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In the example key of F major, the Mixolydian mode is built upon the 5th degree, which would give us C Mixolydian (C, D, E, F, G, A, B \flat). Generally speaking, and from the perspective of the root, this mode is used for extended improvisations over stationary (static) **dominant 7th chords**, in this case C7. To arrive at the basic dominant 7th pentatonic, we would again put to use five of the seven modal notes, here leaving out only F and A. This gives us a configuration using the root (**R**), second (**2nd**), third (**3rd**), fifth (**5th**), and seventh (**7th**).

Dominant 7th Pentatonic	R	2nd	3rd	5th	7th
C dominant 7th pentatonic	C	D	E	G	B \flat
Minor Pentatonic	R	m3rd	4th	5th	7th
G minor pentatonic	G	B \flat	C	D	F

The harmonic relationship between Gm7 and C7 as a iim7-V7 should be obvious, and the pentatonics, which we've derived, are just as closely related. In fact, of the five notes used for each, four are exactly the same. The only difference is that the G minor pentatonic uses an F and the C dominant 7th pentatonic uses an E. In the flow of moving lines, this small difference can prove to be a great addition to the sound and shape of your lines. As full modes, G Dorian (Gm7) and C Mixolydian (C7) contain exactly the same seven notes, all derived from the key of F major.

The dominant 7th pentatonic is not something I discovered through my college music studies, private teachers, or even shared exchanges of information with other musicians. I came upon it through my studies of pianist McCoy Tyner's improvisations, especially those found on his recordings as part of John Coltrane's legendary quartet (Coltrane, Tyner, bassist Jimmy Garrison, and drummer Elvin Jones) for Impulse Records during the mid-'60s. Due to the close relationship between the minor pentatonic and the blues scale, it was relatively easy to detect McCoy's usage of the minor pentatonic, but the more I listened, I kept hearing another configuration of notes. After many more hours of sitting in front of the stereo, I was finally able to define this five-note grouping and realized that it, too, conformed to the diatonic structures, but that it began on the 5th degree of the major scale (this being the degree of the dominant 7th). So, from that point forward, I have always referred to this scale as the dominant 7th pentatonic.

Unit Three

Example 4: "Hippity Hop to the Bebop Shop" (ii-V-I-VI7, in Eb)

USING THE AUDIO: Presented over a contemporary hip-hop shuffle groove, "Hippity Hop to the Bebop Shop" presents a mini-compendium of jazz lines and jazz mannerisms. I don't believe that anyone would ever play such a thing in the context of a real improvisation or solo, but again, for the purposes of this book, I am simply trying to share as much as I can in the space given. So, you can watch **Example 4** go by and listen to **Track 3** and you will then hear a full 32 bars of lines played in a pretty traditional jazz style. At **bar 33** and through the fade, you will then hear that I switched to a pentatonic style of playing, and it is my feeling that you'll be struck by the radical difference between the two approaches. You should hear that the pentatonic lines sound much more angular and disjointed than the jazz lines. At least this was my intent. Also of special note is the time feel for playing either style of line where swing is perhaps more important than the notes. You will hear that I played with a rather lazy or laid-back time feel on purpose, trying to play a bit behind the beat and then, without making it too noticeable, catching up to the pulse. Please make an effort to give this a try too. It can make such a huge difference in how your playing is perceived and felt by others. It has much to do with developing a high level of rhythmic self-confidence. When you feel ready to play the written example or to attempt your own improvisations, use **Track 4**.

Example 4: "Hippity Hop to the Bebop Shop"



Chord progression: Fm7, Bb7(alt.), Ebmaj7, C7(alt.)

T: 8 9 8 6 8 6 8 5 6 7 6 9 6 7 9 7 6 9 6 8 6 8 7 8 7 5 8 5 6 5 8 9 6 8 9

Chord progression: Fm7, Bb7(alt.), Ebmaj7, C7(alt.)

T: 8 9 8 10 11 8 9 11 9 8 7 6 9 8 9 10 11 10 9 8 10 7 8 9 8 11 10 8

9 Chord progression: Fm7, Bb7(alt.), Ebmaj7, C7(alt.)

T: 8 8 9 10 8 9 11 9 11 9 7 10 6 10 8 8 6 8 6 8 5 6 5 8 6 7 6 4