

CONNECTING PENTATONIC SCALES

It is often taught that over any given chord we could use this, that or the other pentatonic. True enough, but it's better to say that we *should* use this, that *and* the other pentatonic. You can get so much more out of the pentatonic sound by assimilating the scales as sets or families.

The quick way to remember which scales go with a minor 7th chord is to note that the roots form a II-V-I-VI pattern (a turnaround) to the root. The pentatonic qualities are minor, minor, minor/minor 6 and half-diminished, respectively.

We're going to look at Cm7. The scales that go with this chord are:

II	Dm pentatonic
V	Gm pentatonic
I	Cm pentatonic & Cm6 pentatonic
VI	A \flat pentatonic

The same scales will also serve over Eb Δ +4 – the relative major (Lydian and Dorian are in the same relationship as classical major and minor – Ionian and Aeolian). Learning the two chords as a pair is a very efficient way of practising, but be aware that each tone from the scales will have a different effect in the context of the relative major.

There are ways of connecting the pentatonic scales that fit over each chord by shifting just one note at a time. The exercises shown on the next page demonstrate two examples of this – I've marked the notes that change to make things clearer.

Play through the exercises first with a Cm7 playalong, then with an Eb Δ playalong, and keep your ears tuned to hear the different effects of the tones – in particular the A, which is the 6th in minor and the #4th in major.

You can then take the exercise through the other keys, and use them as models to devise similar ways of linking pentatonics over other chord qualities.

Best of luck, and feel free to e-mail me with any queries or comments at jlyon@opus28.co.uk.

Jason Lyon
London
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Cm7 / EbΔ+4

Handwritten musical notation for Cm7 / EbΔ+4. The notation is organized into two systems, each with two staves. The first system contains five staves of music, with the first four staves showing various voicings and inversions of Cm7 and EbΔ+4. The second system contains two staves of music, also showing various voicings and inversions. The notation includes notes, rests, and slurs, with some notes marked with a '+' sign. The key signature has two flats (Bb and Eb).

Chord voicings shown in the first system:

- CmPT
- GmPT
- DmPT
- Cm6PT

Chord voicings shown in the second system:

- A♭PT
- DmPT
- GmPT
- CmPT
- Cm6PT
- DmPT

and all inversions