

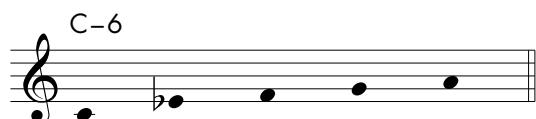
# Contents

CD-Track Listing.....	5
Introduction .....	7
1   Pentatonic Scales.....	9
2   Creating Pentatonic Lines .....	13
3   Rhythmic Variation.....	27
4   Chords and Pentatonics .....	29
• Progression 1: (Minor 7th Cycle).....	29
• Progression 2: (Major 7th Cycle) .....	30
• Progression 3: ( <i>Say It Again</i> ) .....	32
5   Improvising: Developing Flexibility with Pentatonics .....	39
6   The Minor 6th Pentatonic Scale.....	53
• Progression 4: (Minor 6th Cycle).....	57
• Progression 5: (Dominant 7th Cycle).....	58
• Progression 6: (Dominant altered Cycle).....	59
• Progression 7: (Minor 7 <sup>b5</sup> Cycle).....	63
• Progression 8: (Minor Blues - 3 Keys) .....	64
• Progression 9: (Major Blues - 3 Keys) .....	67
• Progression 10: ( <i>Before It Happens</i> ) .....	70
7   More Patterns for Minor 6th Pentatonics .....	73
• Progression 11: ( <i>Initiation</i> ).....	76
8   The Major b6 Pentatonic Scale.....	79
• Progression 12: ( <i>Initiation - Bridge Cycle A and B</i> ) .....	81
9   The Minor 7 <sup>b5</sup> Pentatonic Scale.....	87
• Progression 13: (Major b5 Cycle) .....	89
• Progression 14: ( <i>Splurge</i> ).....	90
10   The Major b2 Pentatonic Scale.....	95
• Progression 15: (Dominant 7 <sup>b9</sup> 13 Cycle) .....	97
• Progression 16: ( <i>Feel For You</i> ) .....	100
11   Whole Tone Pentatonic Scales .....	105
• Progression 17: ( <i>Hardly Ever</i> ).....	110
12   Other Pentatonic Scales.....	113
13   Poly-Pentatonics .....	115
• Progression 18: (Poly-Pentatonics).....	124
Conclusion.....	125

# 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♭ major 7 <sup>#11</sup>	E♭Δ <sup>#11</sup>
E♭ dominant 7 <sup>#11</sup>	E♭7 <sup>#11</sup>
D dominant 7 <sup>b9sus</sup>	D7 <sup>b9sus</sup>
D♭ major 7 <sup>#5</sup>	D♭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

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

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

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

EXAMPLE 6.3A



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

EXAMPLE 6.3B



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

EXAMPLE 6.3C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 6.3D

The musical score consists of ten staves of music for a single instrument. The music is in common time and uses a treble clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The key signature changes frequently, indicating different modes or keys throughout the piece.

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

C-6                    E-6                    A♭-6                    B-6

E♭-6                    G-6                    B♭-6                    D-6

F♯-6                    A-6                    C♯-6                    F-6

## ► TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (B♭ INSTRUMENTS)

D-6                    F♯-6                    B♭-6                    C♯-6

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

G-6                    B-6                    D♯-6                    G-6

## ► TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (E♭ INSTRUMENTS)

A-6                    C♯-6                    F-6                    G♯-6

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

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

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

C7                    E7                    A♭7                    B7

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

E♭7                    G7                    B♭7                    D7

F♯7                    A7                    C♯7                    F7

## ► TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (B♭ INSTRUMENTS)

D7                    G♭7                    B♭7                    D♭7

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

F7                    A7                    C7                    E7

A♭7                    B7                    E♭7                    G7

## ► TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (E♭ INSTRUMENTS)

A7                    D♭7                    F7                    A♭7

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

C7                    E7                    G7                    B7

E♭7                    G♭7                    B♭7                    D7