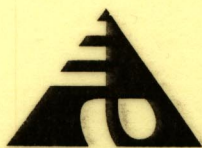


VOL. 2 «PENTATONICS»

JERRY BERGONZI



FOR ALL INSTRUMENTS



advance music



Contents

CD-Track Listing	6
Introduction	8
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 ^{b5} 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>Inititation</i>)	76
8 The Major ^b 6 Pentatonic Scale	79
• Progression 12: (<i>Inititation</i> - Bridge Cycle A and B)	81
9 The Minor 7 ^{b5} Pentatonic Scale	87
• Progression 13: (Major ^b 5 Cycle)	89
• Progression 14: (<i>Splurge</i>)	90
10 The Major ^b 2 Pentatonic Scale	95
• Progression 15: (Dominant 7 ^{b9} 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

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 6 \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 6 \flat 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.

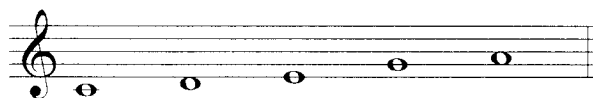
This is a method book designed for all instruments. Its goal is to outline a system toward mastering pentatonics and to show different creative ways to convert pentatonic scales into melodies and music.

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



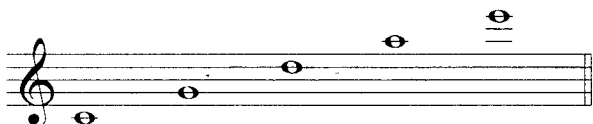
This scale can also be called by its relative minor name; A minor pentatonic.

EXAMPLE 1.2



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

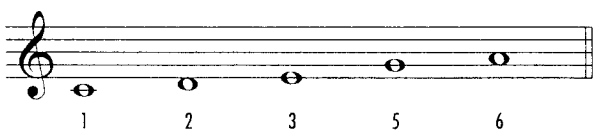
EXAMPLE 1.3



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.

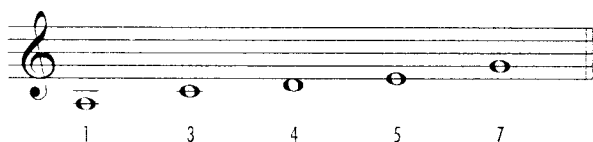
If the scale is viewed as C major, the numbers for the pentatonic notes would be:

EXAMPLE 1.4



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

EXAMPLE 1.5



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



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

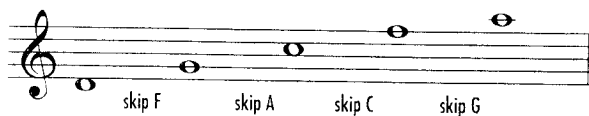
EXAMPLE 1.7



(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.

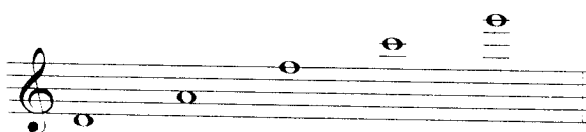
The same scale written out as follows uses what I'll call ›skip‹. That is starting on D, skip up to G, skip up to C, skip up to E, skip up to A:

EXAMPLE 1.8



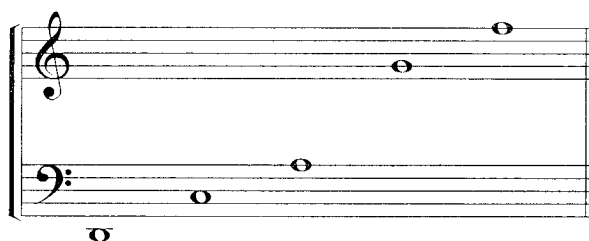
A double skip would look like this:

EXAMPLE 1.9



A triple skip would look like this:

EXAMPLE 1.10

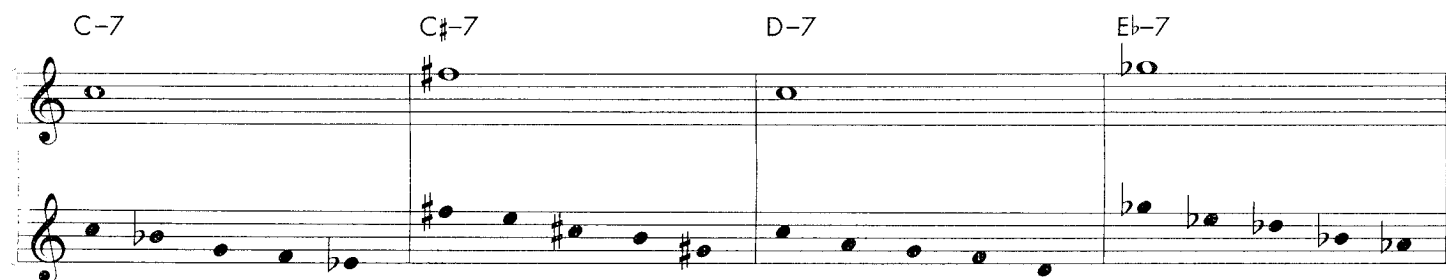


Using skips and steps provides us with a way to construct many pentatonic lines as it gives us a means to hear and analyze these different pentatonic lines.

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.

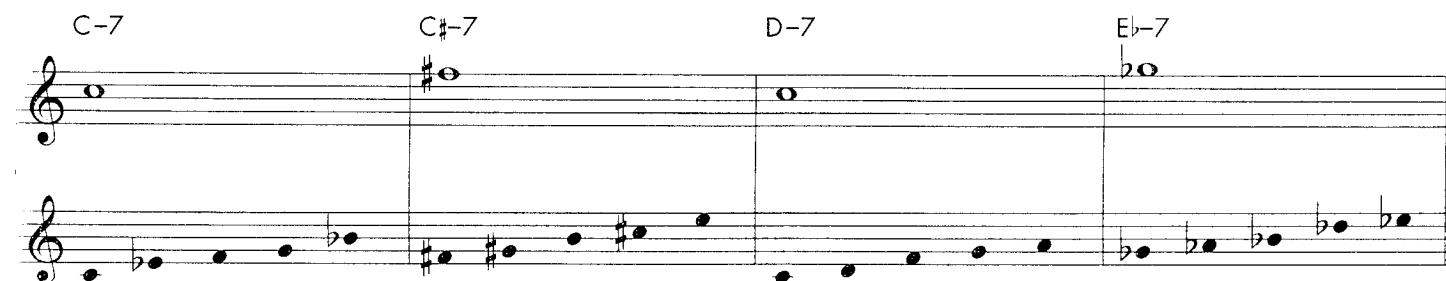
For example; the descending notes would be:

EXAMPLE 1.11



The ascending notes would be:

EXAMPLE 1.12



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 in treble clef showing the first six notes of a chromatic scale: C4 (half note), C#4 (half note), D4 (half note), Eb4 (half note), E4 (half note), and F4 (half note). Each note is placed on a line or space corresponding to its pitch.

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

A musical staff in treble clef showing the next six notes of a chromatic scale: F#4 (half note), G4 (half note), G#4 (half note), A4 (half note), Bb4 (half note), and B4 (half note).

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

A musical staff in bass clef showing the first six notes of a chromatic scale: C3 (half note), C#3 (half note), D3 (half note), Eb3 (half note), E3 (half note), and F3 (half note).

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

A musical staff in bass clef showing the next six notes of a chromatic scale: F#3 (half note), G3 (half note), G#3 (half note), A3 (half note), Bb3 (half note), and B3 (half note).

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

A musical staff in treble clef showing the first six notes of a chromatic scale: C4 (half note), C#4 (half note), D4 (half note), Eb4 (half note), E4 (half note), and F4 (half note).

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

A musical staff in treble clef showing the next six notes of a chromatic scale: F#4 (half note), G4 (half note), G#4 (half note), A4 (half note), Bb4 (half note), and B4 (half note).

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

A musical staff in bass clef showing the first six notes of a chromatic scale: C3 (half note), C#3 (half note), D3 (half note), Eb3 (half note), E3 (half note), and F3 (half note).

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

A musical staff in bass clef showing the next six notes of a chromatic scale: F#3 (half note), G3 (half note), G#3 (half note), A3 (half note), Bb3 (half note), and B3 (half note).

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

A musical staff in treble clef showing the first six notes of a chromatic scale: C4 (half note), C#4 (half note), D4 (half note), Eb4 (half note), E4 (half note), and F4 (half note).

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

A musical staff in treble clef showing the next six notes of a chromatic scale: F#4 (half note), G4 (half note), G#4 (half note), A4 (half note), Bb4 (half note), and B4 (half note).

Chapter 2: Creating Pentatonic Lines

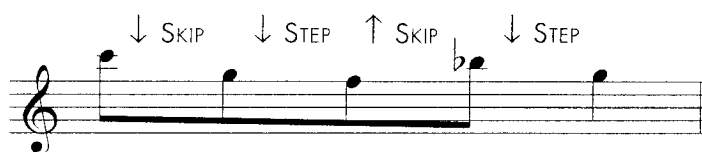
Having completed Chapter 1 you will have played a pentatonic line starting from every degree in the pentatonic scale.

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

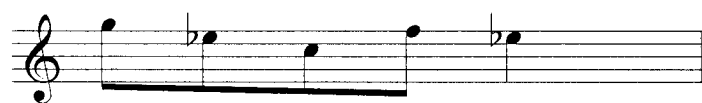
Using a C minor pentatonic and starting on the 3rd degree that formula would look like this:

EXAMPLE 2.1



Here is that same formula starting on the note 3rd degree:

EXAMPLE 2.2



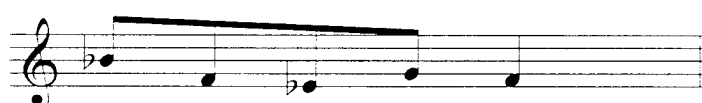
Here is that same formula starting on the note 3rd degree:

EXAMPLE 2.3



Here is that same formula starting on the note 3rd degree:

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	\uparrow SKIP	B	\uparrow STEP	C	\downarrow SKIP	D	\uparrow STEP
FORMULA 6	B	\uparrow STEP	C	\downarrow SKIP	D	\uparrow STEP	A	\uparrow SKIP
FORMULA 7	C	\downarrow SKIP	D	\uparrow STEP	A	\uparrow SKIP	B	\uparrow STEP
FORMULA 8	D	\uparrow STEP	A	\uparrow SKIP	B	\uparrow STEP	C	\downarrow SKIP

Here are those eight formulas on C minor or Eb 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 ♮C to ♮G to ♮E♭ to ♮B♭ to ♮F.) With formulas 5-8, the first note of each four note grouping are also the same and they ascend by skip. (That is ♮C to ♮F to ♮B♭ to ♮E♭ to ♮G.)

EXAMPLE 2.9

C MINOR OR

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

EXAMPLE 2.10

F MINOR OR

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



Notice that the only difference between F minor and C minor is one note, the $\flat A$ in F minor (or $\flat A$ major) replaces the $\flat G$ in C minor (or $\flat E$ major). Also notice that you don't have to start these lines on the root of the chord. You can start them anywhere on your instrument as long as you can play them for two octaves without octave adjustments.

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 formulas for B-flat minor pentatonic lines, each on a single staff with a treble clef and key signature of two flats. The formulas are variations of the B-flat minor pentatonic scale, often including a double-flat on the second degree (B-double-flat) and a double-flat on the fifth degree (F-double-flat). The formulas are as follows:

- Formula 1: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 2: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 3: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 4: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 5: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 6: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 7: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8
- Formula 8: B \flat 4, B \flat 5, B \flat 6, B \flat 7, B \flat 8

EXAMPLE 2.12

E \flat 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

The image displays eight musical formulas for the G# minor or G major pentatonic scale, each on a single staff. The notes are: G# (F#), A, B, C# (B), and D# (A). The formulas are as follows:

- Formula 1: G# A B C# D#
- Formula 2: A B C# D# G#
- Formula 3: B C# D# G# A
- Formula 4: C# D# G# A B
- Formula 5: D# G# A B C#
- Formula 6: G# A B C# D#
- Formula 7: A B C# D# G#
- Formula 8: B C# D# G# A

EXAMPLE 2.14

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 representing a different melodic formula in the key of G major (one sharp, F#). The formulas are labeled on the left as Formula 1 through Formula 8. Each staff begins with a treble clef and a key signature of one sharp (F#).

- Formula 1:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 2:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 3:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 4:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 5:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 6:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 7:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.
- Formula 8:** A sequence of eighth and quarter notes: G4 (F#), A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4.

EXAMPLE 2.16

B MINOR OR

Formula 1



Formula 2



Formula 3



Formula 4



Formula 5



Formula 6



Formula 7



Formula 8



EXAMPLE 2.17

E MINOR OR

Formula 1

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

Each formula is written on a single staff with a treble clef. The notes are: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The formulas are variations of the pentatonic scale, showing different fingerings and phrasings.

EXAMPLE 2.18

A 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 with a treble clef. The formulas are variations of the D minor pentatonic scale (D, F, A, B, D) and its inversions, often including chromatic alterations like D# and F#.

- Formula 1: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 2: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 3: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 4: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 5: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 6: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 7: D4, F4, A4, B4, D5, A4, G4, F4, E4, D4.
- Formula 8: D4, F4, A4, B4, D5, 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



This image displays a page of musical notation, likely for a piano or organ piece, in the key of B-flat major. The notation is organized into ten systems, each consisting of a treble staff and a bass staff. The music is written in a style that includes various note values, rests, and accidentals (flats and naturals). The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The subsequent systems continue this melodic and harmonic development, with some staves featuring more complex rhythmic figures and others providing a steady harmonic accompaniment. The notation is clear and legible, with a focus on the melodic lines in the treble and the supporting bass lines. The overall structure suggests a single melodic theme being explored from different perspectives or in different registers throughout the piece.

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)

A musical staff in treble clef showing a progression of minor 7th chords. The chords are: C-7, E-7, A \flat -7, B-7, E \flat -7, G-7, B \flat -7, D-7, F \sharp -7, A-7, C \sharp -7, and F-7. Each chord is represented by a half note on a staff line, with a "4" below the note indicating a quarter note duration.

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

A musical staff in treble clef showing a progression of minor 7th chords. The chords are: D-7, F \sharp -7, B \flat -7, C \sharp -7, F-7, A-7, C-7, E-7, G \sharp -7, B-7, E \flat -7, and G-7. Each chord is represented by a half note on a staff line, with a "4" below the note indicating a quarter note duration.

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

A-7 C#-7 F-7 G#-7

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

E \flat -7 F#-7 B \flat -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 \flat 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: C Δ could use A-7, E-7 and B-7 or C Δ , G Δ and D Δ .

Practice with the following progression.

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

C Δ E Δ A $\flat\Delta$ B Δ

E $\flat\Delta$ G Δ B $\flat\Delta$ D Δ

F $\sharp\Delta$ A Δ C $\sharp\Delta$ F Δ

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

D Δ G Δ B Δ D Δ
 F Δ A Δ C Δ E Δ
 A \flat Δ B Δ E \flat Δ G Δ

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

A Δ D Δ F Δ A \flat Δ
 C Δ E Δ G Δ B Δ
 E \flat Δ G Δ B Δ D Δ

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 C-7 F-7 F-7

G-7 Dø Bb-7 G7alt C-7 C-7

Eb-7 Eb-7 B-7 (for altered sound) F-7 Ab7 Bb-7 DbΔ

G-7 Dø Bb-7 G7alt C-7 C-7 D-7 B7alt

E-7 E-7 A-7 A-7

B-7 F#ø D-7 B7alt E-7 E-7

G-7 G-7 Eb-7 (for altered sound) A-7 C7 D-7 FΔ

B-7 F#ø D-7 B7alt E-7 E-7 F#-7 Eb7alt

Ab-7 Ab-7 Db-7 Db-7

Eb-7 Bbø F#-7 Eb7alt Ab-7 Ab-7

B-7 B-7 G-7 (for altered sound) C#-7 E7 F#-7 AΔ

Eb-7 Bbø F#-7 Eb7alt Ab-7 Ab-7 Bb-7 G7alt

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

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

A-7 C-7 D-7
 E♭ A7alt D-7

F-7 C#-7 (for altered sound) G-7 C-7
 F-7 B♭7 E♭Δ

A-7 C-7 D-7 E-7
 E♭ A7alt D-7 C#7alt

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

C#-7 E-7 F#-7
 G#♭ C#7alt F#-7

A-7 F-7 E-7
 A-7 B-7 D7 GΔ

C#-7 E-7 F#-7 G#-7
 G#♭ C#7alt F#-7 F7alt

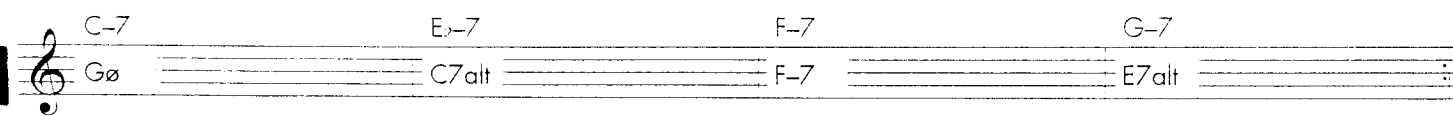
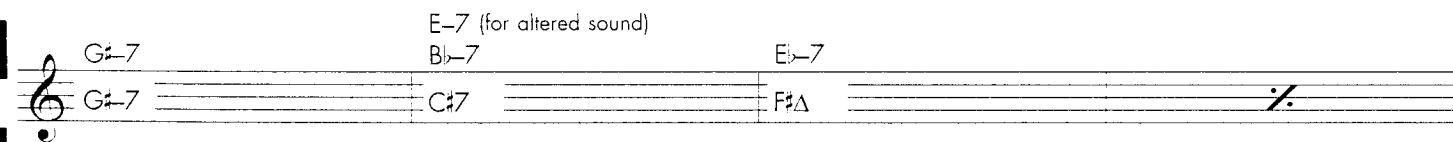
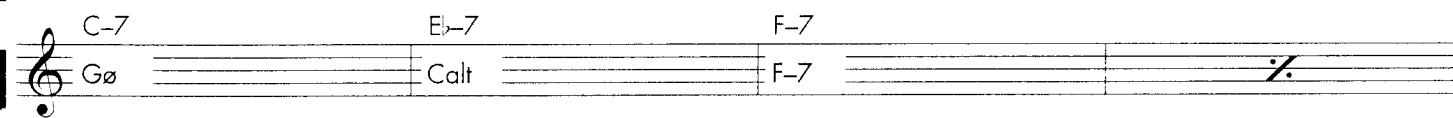
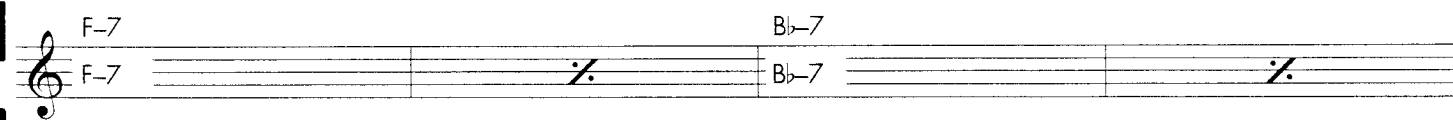
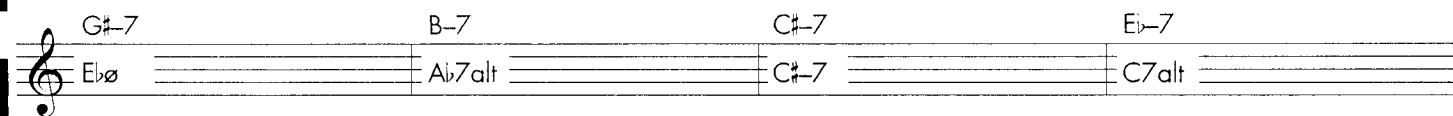
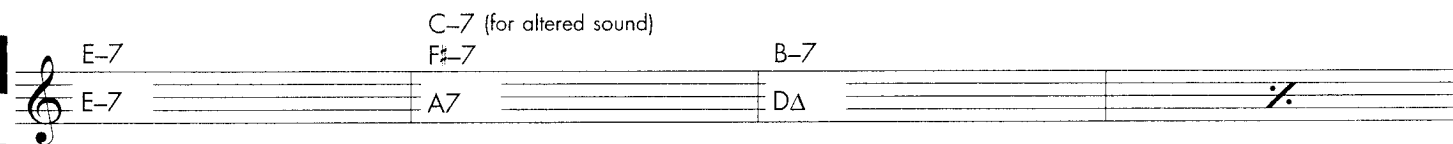
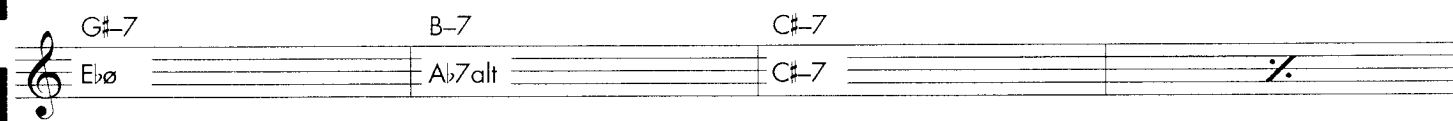
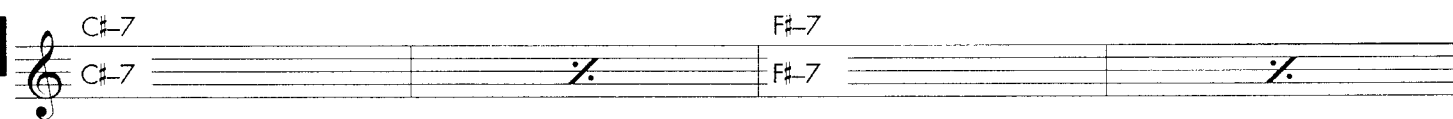
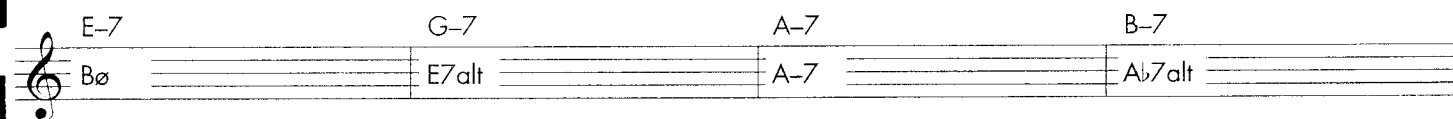
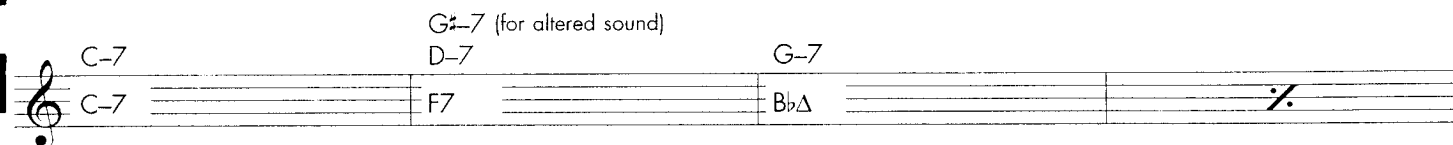
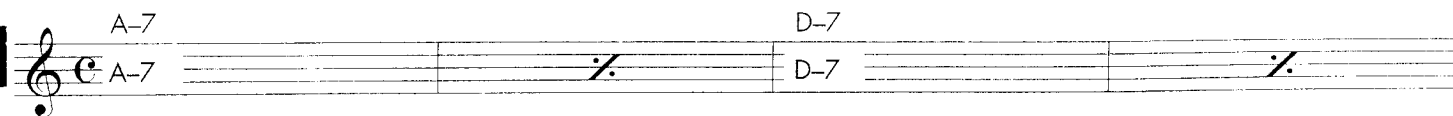
B♭-7 E♭-7
 B♭-7 E♭-7

F-7 G#-7 B♭-7
 C♭ Falt B♭-7

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

F-7 G#-7 B♭-7 C-7
 C♭ F7alt B♭-7 A7alt

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

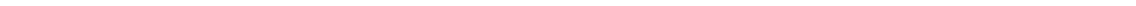


Once you have played through this tune many times and feel comfortable try using the pentatonic scales up a fifth on all the minor 7 and major 7 chords. Then try using the pentatonic up a second on all the minor 7 and major 7 chords.

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

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

► **TRACK 4: PROGRESSION 3 »SAY IT AGAIN« (B, INSTRUMENTS)**



A-7 E-7 B-7 B-7 F-7 E-7 B-7 F#-7

A-7 D7 GΔ //

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

A-7 Bø E7alt A-7 B-7

C-7 G-7 D-7 D-7 G#-7 G-7 D-7 A-7

C-7 F7 BbΔ

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

Bø E7alt A-7 Ab7alt

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

C#-7 F#-7

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

Ebø Ab7alt C#-7

E-7 B-7 F#-7 F#-7 C-7 B-7 F#-7 C#-7

E-7 A7 DΔ

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

Ebø Ab7alt C#-7 C7alt

F-7 C-7 G-7 Bb-7 F-7 C-7

F-7 Bb-7

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

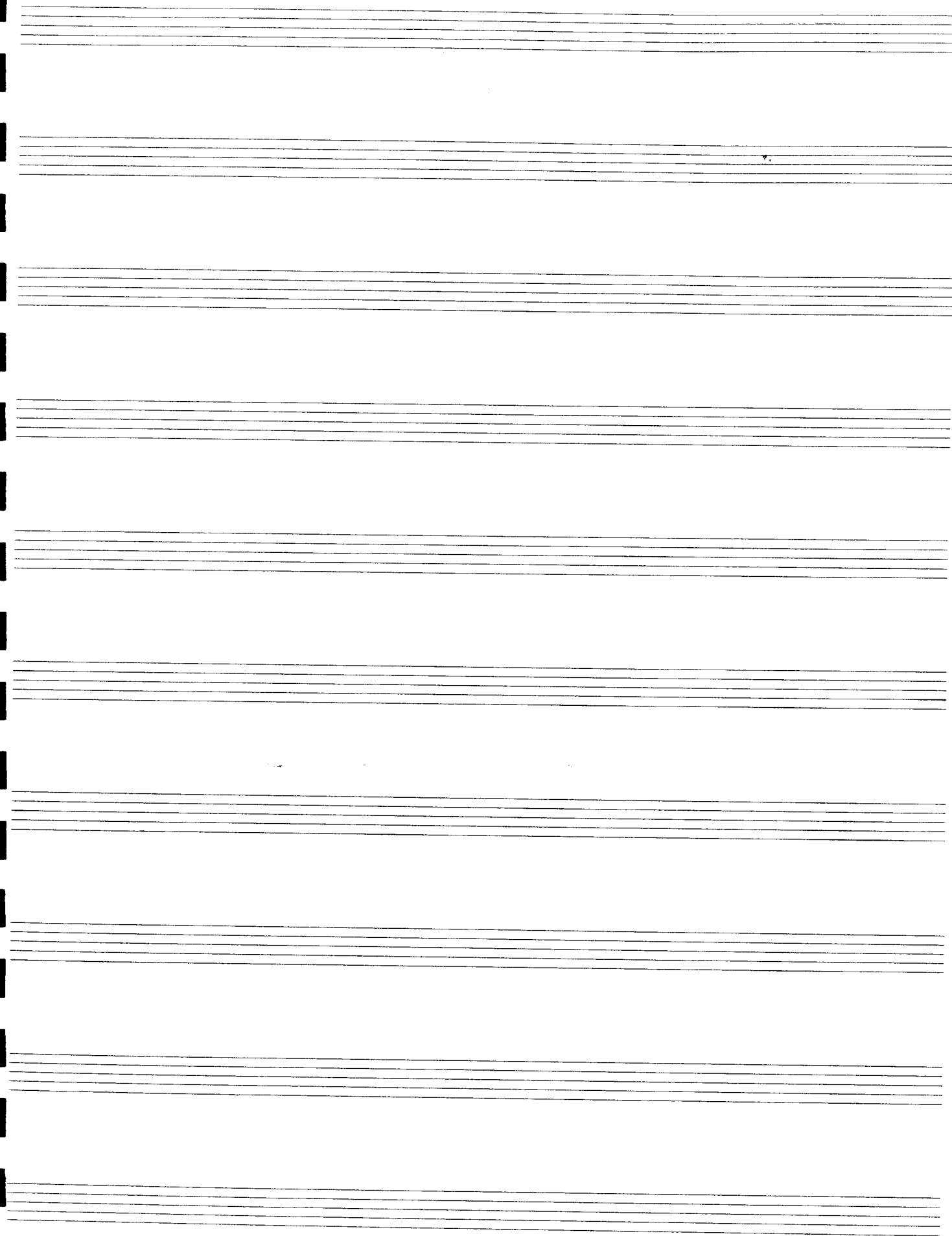
Gø Calt F-7

G#-7 Eb-7 Bb-7 Bb-7 E-7 F#-7 C#-7 G#-7

G#-7 C#7 AΔ

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

Bbø Eb7alt F-7 E7alt



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 displays 12 descending pentatonic scales, each corresponding to a specific chord. The scales are arranged in three rows of four. Each scale is written on a single staff in treble clef with a common time signature. The chords and their corresponding scale notes are as follows:

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

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

E-7

F-7

F#-7

G-7

G#-7

A-7

Bb-7

B-7

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

EXAMPLE 5.1B

Example 5.1B displays seven staves of musical notation, each representing an ascending pentatonic scale with specific chord changes indicated above the staff. The notation is in treble clef and 4/4 time.

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

The image displays a musical exercise for guitar, consisting of eight staves of music. Each staff contains four measures of eighth-note patterns, with a specific 7th chord indicated above each measure. The chords follow a chromatic scale: G#7, G7, F#7, F7, E7, Eb7, D7, C#7, C7, B7, Bb7, A7, G#7, G7, F#7, F7, E7, Eb7, D7, C#7.

Staff 1: G#7, G7, F#7, F7

Staff 2: E7, Eb7, D7, C#7

Staff 3: C7, B7, Bb7, A7

Staff 4: G#7, G7, F#7, F7

Staff 5: E7, Eb7, D7, C#7

Staff 6: C7, B7, Bb7, A7

Staff 7: G#7, G7, F#7, F7

Staff 8: E7, Eb7, D7, 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

The image displays a guitar fretboard diagram for 12 chords, arranged in five horizontal staves. The first staff lists the chords: C-7, C#-7, D-7, Eb-7, E-7, F-7, F#-7, G-7, G#-7, A-7, Bb-7, and B-7. The subsequent four staves show the fretboard positions for each chord, with dots indicating the notes to be played on the strings. The fretboard is divided into 12 vertical columns, each corresponding to one of the chords. The notes are placed on the strings as follows: Staff 1: C-7 (1st fret, 1st string), C#-7 (1st fret, 2nd string), D-7 (2nd fret, 3rd string), Eb-7 (3rd fret, 4th string), E-7 (4th fret, 5th string), F-7 (5th fret, 6th string), F#-7 (5th fret, 1st string), G-7 (6th fret, 2nd string), G#-7 (6th fret, 3rd string), A-7 (7th fret, 4th string), Bb-7 (7th fret, 5th string), B-7 (7th fret, 6th string). Staff 2: C-7 (1st fret, 1st string), C#-7 (1st fret, 2nd string), D-7 (2nd fret, 3rd string), Eb-7 (3rd fret, 4th string), E-7 (4th fret, 5th string), F-7 (5th fret, 6th string), F#-7 (5th fret, 1st string), G-7 (6th fret, 2nd string), G#-7 (6th fret, 3rd string), A-7 (7th fret, 4th string), Bb-7 (7th fret, 5th string), B-7 (7th fret, 6th string). Staff 3: C-7 (1st fret, 1st string), C#-7 (1st fret, 2nd string), D-7 (2nd fret, 3rd string), Eb-7 (3rd fret, 4th string), E-7 (4th fret, 5th string), F-7 (5th fret, 6th string), F#-7 (5th fret, 1st string), G-7 (6th fret, 2nd string), G#-7 (6th fret, 3rd string), A-7 (7th fret, 4th string), Bb-7 (7th fret, 5th string), B-7 (7th fret, 6th string). Staff 4: C-7 (1st fret, 1st string), C#-7 (1st fret, 2nd string), D-7 (2nd fret, 3rd string), Eb-7 (3rd fret, 4th string), E-7 (4th fret, 5th string), F-7 (5th fret, 6th string), F#-7 (5th fret, 1st string), G-7 (6th fret, 2nd string), G#-7 (6th fret, 3rd string), A-7 (7th fret, 4th string), Bb-7 (7th fret, 5th string), B-7 (7th fret, 6th string). Staff 5: C-7 (1st fret, 1st string), C#-7 (1st fret, 2nd string), D-7 (2nd fret, 3rd string), Eb-7 (3rd fret, 4th string), E-7 (4th fret, 5th string), F-7 (5th fret, 6th string), F#-7 (5th fret, 1st string), G-7 (6th fret, 2nd string), G#-7 (6th fret, 3rd string), A-7 (7th fret, 4th string), Bb-7 (7th fret, 5th string), B-7 (7th fret, 6th string).

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

Formula 2



Formula 3



Formula 4



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

EXAMPLE 5.3

Example 5.3 displays 28 measures of music, organized into seven rows of four measures each. Each measure begins with a specific 7th chord, labeled above the staff, followed by a melodic line in C major or C minor. The chords and their corresponding melodic lines are as follows:

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

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

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

The musical notation displays four formulas for improvising with pentatonics, each associated with a specific 7th chord. The formulas are presented across seven staves, with each staff containing four measures. The chords and their corresponding pentatonic scales are as follows:

- Staff 1:** C-7, B-7, B \flat -7, A-7
- Staff 2:** G \sharp -7, G-7, F \sharp -7, F-7
- Staff 3:** E-7, E \flat -7, D-7, C \sharp -7
- Staff 4:** C-7, B-7, B \flat -7, A-7
- Staff 5:** G \sharp -7, G-7, F \sharp -7, F-7
- Staff 6:** E-7, E \flat -7, D-7, C \sharp -7
- Staff 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 \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

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

1 2 3 4 5 6 7 8 9 10 11 12

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

13 14 15 16 17 18 19 20 21 22 23 24

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

This system contains 12 measures of music, each corresponding to a specific 7th chord. 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, and B-7. Each measure is written on a five-line staff with a treble clef. The notes are placed on the lines and spaces to represent the chord tones: root, third, fifth, seventh, and a lowered ninth. For example, C-7 has notes C4, E4, G4, Bb4, and D5. The key signature changes from C major to B minor across the system.

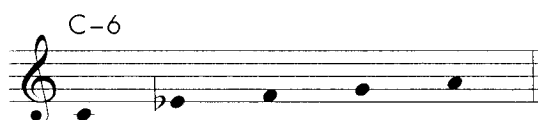
C-7 B-7 Bb-7 A-7 Ab-7 G-7 F#-7 F-7 E-7 Eb-7 D-7 C#-7

This system contains 12 measures of music, each corresponding to a specific 7th chord. The chords are: C-7, B-7, Bb-7, A-7, Ab-7, G-7, F#-7, F-7, E-7, Eb-7, D-7, and C#-7. Each measure is written on a five-line staff with a treble clef. The notes are placed on the lines and spaces to represent the chord tones: root, third, fifth, seventh, and a lowered ninth. For example, C-7 has notes C4, E4, G4, Bb4, and D5. The key signature changes from B minor to C major across the system.

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 ^{b5}	Aø
B7 altered	B7alt
A7 altered	A7alt

And it will also fit over:

E♭ major 7 ^{#11}	E♭Δ ^{#11}
E♭ dominant 7 ^{#11}	E♭7 ^{#11}
D dominant 7 ^{b9} _{sus}	D7 ^{b9} _{sus}
D♭ major 7 ^{#5}	D♭Δ ^{#5}

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



This page contains 12 staves of musical notation, all in treble clef and featuring a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic melody. The music is written on a five-line staff for each system. The notation is clean and professional, typical of a music textbook or manuscript. The page is numbered 56 in the bottom left corner.

▶ 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

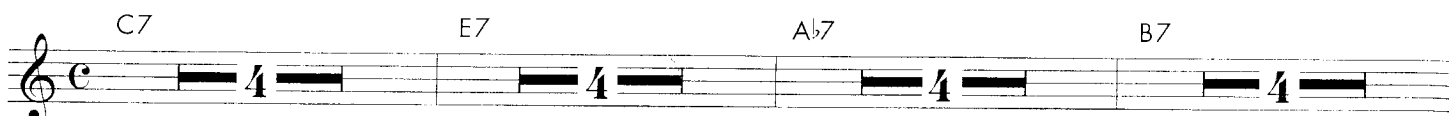
▶ TRACK 5: PROGRESSION 4 - MINOR 6TH CYCLE (E♭ INSTRUMENTS)

A-6 C♯-6 F-6 G♯-6

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

D♯-6 F♯-6 A♯-6 D-6

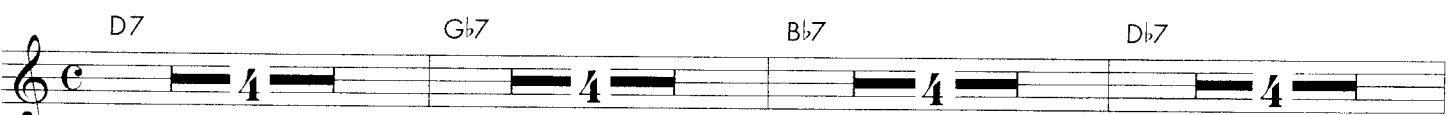
▶ TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (CONCERT INSTRUMENTS)



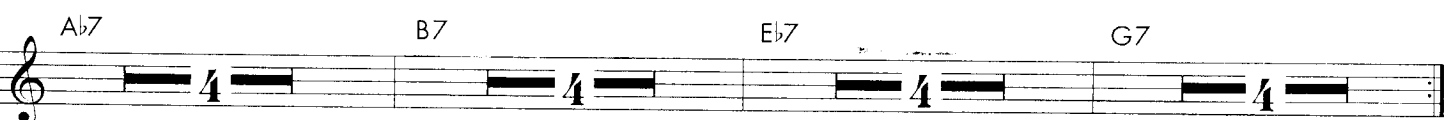
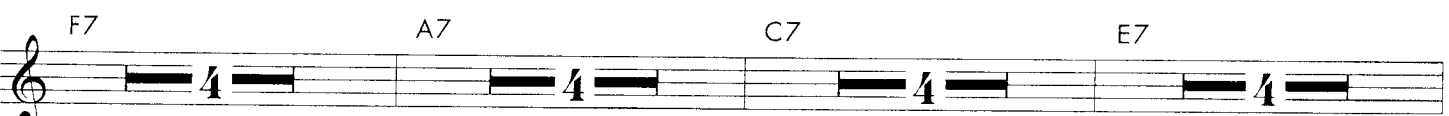
Dominant 7 chords can use a minor 6 pentatonic starting from the fifth.
Example: C7 use G-6



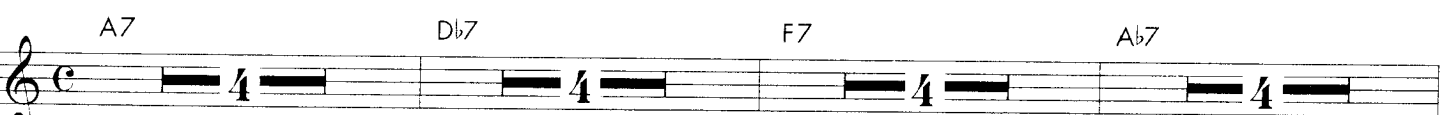
▶ TRACK 6: PROGRESSION 5 - DOMINANT 7TH CYCLE (B♭ INSTRUMENTS)



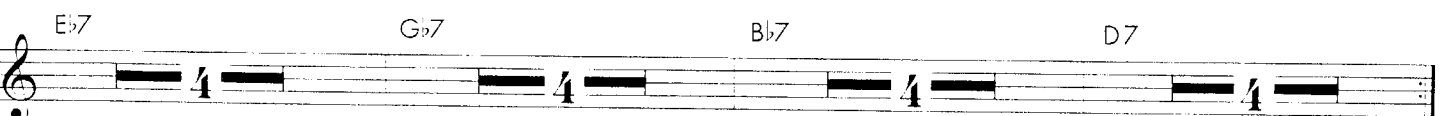
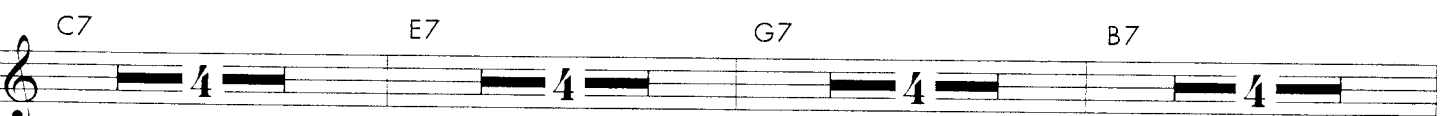
Dominant 7 chords can use a minor 6 pentatonic starting from the fifth.
Example: D7 use A-6



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



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



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

C7alt E7alt A♭7alt B7alt

Altered chords can use a minor 6 pentatonic starting from ♭9 or #9.

Example: C7alt use C♯-6 or E♭-6

E♭7alt G7alt B♭7alt D7alt

F♯7alt A7alt C♯7alt F7alt

▶ TRACK 7: PROGRESSION 6 - ALTERED CYCLE (B♭ INSTRUMENTS)

D7alt G♭7alt B♭7alt D♭7alt

Altered chords can use a minor 6 pentatonic starting from ♭9 or #9.

Example: D7alt use E♭-6 or F-6

F7alt A7alt C7alt E7alt

A♭7alt B7alt E♭7alt G7alt

▶ TRACK 7: PROGRESSION 6 - ALTERED CYCLE (E♭ INSTRUMENTS)

A7alt D♭7alt F7alt A♭7alt

Altered chords can use a minor 6 pentatonic starting from ♭9 or #9.

Example: A7alt use B♭-6 or C-6

C7alt E7alt G7alt B7alt

E♭7alt G♭7alt B♭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♭-6 C-6

Dø G7alt C-7

E♭-7 A-6 (for altered sound) B♭-7

E♭-7 A♭7 D♭Δ

F-6 A♭-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 FΔ

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

F#ø B7alt E- E♭7alt

A♭-6 D♭-7

A♭- D♭-7

D♭-6 E-6 A♭-6

B♭ø E♭7alt A♭-

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

B-7 B-6 AΔ

B-6 E-6 A♭-6 A-6

B-6 E♭7alt A♭- G7alt

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

D-6 G-7

Applying pentatonics to the original chord progression.

G-6 B♭-6 D-6

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

G-6 B♭-6 D-6 D-6

F♯-6 B-7

B-6 D-6 F♯-6

A-7 E♭-6 (for altered sound) E-7

B-6 D-6 F♯-6 F♯-6

B♭-6 E♭-7

E♭-6 F♯-6 B♭-6

C♯-7 G-6 (for altered sound) G-7

E-6 F♯-6 B♭-6 B♭-6

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

A-6 D-7

A- D-7

Applying pentatonics to the original chord progression.

D-6 F-6 A-6

Bø E7alt A-

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

C-7 C-6 F7 BbΔ

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

Bø E7alt A-6 Ab7alt

C#-6 F#-7

C# F#7

F#-6 A-6 C#-6

Ebø Ab7alt C#

Bb-6 (for altered sound) B-7

E-7 E-6 DΔ

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

Ebø Ab7alt C# C7alt

F-6 Bb-7

F- Bb-7

Bb-6 C#-6 F-6

Gø C7alt F-

D-6 (for altered sound) Eb-7

G#-7 G#-6 F#Δ

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

Gø C7alt F- E7alt

▶ TRACK 8: PROGRESSION 7 - MINOR 7^{b5} CYCLE (CONCERT INSTRUMENTS)

C^ø E^ø A^b^ø B^ø

On minor 7^{b5} chords start the minor 6 pentatonic from the third.

Example: C^ø use Eb-6

E^b^ø G^ø B^b^ø D^ø

F[#]^ø A^ø C[#]^ø F^ø

▶ TRACK 8: PROGRESSION 7 - MINOR 7^{b5} CYCLE (B^b INSTRUMENTS)

D^ø G^b^ø B^b^ø D^b^ø

On minor 7^{b5} chords start the minor 6 pentatonic from the third.

Example: D^ø use F-6

F^ø A^ø C^ø E^ø

A^b^ø B^ø E^b^ø G^ø

▶ TRACK 8: PROGRESSION 7 - MINOR 7^{b5} CYCLE (E^b INSTRUMENTS)

A^ø D^b^ø F^ø A^b^ø

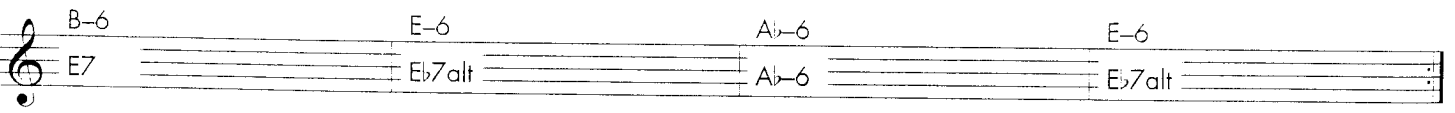
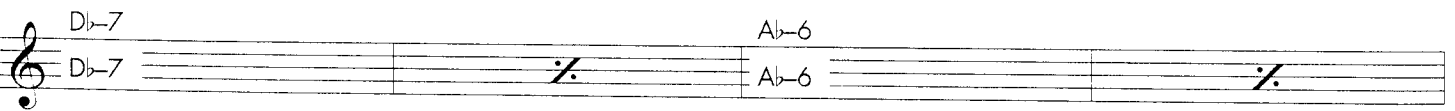
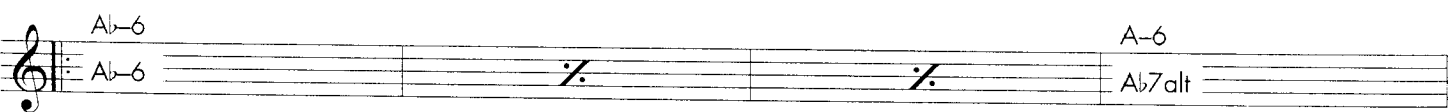
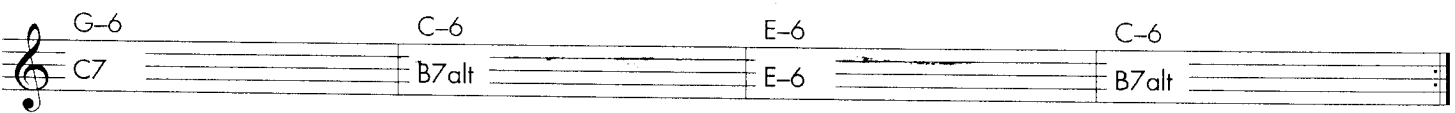
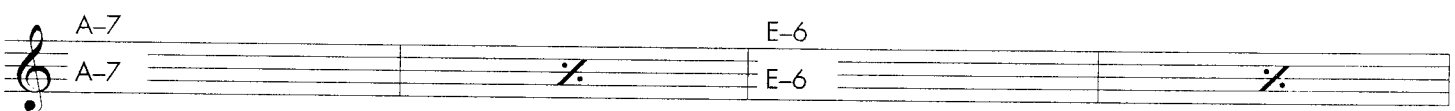
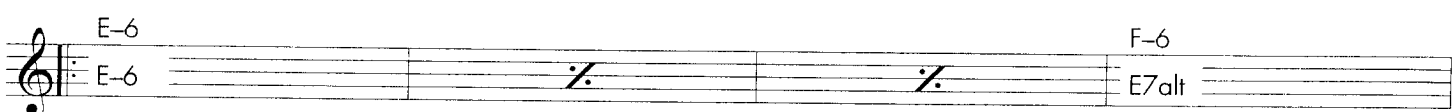
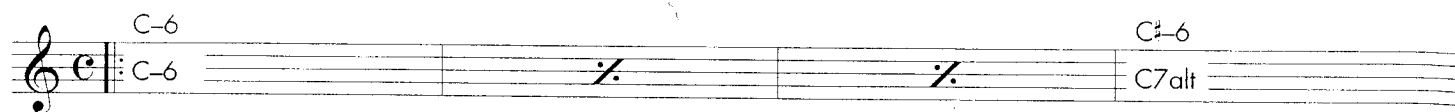
On minor 7^{b5} chords start the minor 6 pentatonic from the third.

Example: A^ø use C-6

C^ø E^ø G^ø B^ø

E^b^ø G^b^ø B^b^ø D^ø

▶ TRACK 9: PROGRESSION 8 - MINOR BLUES (CONCERT INSTRUMENTS)



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

D-6

D-6

El-6

D7alt

G-7

G-7

D-6

D-6

F-6

Bb-6

D-6

Bb-6

Bb7

A7alt

D-6

A7alt

F#-6

F#-6

G-6

F#7alt

B-7

B-7

F#-6

F#-6

A-6

D-6

F#-6

D-6

D7

C#7alt

F#-6

C#7alt

Bb-6

Bb-6

B-6

Bb7alt

El-7

El-7

Bb-6

Bb-6

C#-6

F#-6

Bb-6

F#-6

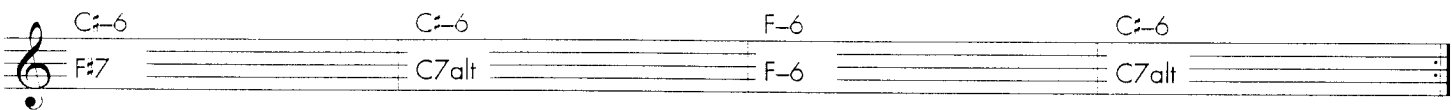
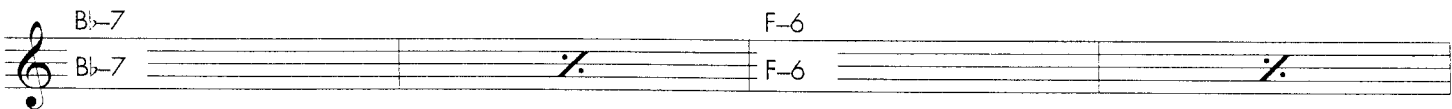
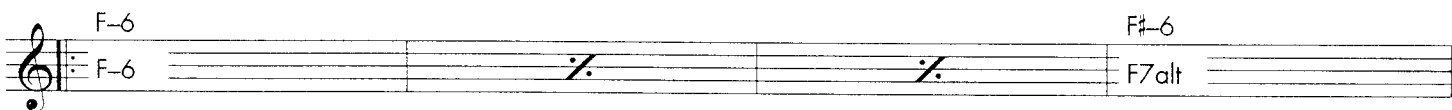
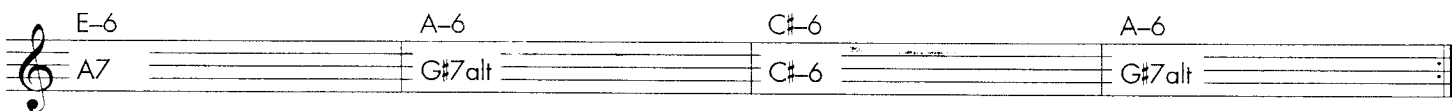
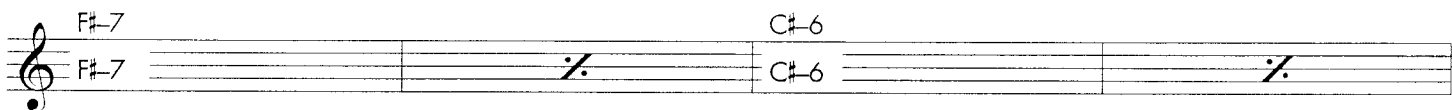
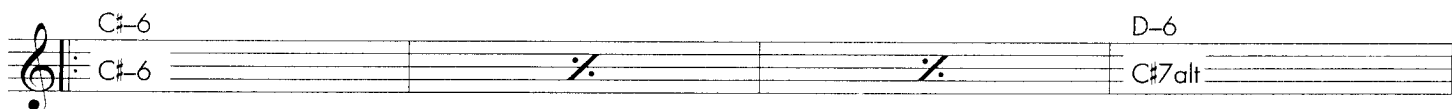
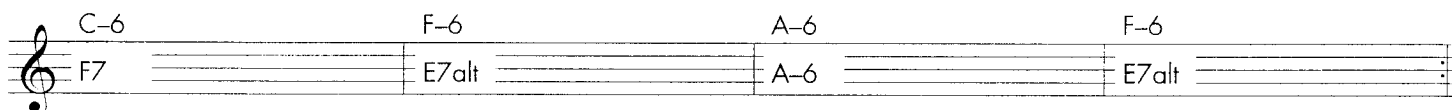
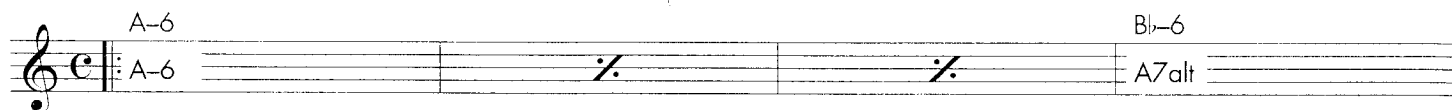
F#7

F7alt

Bb-6

F7alt

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



▶ 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 Bb-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

Ebb-6 Ab-6 Ebb-6 A-6

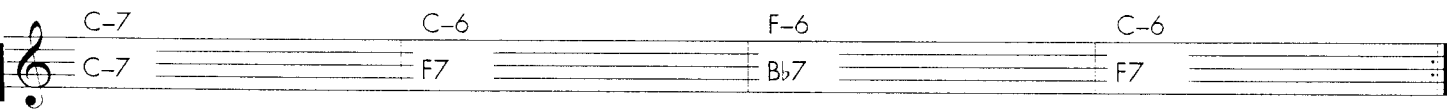
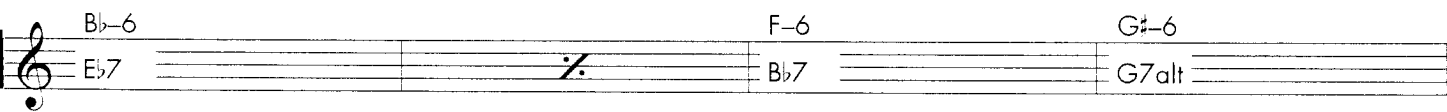
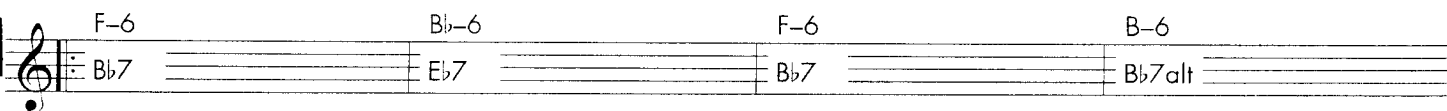
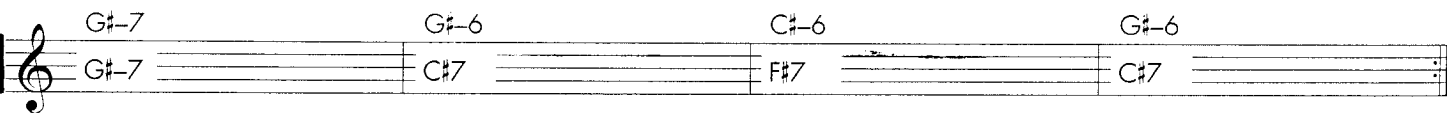
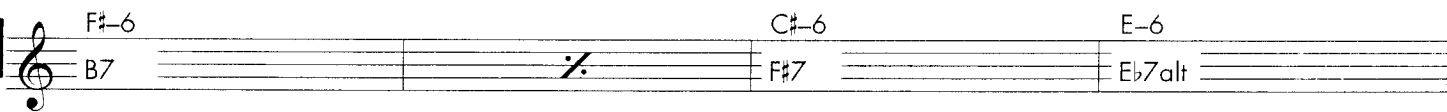
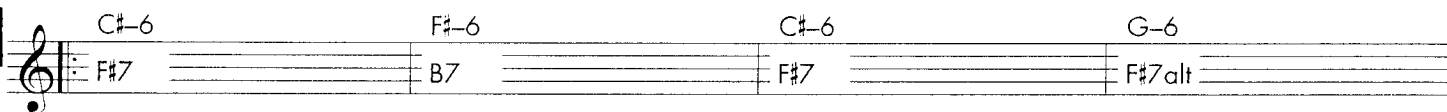
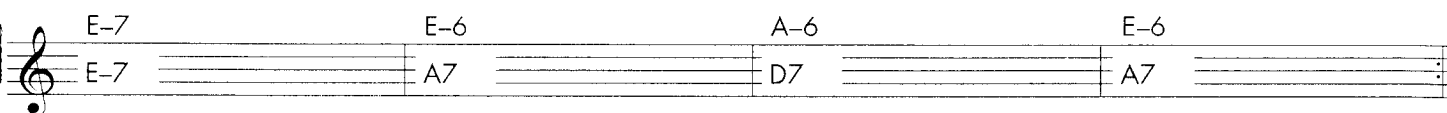
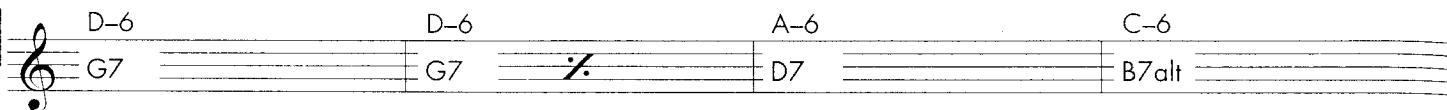
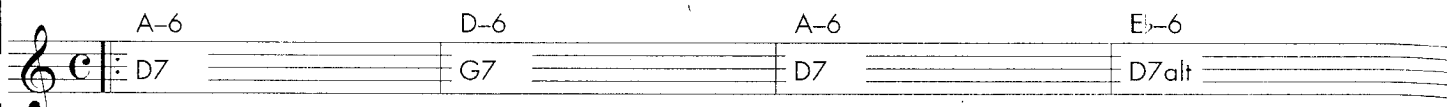
Ab7 Db7 Ab7 Ab7alt

Ab-6 Ebb-6 F#-6

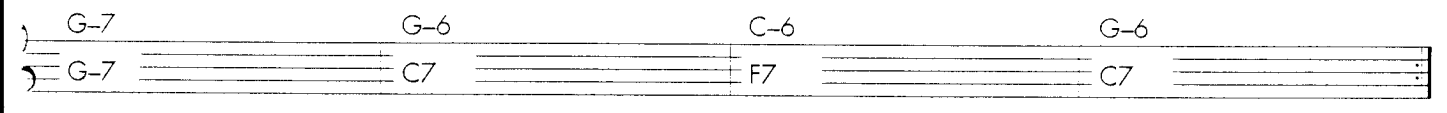
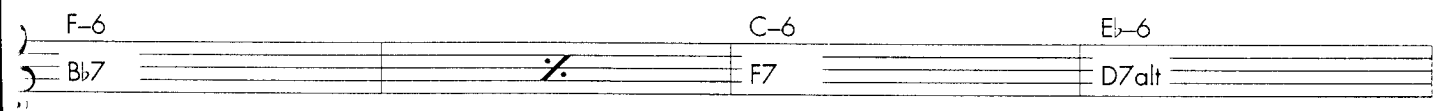
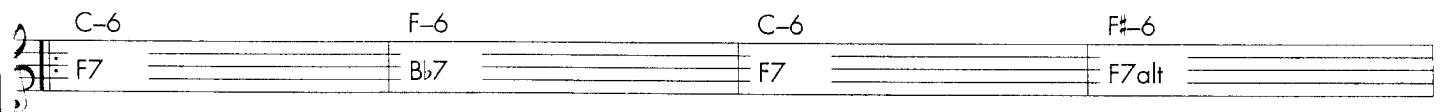
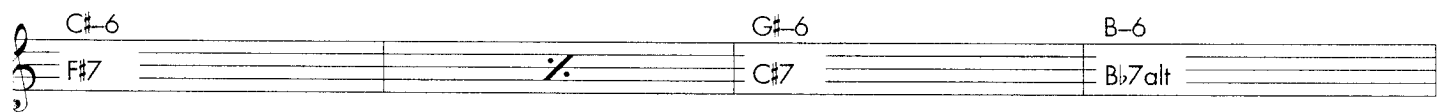
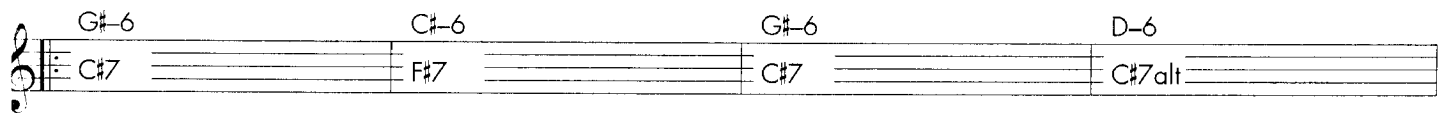
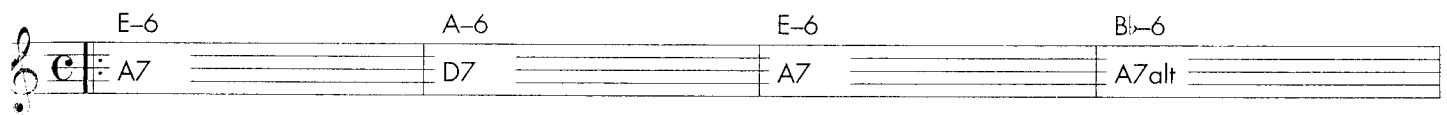
Db7 Ab7 F7alt

Bb-7 Bb-6 Eb-6 Bb-6

Bb7 Eb7 Ab7 Eb7

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

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



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

Four staves of musical notation in treble clef, 4/4 time, showing a chord progression. The notes are represented by horizontal lines with chord symbols above them.

Staff 1: D-6 D-7 | Bb-6 | D-6 D-7 | Bb-6

Staff 2: D-7 | D-7 | F7 | B-6

Staff 3: Bb-6 | A-6 | D-6 | G-6

Staff 4: C-6 | G-7 | G-6 | Bb-6

Chord symbols: D-, D-7, Bb-6, Eb7, F7, E7, A7alt, D7, G7, C7, BbΔ, Eø, A7alt.

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

Four staves of musical notation in treble clef, 4/4 time, showing a chord progression. The notes are represented by horizontal lines with chord symbols above them.

Staff 1: E-6 E-7 | C-6 | E-6 E-7 | C-6

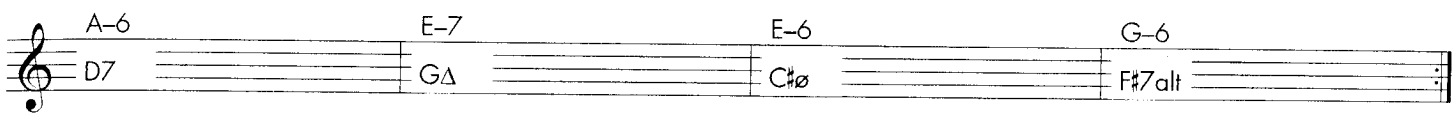
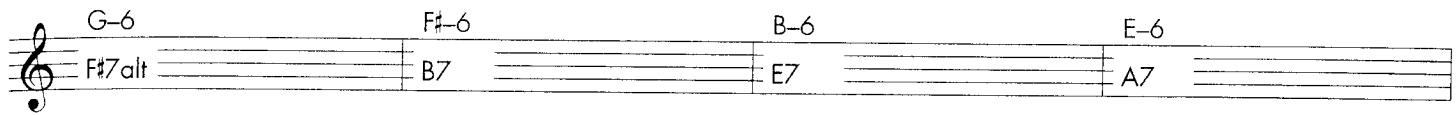
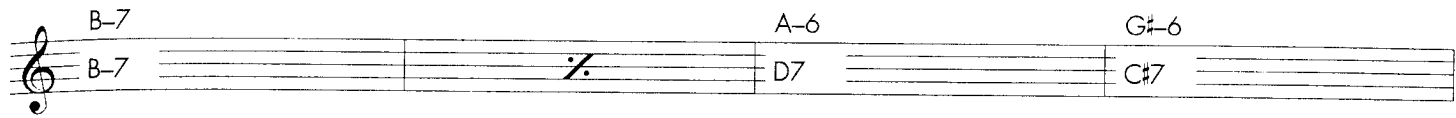
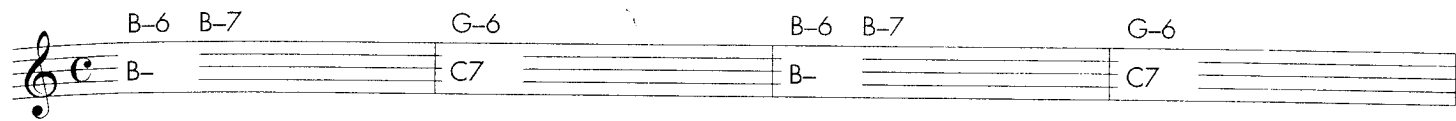
Staff 2: E-7 | E-7 | D-6 | C#-6

Staff 3: C-6 | B-6 | E-6 | A-6

Staff 4: D-6 | A-7 | A-6 | C-6

Chord symbols: E-, E-7, F7, E-, F7, E-7, F#7, B7alt, E7, A7, D7, G7, CΔ, F#ø, B7alt.

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



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	E♭-6	E-6	F-6	F#-6	G-6	G#-6	A-6	B♭-6	B-6

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	B♭-6	A-6	A♭-6	G-6	F#-6	F-6	E-6	E♭-6	D-6	C#-6

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

Formula 1

Formula 2

Formula 3

Formula 4

Try taking any one of these lines and playing it in all keys.

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-6⁹

D-6
 C-6
 F7^{#11}

(Major ♭2 Pentatonic, see page 95)
 B♭(♭2)₁₃
 B♭7^{♭9#11}

E♭-6
 E♭-6⁹

F-6
 E♭-6
 A♭7^{#11}

D♭(♭2)₁₃
 D♭7^{♭9#11}

C♯-7
 C♯-7
 F♯7^{alt}

A-6
 G-6
 B-6
 B-Δ

B-7
 B-7
 E7^{alt}

G-6
 F-6
 A-Δ

A-7
 A-7
 D7^{alt}

F-6
 E♭-6
 G-Δ

G-6
 E∅
 C-6
 B♭-6
 E♭7^{#11}

F-6
 E♭-6
 D7^{alt}

B♭-6
 A♭-6
 G7^{alt}

C-6
 C-6⁹

D-6
 C-6
 F7^{#11}

B♭(♭2)₁₃
 B♭7^{♭9#11}

E♭-6
 E♭-6⁹

G♯-6
 F♯-6
 B7^{#11}

G♯-6
 B-6
 B♭7^{alt}

F-6
 E♭-6
 E♭-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.)

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of 11 measures, each containing a chord and a pentatonic scale. The chords are: D-6, D-6 9, E-6, D-6, G7 #11, C7 #9 #11, F-6, F-6 9, G-6, F-6, Bb7 #11, Eb7 #9 #11, Eb-7, A-6, Ab7 alt, Eb-6, C#-6, C#-7, C#-7, A-6, G-6, F#7 alt, B-6, B-7, B-7, A-6, F#7, G-6, C-6, F7 #11, E7 alt, C-6, Bb-6, A7 alt, D-6, D-6 9, E-6, D-6, C(b2), C7 #9 #11, F-6, F-6 9, Bb-6, Ab-6, Db7 #11, Bb-6, C#-6, C#-7, F-6, F-6 9, G-6, F-6, F-7.

► 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.)

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.)

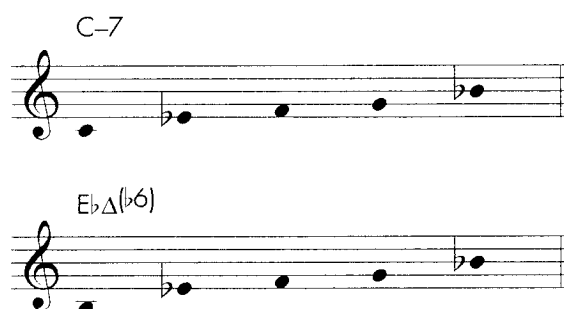
Chord symbols and measures for each track:

- Track 1: A-6, A-6 9, /, /, /
- Track 2: /, B-6, A-6, D7 #11, (Major b2 Pentatonic, see page 95), G(b2) 13, G7 b9 #11, /
- Track 3: C-6, C-6 9, /, /, /
- Track 4: /, D-6, C-6, F7 #11, Bb(b2) 13, Bb7 b9 #11, /
- Track 5: Bb-7, Bb-7, F#-6, E-6, Eb7 alt, G#-Δ, /
- Track 6: G#-7, G#-7, E-6, D-6, C#7 alt, F#-Δ, /
- Track 7: F#-7, F#-7, D-6, C-6, B7 alt, E-Δ, /
- Track 8: E-6, C#ø, A-6, G-6, C7 #11, B7 alt, D-6, C-6, G-6, F-6, E7 alt
- Track 9: A-6, A-6 9, /, /, /
- Track 10: /, B-6, A-6, D7 #11, G(b2) 13, G7 b9 #11, /
- Track 11: C-6, C-6 9, /, F-6, Eb-6, G#7 #11, /
- Track 12: F-6, Dø, Bb-6, Ab-6, D-6, C-6, G7 alt, 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



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 Δ
G7 altered	G7alt
D \flat dominant 7 $\sharp 11$	D \flat 7 $\sharp 11$
F minor 7 $\flat 5$ natural 9	F \emptyset $\flat 9$
B major 7 $\sharp 5$	B Δ $\sharp 5$

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

Formula 2

Formula 3

Formula 4

Formula 5

Formula 6

Formula 7

Formula 8

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 - Δ %

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

C \sharp -7 F \sharp 7alt B- Δ %

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

B-7 E7alt A- Δ %

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

A-7 D7alt G- Δ %

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

G-7 C7alt F- Δ %

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

F-7 B \flat 7alt E \flat - Δ %

B

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

D-7 G7alt C- Δ %

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

C-7 F7alt B \flat - Δ %

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

B \flat -7 E \flat 7alt A \flat - Δ %

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

A \flat -7 D \flat 7alt F \sharp - Δ %

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

F \sharp -7 B7alt E- Δ %

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

E-7 A7alt D- Δ %

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

A

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

F-7 B \flat 7alt E Δ %

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

E \flat -7 A \flat 7alt C \sharp Δ %

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

C \sharp -7 F \sharp 7alt B Δ %

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

B-7 E7alt A Δ %

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

A-7 D7alt G Δ %

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

G-7 C7alt F Δ %

B

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

E-7 A7alt D Δ %

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

D-7 G7alt C Δ %

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

C-7 F7alt B \flat Δ %

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

B \flat -7 E \flat 7alt G \sharp Δ %

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

G \sharp -7 C \sharp 7alt F \sharp Δ %

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

F \sharp -7 B7alt E Δ %

▶ TRACK 13: PROGRESSION 12 » INITIATION « BRIDGE A & 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 F♯7alt 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.

The image displays a musical score for the Major ♭6 Peniatonic Scale, organized into 12 staves. Each staff begins with a treble clef and a key signature of two flats (B♭ and E♭). The notation consists of quarter notes, with some notes beamed in pairs. The scale is presented in a continuous, flowing manner across the staves, with some staves featuring double bar lines to indicate phrasing or measure boundaries. The notes are distributed across the staves, with some staves containing more notes than others, reflecting the structure of the scale. The overall layout is clean and professional, typical of a music manuscript.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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 $\flat 5$

E \flat minor 6

A \flat dominant 7

D7 altered

G \flat major 7 $\flat 5$

Cø

E \flat -6

A \flat 7

D7alt

G \flat Δ $\flat 5$

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# 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)

F \emptyset
B Δ \flat 5

E \flat \emptyset
A Δ \flat 5

G \emptyset
D \flat Δ \flat 5

B \flat \emptyset
E Δ \flat 5

F \sharp \emptyset
C Δ \flat 5

C-6
B7 \flat 9 \flat 13

E-6 F \sharp -6 B(\flat 6)
E- Δ

E-6 F \sharp -6 B(\flat 6)
E \flat 7alt

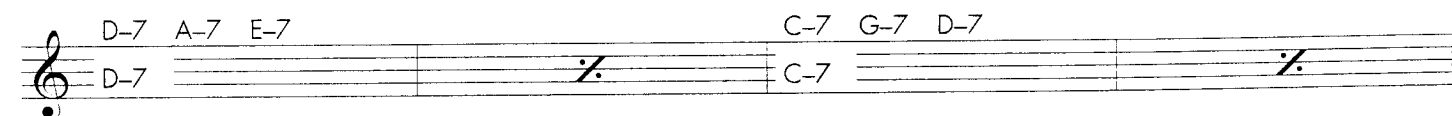
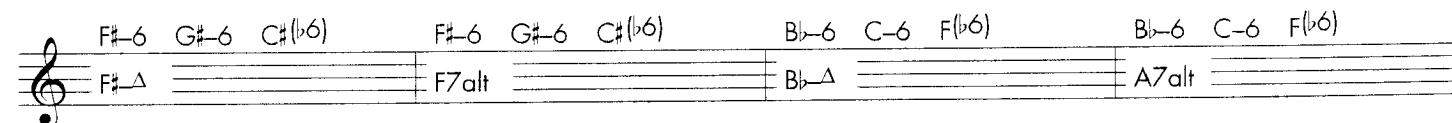
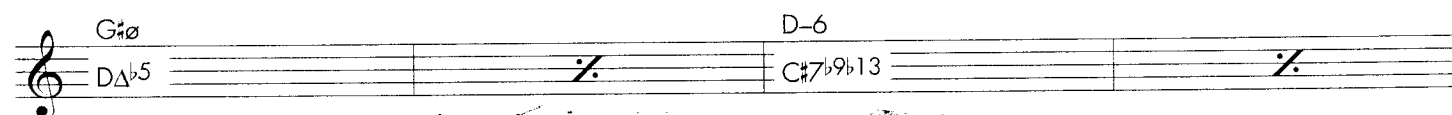
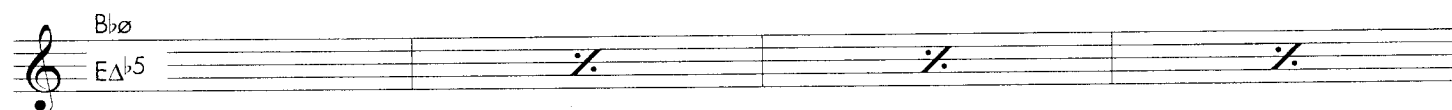
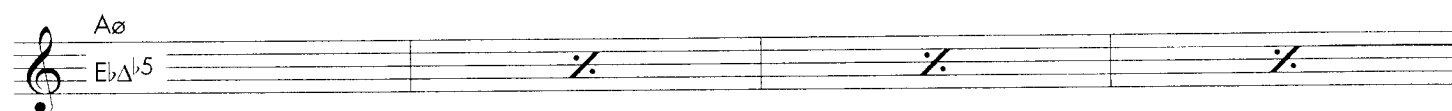
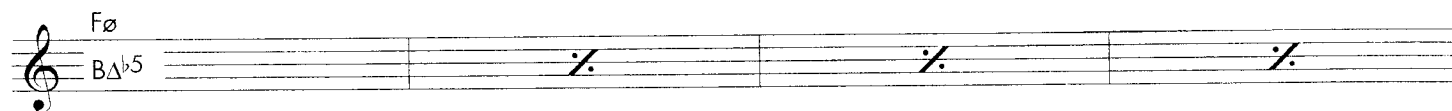
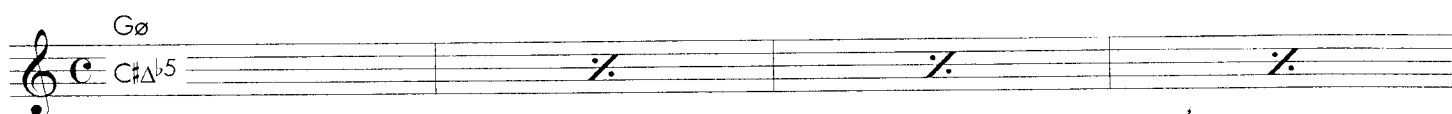
A \flat -6 B \flat -6 E \flat (\flat 6)
A \flat - Δ

A \flat -6 B \flat -6 E \flat (\flat 6)
G7alt

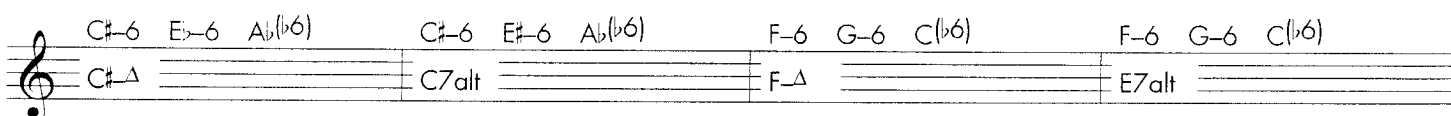
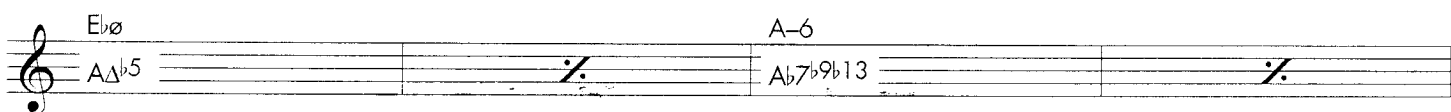
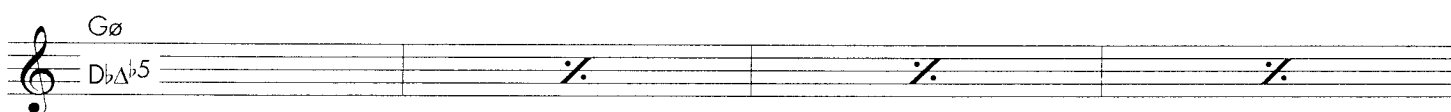
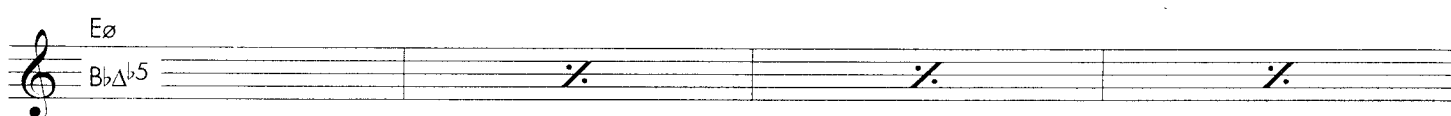
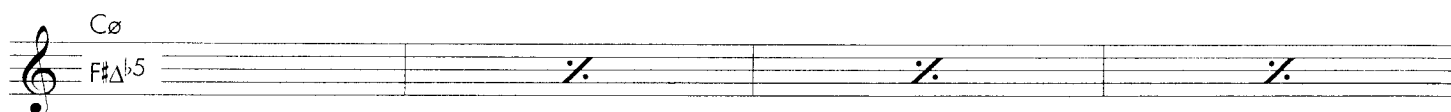
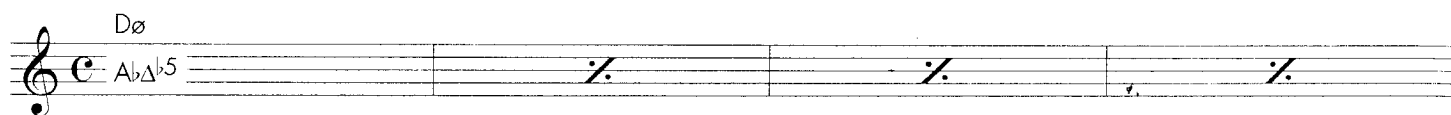
C-7 G-7 D-7
C-7

B \flat -7 F-7 C-7
B \flat -7

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



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



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

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

EXAMPLE 9.3A



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

EXAMPLE 9.3B



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

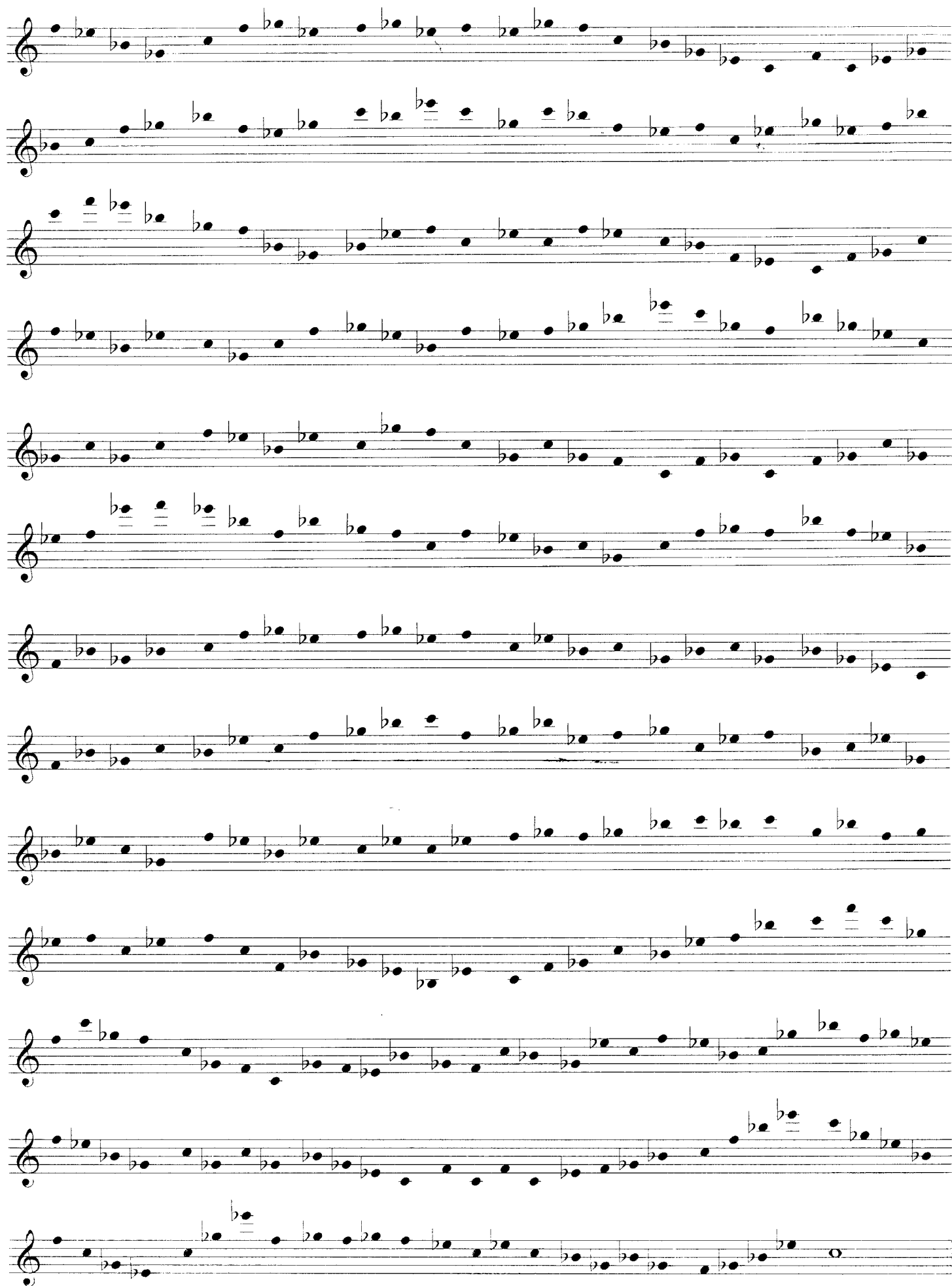
EXAMPLE 9.3C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 9.3D

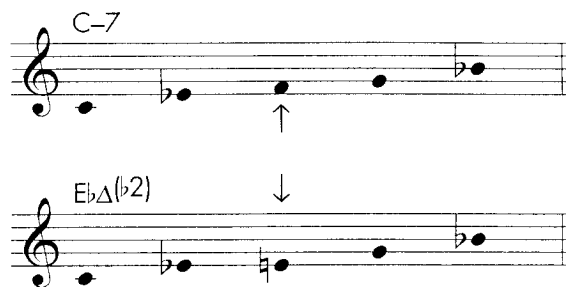




Chapter 10: The Major $\flat 2$ Pentatonic Scale

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 $\flat 9$]

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



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 ♭9 ♯13 CYCLE (B♭ INSTRUMENTS)

D F A♭ B (all ♭2) G B♭ C♯ E (all ♭2)

D7♭9♯13 / G7♭9♯13 /

C E♭ F♯ A (all ♭2) F A♭ B D (all ♭2)

C7♭9♯13 / F7♭9♯13 /

B♭ C♯ E G (all ♭2) E♭ F♯ A C (all ♭2)

B♭7♭9♯13 / E♭7♭9♯13 /

A♭ B D F (all ♭2) C♯ E G B♭ (all ♭2)

A♭7♭9♯13 / C♯7♭9♯13 /

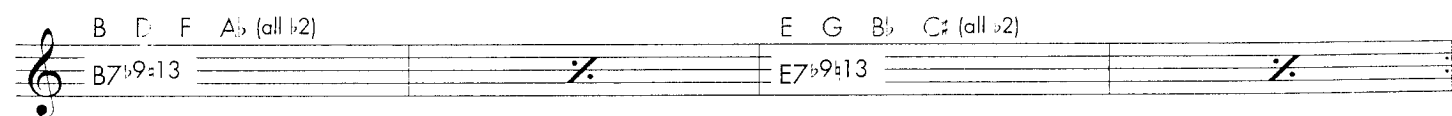
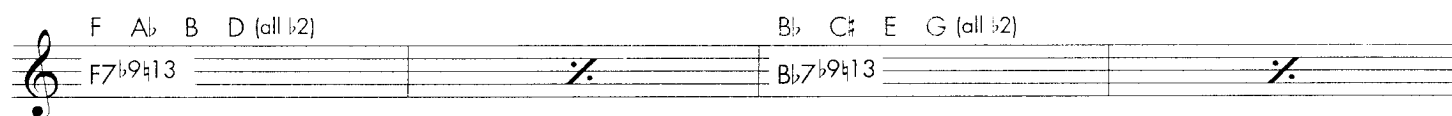
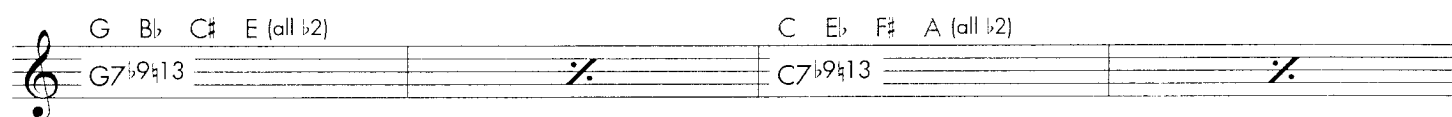
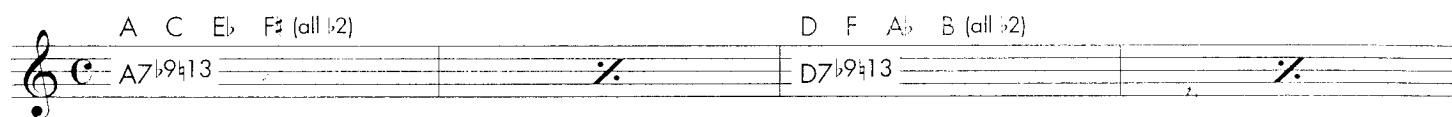
F♯ A C E♭ (all ♭2) B D F A♭ (all ♭2)

F♯7♭9♯13 / B7♭9♯13 /

E G B♭ C♯ (all ♭2) A C E♭ F♯ (all ♭2)

E7♭9♯13 / A7♭9♯13 /

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



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

G-7 D-7 E \flat F \sharp A C (all \flat 2) A \flat B D F (all \flat 2) G B \flat D \flat E (all \flat 2)

B \flat Δ E \flat 7 A \flat 7 G7

C E \flat F \sharp A (all \flat 2) G-7 C-7 F A \flat B D (all \flat 2)

C7 C7 F7

G-7 D-7 E \flat F \sharp A C (all \flat 2) A \flat B D F (all \flat 2) G B \flat D \flat E (all \flat 2)

B \flat Δ E \flat 7 A \flat 7 G7

C E \flat F \sharp A (all \flat 2) F A \flat B D (all \flat 2) G-7 D-7 C7

C7 F7 B \flat Δ C7

E \flat -6 G-6 B \flat (\flat 6) G-6

D7 \flat 9 \flat 13 G-6 \flat 9 D7 \flat 9 \flat 13 G-6 \flat 9

F-6 D(\flat 6) C E \flat F \sharp A (all \flat 2) F A \flat B D (all \flat 2)

D7 \flat 9 \flat 13 G-6 \flat 9 C7 F7

G-7 D-7 E \flat F \sharp A C (all \flat 2) A \flat B D F (all \flat 2) G B \flat D \flat E (all \flat 2)

B \flat Δ E \flat 7 A \flat 7 G7

C E \flat F \sharp A (all \flat 2) F A \flat B D (all \flat 2) G-7 A \flat -6 C-7 C-6

C7 F7 B \flat 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-6⁹ E7♭9♭13 A-6⁹

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

E7♭9♭13 A-6⁹ 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-6⁹ B7♭9♭13 E-6⁹

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

B7♭9♭13 E-6⁹ 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:

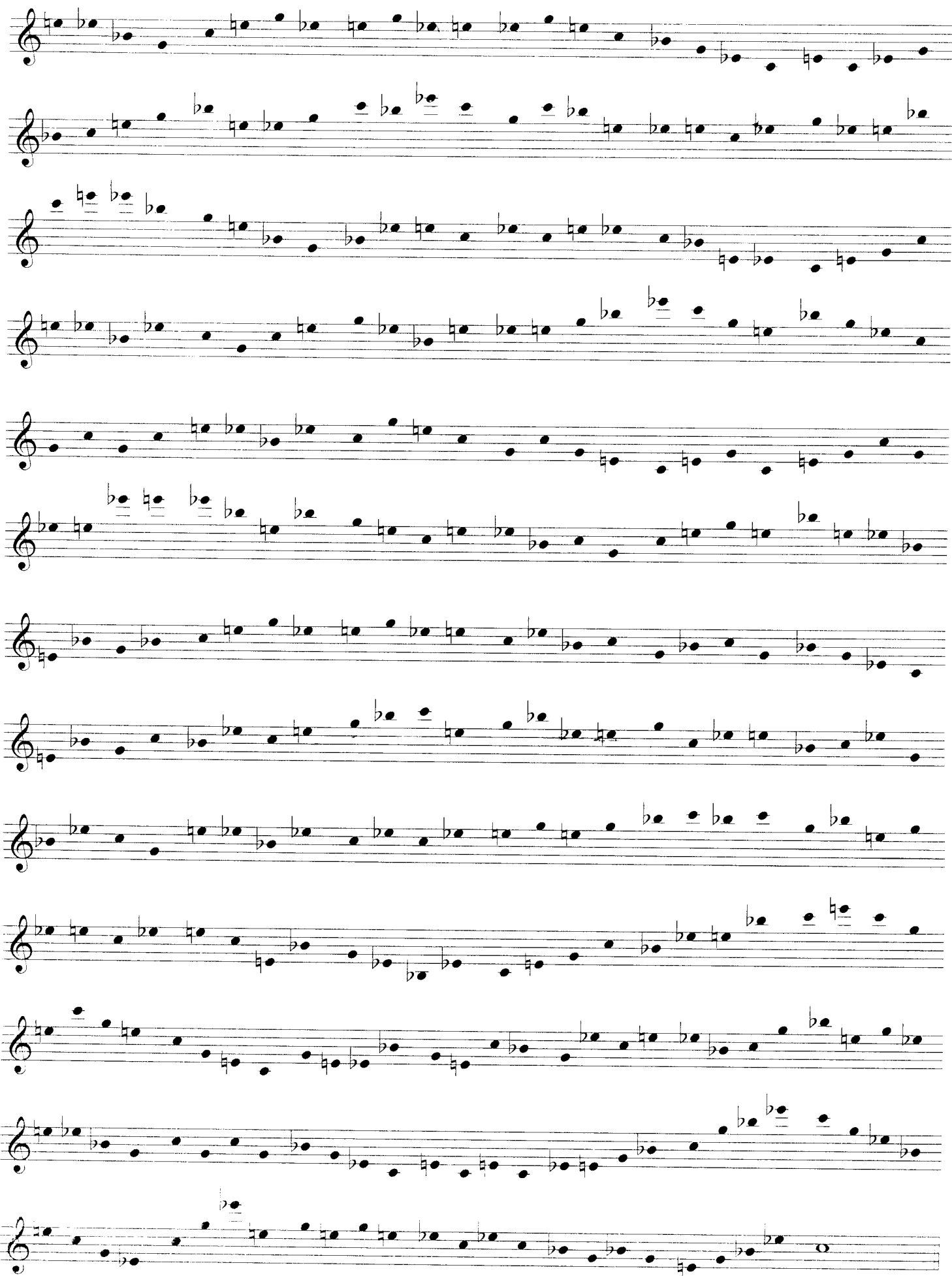
EXAMPLE 10.4C



5. Try playing the exercise using rests and syncopations:

EXAMPLE 10.4D

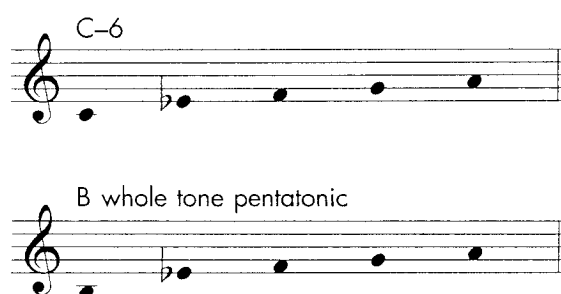




Chapter 11: The Whole Tone Pentatonic Scale

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

EXAMPLE 11.1



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

C minor/major 7

F Lydian $\flat 7$

B7 altered

G dominant 7 $\sharp 9\flat 13$

C Δ

F7 $\sharp 11$

B7alt

G7 $\sharp 9\flat 13$

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

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

1. Play the exercise on page 108 using all eighth notes.
2. Play through the exercise using the following rhythmic pattern:

EXAMPLE 11.3A



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

EXAMPLE 11.3B



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

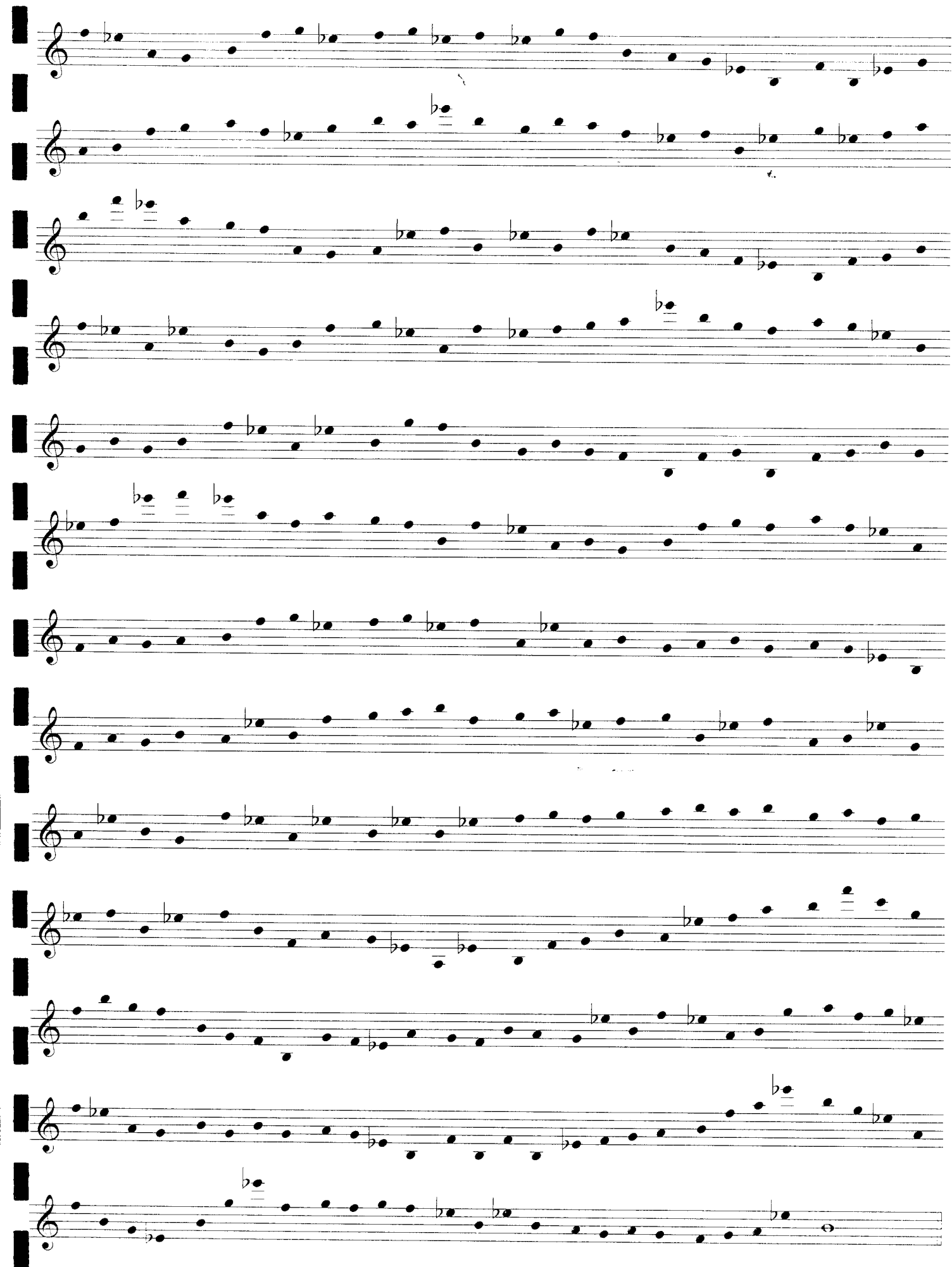
EXAMPLE 11.3C



5. Try playing the exercise using rests and syncopations.

EXAMPLE 11.3D





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

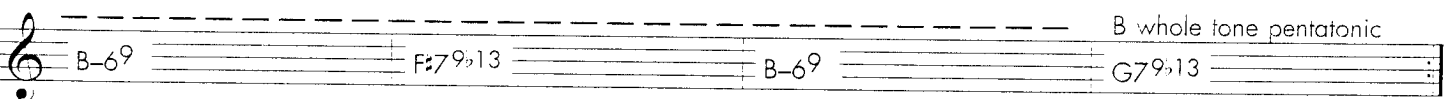
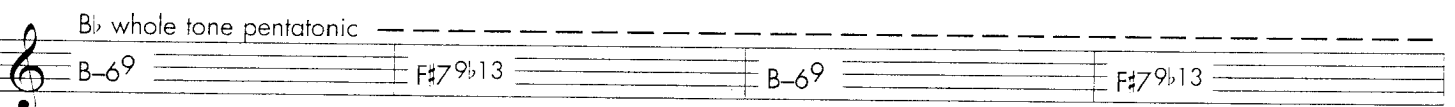
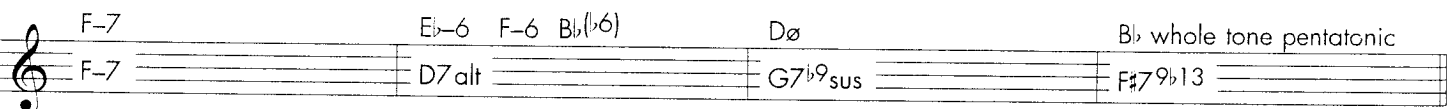
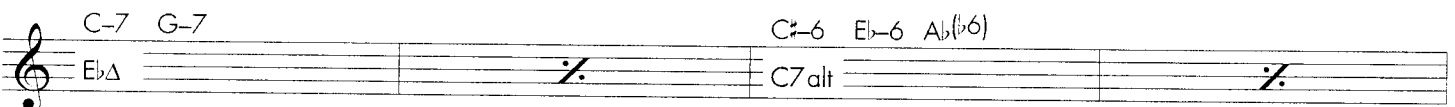
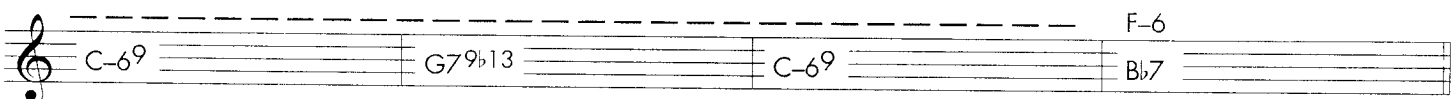
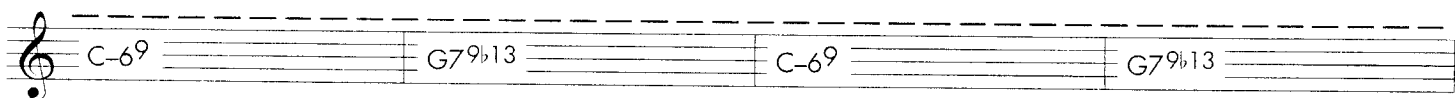
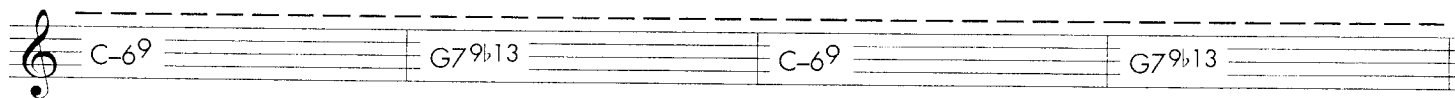
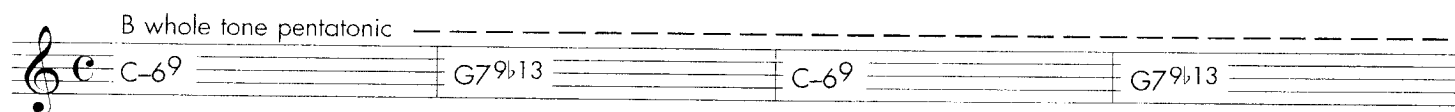
Example: Over the C minor/major 7 scale, add ♯D♭.

EXAMPLE 11.4

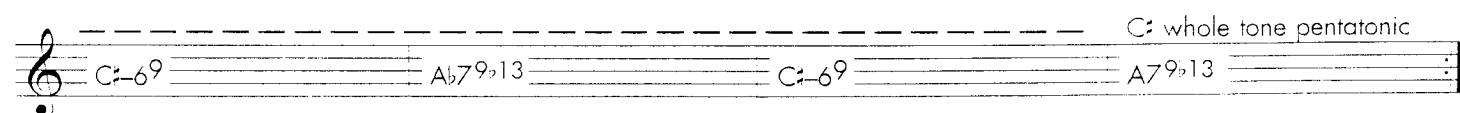
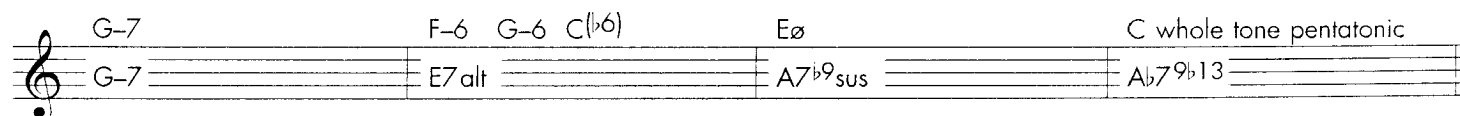
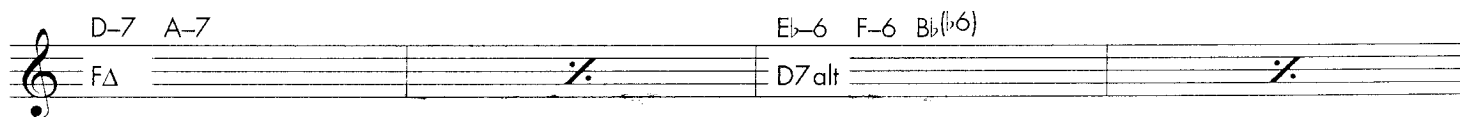
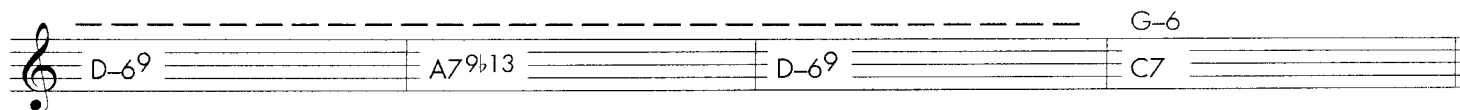
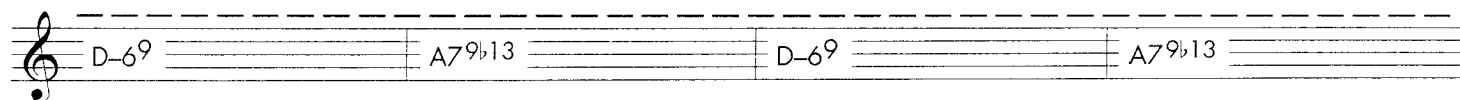
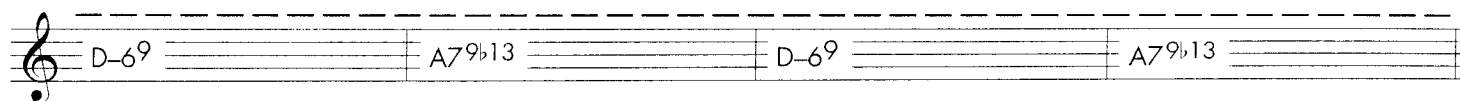
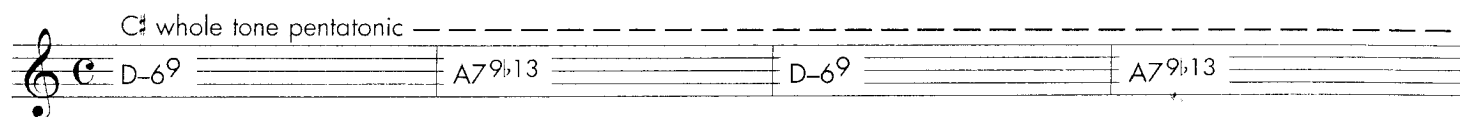


Practice the whole tone pentatonics over the following progression.

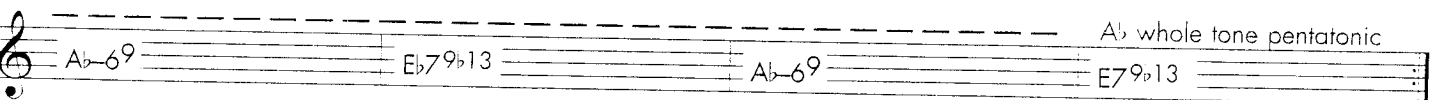
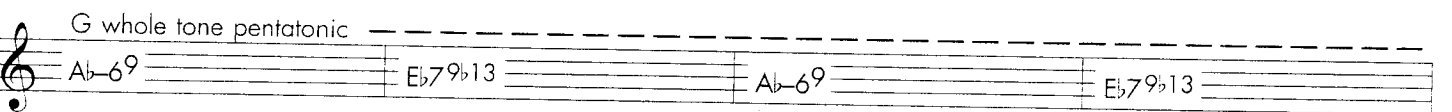
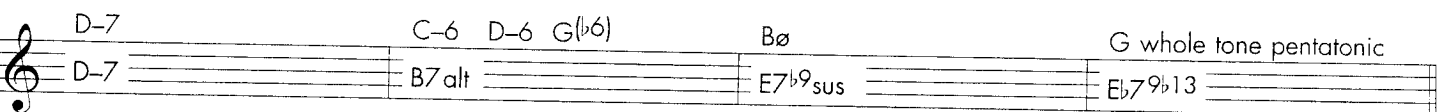
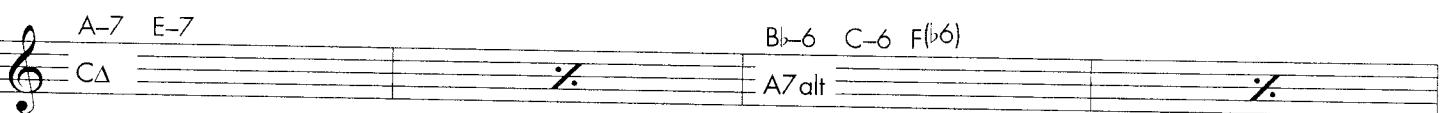
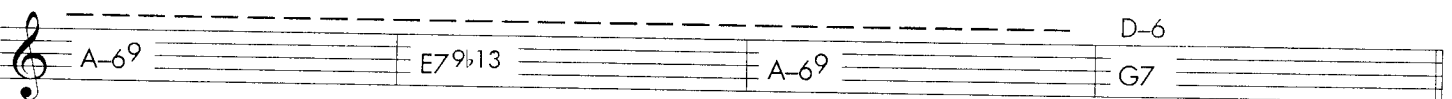
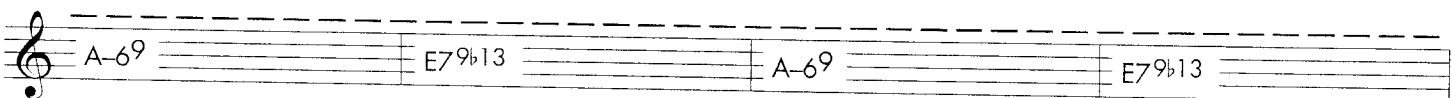
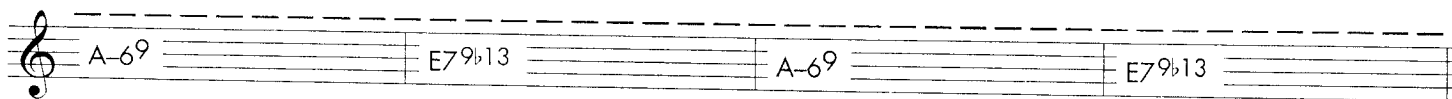
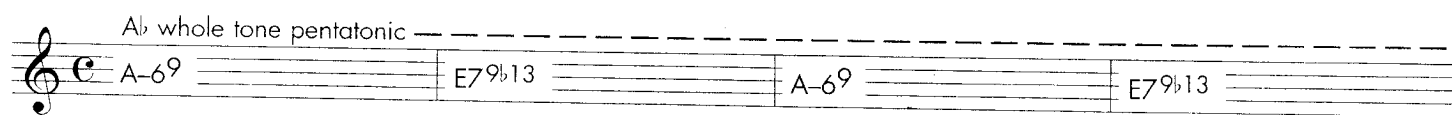
▶ TRACK 18: PROGRESSION 17 »HARDLY EVER« (CONCERT INSTRUMENTS)



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



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



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 Δ , F-7, B \flat -7, D \flat Δ



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



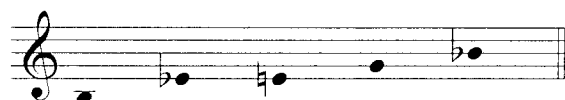
Fits: C7, E \flat 7, F#7, A7



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



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



Fits: E \flat -
E-



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

Blank manuscript paper with ten sets of five horizontal lines for writing.

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:

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

EXAMPLE 13.2



Third degree out:

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

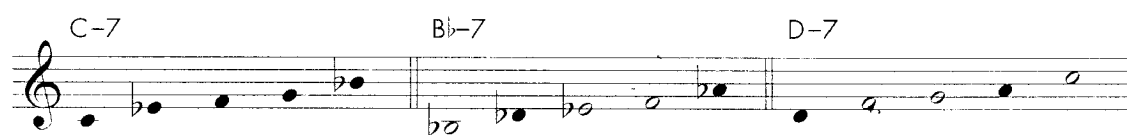
EXAMPLE 13.3



Fourth degree out:

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

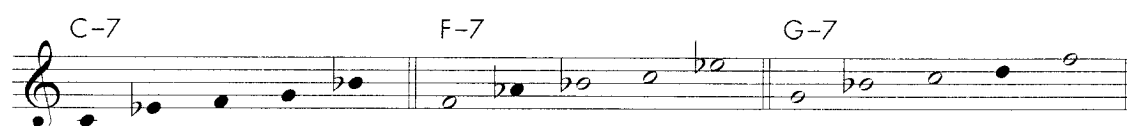
EXAMPLE 13.4



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 F \sharp of the second grouping is the closest descending note to the 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 contains six measures of music, with chords C-7, F#-7, C-7, F#-7, C-7, and F#-7 indicated above the notes. The second staff contains four measures of music, with chords C-7, F#-7, C-7, and F#-7 indicated above the notes. The notes are primarily eighth and quarter notes, with some beamed eighth notes.

EXAMPLE 13.12:

Example 13.12 consists of two staves of music. The first staff contains six measures of music, with chords C-7, C#-7, C-7, C#-7, C-7, and C#-7 indicated above the notes. The second staff contains four measures of music, with chords C-7, C#-7, C-7, and C#-7 indicated above the notes. The notes are primarily eighth and quarter notes, with some beamed eighth notes.

ADDITIONAL EXAMPLES

EXAMPLE 13.13A:

Example 13.13A consists of two staves of music. The first staff contains six measures of music, with chords C-7, F#-7, C-7, F#-7, C-7, and F#-7 indicated above the notes. The second staff contains four measures of music, with chords C-7, F#-7, C-7, and F#-7 indicated above the notes. The notes are primarily eighth and quarter notes, with some beamed eighth notes.

EXAMPLE 13.13B:

Example 13.13B consists of two staves of music. The first staff contains six measures of music, with chords C-7, F#-7, C-7, F#-7, C-7, and F#-7 indicated above the notes. The second staff contains four measures of music, with chords C-7, F#-7, C-7, and F#-7 indicated above the notes. The notes are primarily eighth and quarter notes, with some beamed eighth notes.

EXAMPLE 13.14:

Example 13.14 consists of two staves of music. The first staff contains six measures, alternating between C-7 and B-7 chords. The second staff contains four measures, also alternating between C-7 and B-7 chords. The notes are written in a pentatonic style, with some accidentals (sharps and flats) indicating specific chromatic alterations.

EXAMPLE 13.15:

Example 13.15 consists of two staves of music. The first staff contains six measures, alternating between C-7 and F#-7 chords. The second staff contains four measures, also alternating between C-7 and F#-7 chords. The notes are written in a pentatonic style, with some accidentals (sharps and flats) indicating specific chromatic alterations.

EXAMPLE 13.16:

Example 13.16 consists of two staves of music. The first staff contains six measures, alternating between C-7 and C#-7 chords. The second staff contains four measures, also alternating between C-7 and C#-7 chords. The notes are written in a pentatonic style, with some accidentals (sharps and flats) indicating specific chromatic alterations.

EXAMPLE 13.17A:

Example 13.17A consists of two staves of music. The first staff contains six measures, alternating between C-7 and F#-7 chords. The second staff contains four measures, also alternating between C-7 and F#-7 chords. The notes are written in a pentatonic style, with some accidentals (sharps and flats) indicating specific chromatic alterations.

EXAMPLE 13.17B:

Example 13.17B shows two staves of music. The first staff contains six measures with chords C-7, F#-7, C-7, F#-7, C-7, and F#-7. The second staff contains four measures with chords C-7, F#-7, C-7, and F#-7. The melody consists of eighth and quarter notes, often beamed together.

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 shows two staves of music. The first staff contains six measures with chords C-7, F#-7, C-7, A#-7, C-7, and B-7. The second staff contains five measures with chords C-7, C#-7, C-7, Bb-7, and C-7. The melody consists of eighth and quarter notes, often beamed together.

EXAMPLE 13.19A:

Example 13.19A shows a single staff of music. It contains five measures with chords C-7, D-7, C-7, G-7, and D-7. The melody consists of eighth and quarter notes, often beamed together.

EXAMPLE 13.19B:

Example 13.19B shows a single staff of music. It contains eight measures with chords C-7, C#-7, C-7, D-7, C#-7, C-7, E-7, and C-7. The melody consists of eighth and quarter notes, often beamed together.

EXAMPLE 13.19C:

Example 13.19C shows a single staff of music. It contains seven measures with chords C-7, D-7, Ab-7, C-7, Bb-7, Ab-7, and C-7. The melody consists of eighth and quarter notes, often beamed together.

EXAMPLE 13.19D:

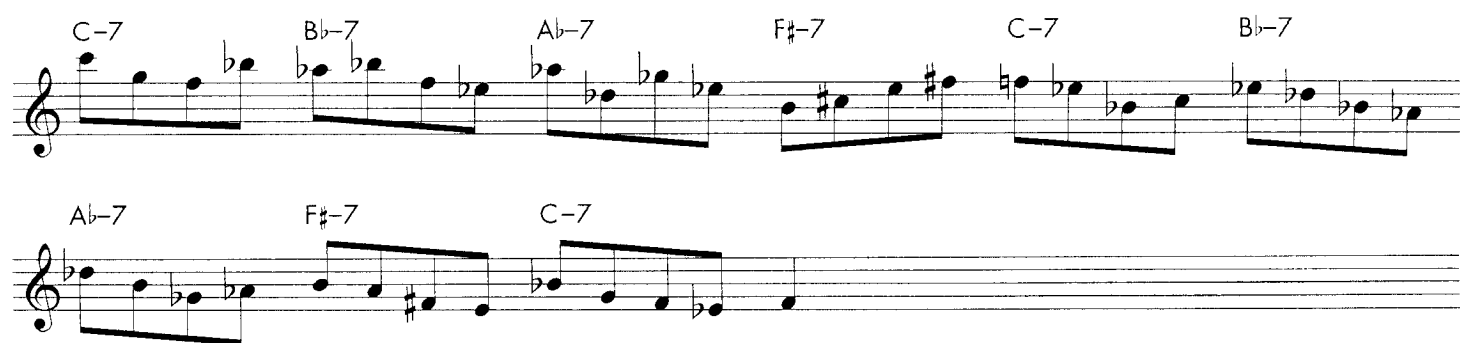


EXAMPLE 13.19E:

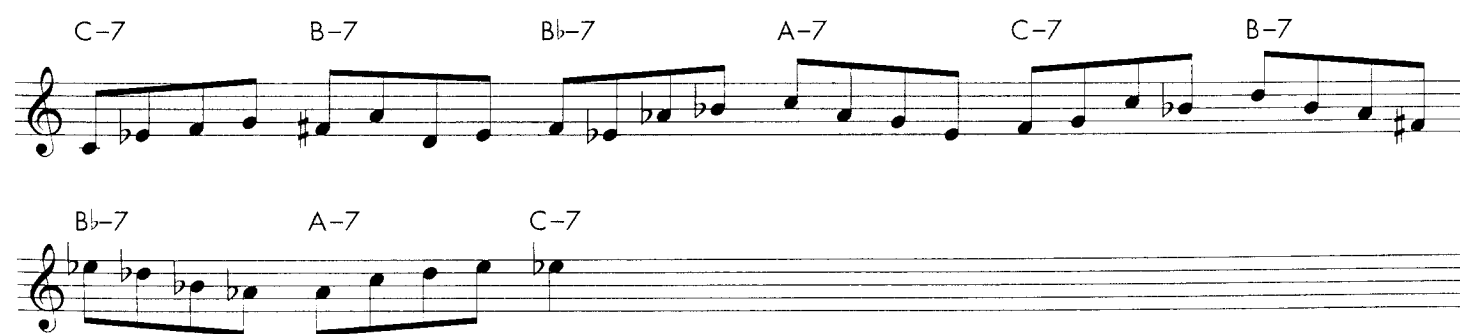


The following are some examples of grouping together four pentatonic scales:

EXAMPLE 13.20:



EXAMPLE 13.21:



EXAMPLE 13.22:



EXAMPLE 13.23:

Example 13.23 shows two staves of pentatonic scales. The first staff contains six measures with the following chord labels above them: C-7, C#-7, D-7, Eb-7, C-7, and C#-7. The second staff contains three measures with the following chord labels above them: D-7, Eb-7, and C-7. The notes are written in a sequence that corresponds to the chords: C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), and C-7 (C, D, Eb, F, G).

Next try using the rhythmic variations introduced in Chapter 3 with any of the polypentatonic examples.

Here is the previous example with the rhythmic pattern:

EXAMPLE 13.24:

Example 13.24 shows two staves of pentatonic scales. The first staff contains five measures with the following chord labels above them: C-7, C#-7, D-7, Eb-7, and C-7. The second staff contains four measures with the following chord labels above them: C#-7, D-7, Eb-7, and C-7. The notes are written in a sequence that corresponds to the chords: C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), and C-7 (C, D, Eb, F, G).

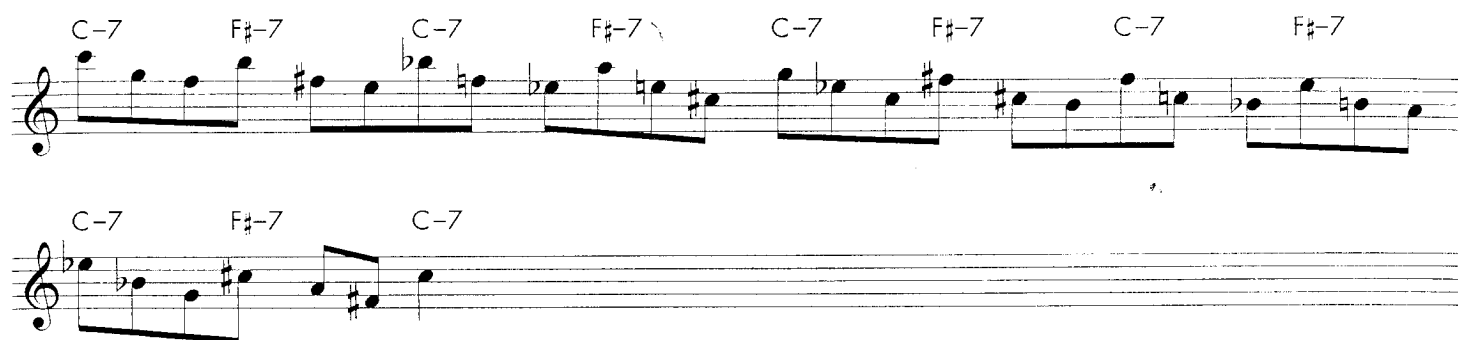
Here is that example with the rhythmic pattern:

EXAMPLE 13.25:

Example 13.25 shows two staves of pentatonic scales. The first staff contains seven measures with the following chord labels above them: C-7, C#-7, D-7, Eb-7, C-7, C#-7, and D-7. The second staff contains two measures with the following chord labels above them: Eb-7 and C-7. The notes are written in a sequence that corresponds to the chords: C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), C-7 (C, D, Eb, F, G), C#-7 (C#, D, E, F, G), D-7 (D, E, F, G, A), Eb-7 (Eb, F, G, A, Bb), and C-7 (C, D, Eb, F, G).

Another device which can be applied to playing pentatonics is the use of odd groupings of notes. What follows is an example of mixing up a 3-note grouping of the C minor pentatonic together with a 3-note grouping from the F# minor pentatonic scale:

EXAMPLE 13.26:



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:



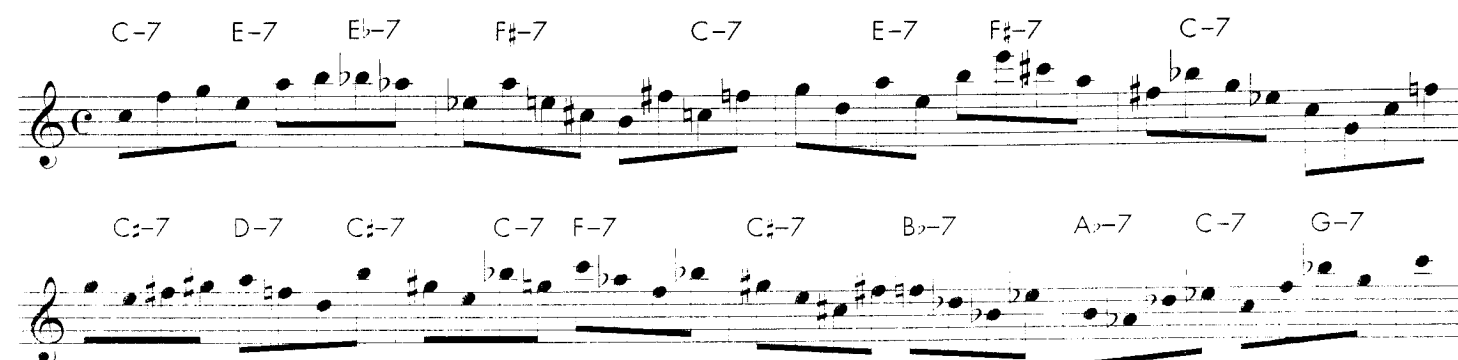
Here is an example of mixing up a 5-note grouping from the C minor pentatonic with a 5-note grouping from the C#-7 pentatonic scale:

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:



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)**

First staff: D-7, F-7, Eb-7

Second staff: Db-7, D-7, F-7

▶ **TRACK 19: PROGRESSION 18 (Bb INSTRUMENTS)**

First staff: E-7, G-7, F-7

Second staff: Eb-7, E-7, G-7

▶ **TRACK 19: PROGRESSION 18 (Eb INSTRUMENTS)**

First staff: B-7, D-7, C-7

Second staff: Bb-7, B-7, D-7

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.

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.

Most of the play-along tracks feature the rhythm section of the 1980 Thad Jones/Mel Lewis Big Band with Harold Danko on piano, Rufus Reid on bass and the late, great Mel Lewis on drums. Since they performed and recorded together consistently over a period of several years, they played as a unit – a **true jazz rhythm section**. The recordings were brought up to meet today's higher CD standards and served as an inspiration for Ramon Ricker to write three entirely new books. In addition, new demonstration, ear training, and play-along tracks were added.

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REPERTOIRE: A suggested basic repertoire.

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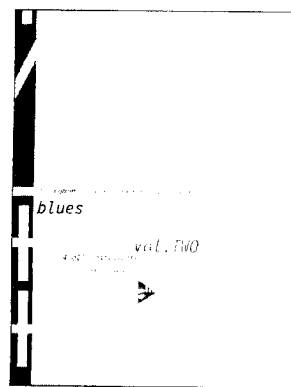
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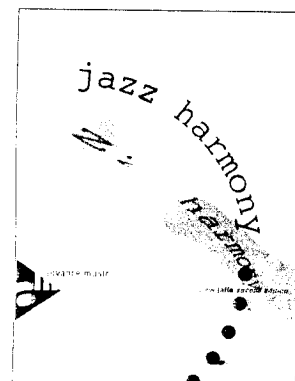
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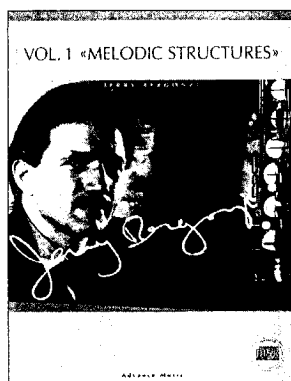
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BERGONZI, JERRY

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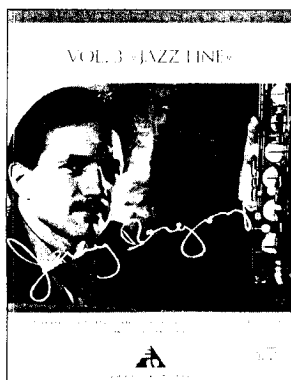
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Antonio Adolfo grew up in a musical family in Rio de Janeiro. His teachers include Eumir Deodato in Brazil, and the great Nadia Boulanger in Paris. From 1964-67 he led his own trio, recorded two albums for RCA, and toured with singers Elis Regina and Milton Nascimento. Teaming up with a lyricist, Adolfo wrote tunes that gained great success, and have been recorded 500 times by such artists as Sergio Mendes, Stevie Wonder, Herb Alpert, Earl Klugh, Yutaka, and others. He has won the International Brazilian Song Contest on three occasions. In 1985 Mr. Adolfo created his own school which has more than 800 students.

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