major, 8. B major, 9. E major, 10. A major, 11. D major, and 12. G major. The notes in each scale are written as quarter notes, with accidentals (flats) indicating the lowered sixth degree. The scales are presented in both ascending and descending directions.

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

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

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

EXAMPLE 9.1



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

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

Take this scale and plug it into the original formulas:

EXAMPLE 9.2

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Fø  
BΔ<sup>b5</sup>

E<sup>b</sup>ø  
AΔ<sup>b5</sup>

Gø  
D<sup>b</sup>Δ<sup>b5</sup>

B<sup>b</sup>ø  
EΔ<sup>b5</sup>

F<sup>#</sup>ø  
CΔ<sup>b5</sup>

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

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

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

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

C-7      B<sup>b</sup>-7

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

Gø  
C#Δb5

Fø  
BΔb5

Aø  
EΔb5

Bbø  
EΔb5

G#ø D-6  
DΔb5 C#7b9b13

F#-6 G#-6 C#(b6) F#-6 G#-6 C#(b6) Bb-6 C-6 F(b6) Bb-6 C-6 F(b6)  
F#-Δ F7alt Bb-Δ A7alt

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

▶ TRACK 15: PROGRESSION 14 » SPLURGE « (E<sub>b</sub> INSTRUMENTS)

D $\emptyset$   
A $\flat$  $\Delta$  $\flat$ 5

C $\emptyset$   
F $\sharp$  $\Delta$  $\flat$ 5

E $\emptyset$   
B $\flat$  $\Delta$  $\flat$ 5

G $\emptyset$   
D $\flat$  $\Delta$  $\flat$ 5

E $\flat$  $\emptyset$  A-6  
A $\Delta$  $\flat$ 5 A $\flat$ 7 $\flat$ 9 $\flat$ 13

C $\sharp$ -6 E $\flat$ -6 A $\flat$ ( $\flat$ 6) C $\sharp$ -6 E $\sharp$ -6 A $\flat$ ( $\flat$ 6) F-6 G-6 C( $\flat$ 6) F-6 G-6 C( $\flat$ 6)  
C $\sharp$  $\Delta$  C7alt F $\Delta$  E7alt

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

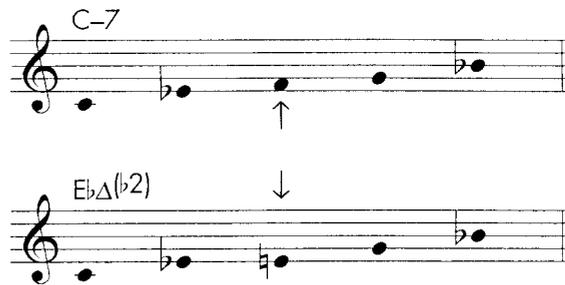


This page contains 14 staves of musical notation, organized into a single system. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is a sequence of notes and rests, with various rhythmic values including quarter, eighth, and sixteenth notes. Some notes are beamed together, and there are several accidentals (flats and naturals) throughout the piece. The music appears to be a single melodic line, possibly for a flute or violin. The overall style is that of a technical exercise or a short composition from a music textbook.

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

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

EXAMPLE 10.1



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

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

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

EXAMPLE 10.2



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

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

## EXAMPLE 10.3

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

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

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

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

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

C7♭9♯13      F7♭9♯13

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

B♭7♭9♯13      E♭7♭9♯13

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

A♭7♭9♯13      D♭7♭9♯13

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

G♭7♭9♯13      B7♭9♯13

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

E7♭9♯13      A7♭9♯13

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

D7♭9♯13      G7♭9♯13

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B♭Δ                      E♭7                      A♭7                      G7

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

C7                      /:                      C-7                      F7

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

B♭Δ                      E♭7                      A♭7                      G7

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

C7                      F7                      B♭Δ                      /:

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

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

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

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

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

B♭Δ                      E♭7                      A♭7                      G7

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

C7                      F7                      B♭Δ                      G7                      C-7                      F7

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

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

CΔ                      F7                      B♭7                      A7

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

D7                      /                      D-7                      G7

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

CΔ                      F7                      B♭7                      A7

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

D7                      F7                      CΔ                      /

F-6                      A-6                      C(♭6)                      A-6

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

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

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

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

CΔ                      F7                      B♭7                      A7

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

D7                      G7                      CΔ                      A7                      D-7                      G7

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

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

GΔ                      C7                      F7                      E7

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

A7                      /:                      A-7                      D7

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

GΔ                      C7                      F7                      E7

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

A7                      D7                      GΔ                      /:

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

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

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

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

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

GΔ                      C7                      F7                      E7

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

A7                      D7                      GΔ                      E7                      A-7                      D7

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

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

EXAMPLE 10.4A



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

EXAMPLE 10.4B



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

EXAMPLE 10.4C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 10.4D

This page contains 12 staves of musical notation, organized into a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation is primarily composed of eighth and sixteenth notes, with various accidentals (flats and naturals) and some notes marked with a double underline. The system concludes with a final whole note chord.

# Chapter 11: The Whole Tone Pentatonic Scale

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

EXAMPLE 11.1

C-6

B whole tone pentatonic

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

C minor/major 7

F Lydian b7

B7 altered

G dominant 7<sup>b9</sup>b13

C-Δ

F7<sup>#11</sup>

B7alt

G7<sup>b9</sup>b13

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

## EXAMPLE 11.2

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8





This page contains 12 staves of musical notation. The notation is written in a single system across the page. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of notes, primarily quarter and eighth notes, with various accidentals (sharps, flats, and naturals) and some notes marked with a 'v' (accents). The notes are distributed across the staves, with some staves containing more complex rhythmic patterns or specific melodic lines. The overall style is that of a technical exercise or a short piece of music.

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

Example: Over the C minor/major 7 scale, add ♭D.

EXAMPLE 11.4



Practice the whole tone pentatonics over the following progression.

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

B whole tone pentatonic

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

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

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

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

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

EbΔ C7alt C#-6 Eb-6 Ab(b6)

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

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

Bb whole tone pentatonic

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

B whole tone pentatonic

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

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

C♯ whole tone pentatonic

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

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

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

D-6 9    A7 9 b 13    D-6 9    G-6  
C7

D-7    A-7    Eb-6    F-6    Bb(b6)  
FΔ    /    D7 alt    /

G-7    F-6    G-6    C(b6)    Eø    C whole tone pentatonic  
G-7    E7 alt    A7 b 9 sus    A7 9 b 13

C whole tone pentatonic

C#-6 9    Ab7 9 b 13    C#-6 9    Ab7 9 b 13

C♯ whole tone pentatonic

C#-6 9    Ab7 9 b 13    C#-6 9    A7 9 b 13

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

A♭ whole tone pentatonic

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 E79♭13

A-69 E79♭13 A-69 D-6 G7

A-7 E-7 CΔ B♭-6 C-6 F(♭6) A7alt

D-7 D-7 C-6 D-6 G(♭6) B7alt Bø E79sus G whole tone pentatonic E♭79♭13

G whole tone pentatonic

A♭-69 E♭79♭13 A♭-69 E♭79♭13

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

# Chapter 12: Other Pentatonic Scales

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

EXAMPLE 12.1



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



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



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



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



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



Fits: E $\flat$ -  
E-



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

The image displays a page from a music manuscript book. At the top left, the text "CHAPTER 12" is printed. Below this, the page is filled with 12 blank musical staves. Each staff is composed of five parallel horizontal lines, spaced evenly to accommodate musical notation. The staves are arranged in a vertical column, with a small gap between each one. The paper appears slightly aged, with some minor discoloration and faint smudges. On the left edge, there are several dark, rectangular marks, likely from a binder or scanning artifact.

# Chapter 13: Poly-Pentatonics

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

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

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

First degree out:

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

EXAMPLE 13.1



Second degree out:

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

EXAMPLE 13.2



Third degree out:

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

EXAMPLE 13.3



Fourth degree out:

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

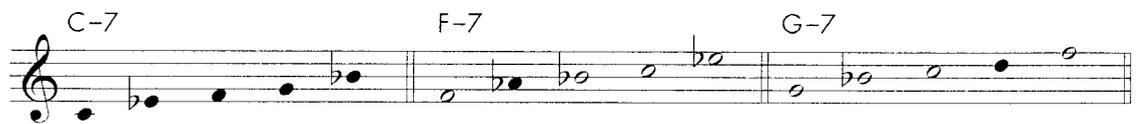
EXAMPLE 13.4



Fifth degree out:

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

EXAMPLE 13.5



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

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

EXAMPLE 13.6



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

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

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

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

EXAMPLE 13.7:

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

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

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

EXAMPLE 13.10:

EXAMPLE 13.11:

Example 13.11 consists of two staves of music. The first staff has six measures with chord changes: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff has four measures with chord changes: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one flat (B-flat).

EXAMPLE 13.12:

Example 13.12 consists of two staves of music. The first staff has six measures with chord changes: C-7, C#-7, C-7, C#-7, C-7, and C#-7. The second staff has four measures with chord changes: C-7, C#-7, C-7, and C#-7. The music is written in a treble clef with a key signature of one flat (B-flat).

## ADDITIONAL EXAMPLES

EXAMPLE 13.13A:

Example 13.13A consists of two staves of music. The first staff has six measures with chord changes: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff has four measures with chord changes: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one flat (B-flat).

EXAMPLE 13.13B:

Example 13.13B consists of two staves of music. The first staff has six measures with chord changes: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff has four measures with chord changes: C-7, F#-7, C-7, and F#-7. The music is written in a treble clef with a key signature of one flat (B-flat).

EXAMPLE 13.14:

Example 13.14 consists of two staves of music. The first staff contains six measures with chord labels C-7, B-7, C-7, B-7, C-7, and B-7. The second staff contains four measures with chord labels C-7, B-7, C-7, and B-7. The music is written in treble clef and features a sequence of notes that change between the two chords.

EXAMPLE 13.15:

Example 13.15 consists of two staves of music. The first staff contains six measures with chord labels C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chord labels C-7, F#-7, C-7, and F#-7. The music is written in treble clef and features a sequence of notes that change between the two chords.

EXAMPLE 13.16:

Example 13.16 consists of two staves of music. The first staff contains six measures with chord labels C-7, C#-7, C-7, C#-7, C-7, and C#-7. The second staff contains four measures with chord labels C-7, C#-7, C-7, and C#-7. The music is written in treble clef and features a sequence of notes that change between the two chords.

EXAMPLE 13.17A:

Example 13.17A consists of two staves of music. The first staff contains six measures with chord labels C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chord labels C-7, F#-7, C-7, and F#-7. The music is written in treble clef and features a sequence of notes that change between the two chords.

EXAMPLE 13.17B:

Example 13.17B consists of two staves of music. The first staff contains six measures with the following chords: C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with the following chords: C-7, F#-7, C-7, and F#-7. The music features eighth-note patterns and rests, illustrating improvisation against the parent pentatonic C-7.

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

EXAMPLE 13.18:

Example 13.18 consists of two staves of music. The first staff contains six measures with the following chords: C-7, F#-7, C-7, Ab-7, C-7, and B-7. The second staff contains five measures with the following chords: C-7, C#-7, C-7, Bb-7, and C-7. The music features eighth-note patterns and rests, illustrating improvisation against the parent pentatonic C-7.

EXAMPLE 13.19A:

Example 13.19A consists of a single staff of music with four measures and the following chords: C-7, D-7, C-7, G-7, and D-7. The music features eighth-note patterns and rests, illustrating improvisation against the parent pentatonic C-7.

EXAMPLE 13.19B:

Example 13.19B consists of a single staff of music with seven measures and the following chords: C-7, C#-7, C-7, D-7, C#-7, C-7, E-7, and C-7. The music features eighth-note patterns and rests, illustrating improvisation against the parent pentatonic C-7.

EXAMPLE 13.19C:

Example 13.19C consists of a single staff of music with seven measures and the following chords: C-7, D-7, Ab-7, C-7, Bb-7, Ab-7, and C-7. The music features eighth-note patterns and rests, illustrating improvisation against the parent pentatonic C-7.

EXAMPLE 13.19D:

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

EXAMPLE 13.19E:

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

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

EXAMPLE 13.20:

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

Ab-7 F#-7 C-7

EXAMPLE 13.21:

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

Bb-7 A-7 C-7

EXAMPLE 13.22:

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



EXAMPLE 13.26:

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

C-7 F#-7 C-7

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

EXAMPLE 13.27:

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

EXAMPLE 13.28:

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

EXAMPLE 13.29:

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

C#-7 D-7 C#-7 C-7 F-7 C#-7 Bb-7 Ab-7 C-7 G-7

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

▶ TRACK 19: PROGRESSION 18 (CONCERT INSTRUMENTS)

Two staves of musical notation in treble clef, common time (C), showing a progression of chords. The first staff contains three measures: D-7, F-7, and Eb-7. The second staff contains three measures: Db-7, D-7, and F-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter note, with a '4' below the staff indicating the time signature.

▶ TRACK 19: PROGRESSION 18 (B♭ INSTRUMENTS)

Two staves of musical notation in treble clef, common time (C), showing a progression of chords. The first staff contains three measures: E-7, G-7, and F-7. The second staff contains three measures: Eb-7, E-7, and G-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter note, with a '4' below the staff indicating the time signature.

▶ TRACK 19: PROGRESSION 18 (Eb INSTRUMENTS)

Two staves of musical notation in treble clef, common time (C), showing a progression of chords. The first staff contains three measures: B-7, D-7, and C-7. The second staff contains three measures: Bb-7, B-7, and D-7. Each measure contains a rhythmic pattern of two eighth notes, a quarter note, and a quarter note, with a '4' below the staff indicating the time signature.

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# Conclusion

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

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

17#9  
6#H

This improvisation method is more than just another play-along. It is a series of books and CDs that progress step by step, offering concrete suggestions and advice that shows you how and what to practice. Drawing on twenty-five years of teaching experience at the Eastman School of Music, Ramon Ricker uses text, recorded demonstrations by him and his students, and practice and play-along tracks that present the material in a clear and concise manner.

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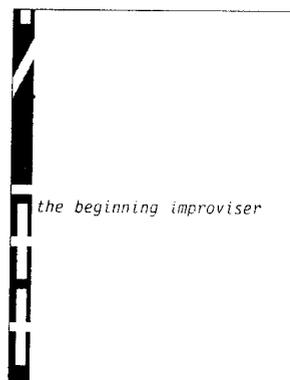
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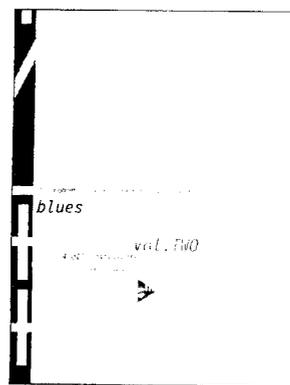
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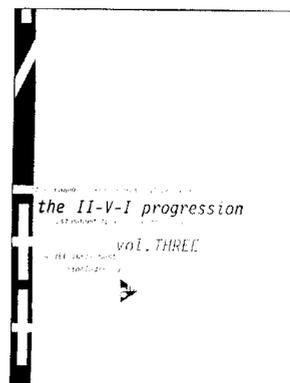
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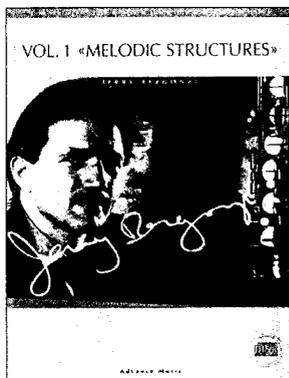
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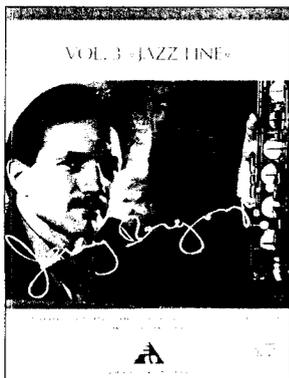
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