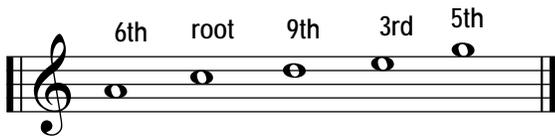


That should give you some ideas for smoothing out minor seventh pentatonics. You might like to play these patterns in other keys. But let's get to some specific uses for this scale.

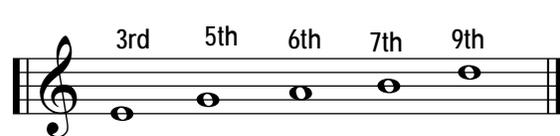
chord	best choice mi7 pentatonics	interval from chord
<i>CMaj7</i>	<i>Ami7, Emi7</i>	↑ <i>M6th, M3rd</i>
<i>CMaj7#11</i>	<i>Bmi7</i>	↓ <i>mi2nd</i>
<i>Cmi7</i>	<i>Cmi7, Gmi7, Dmi7</i>	⇒ <i>Root, ↑ P5th, M2nd</i>
<i>Cmi7b5</i>	<i>Fmi7</i>	↑ <i>P4th</i>
<i>C7</i>	<i>Gmi7, Ami7</i>	↑ <i>P5th, M6th</i>
<i>C7alt</i>	<i>Ebm7</i>	↑ <i>mi3rd</i>

Taking the chords one at a time, the relationship of the pentatonics to the chords works this way

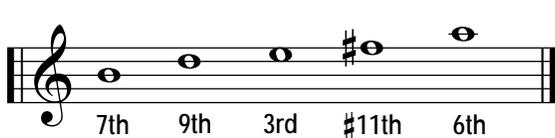
CMaj7 = Ami7 pentatonic



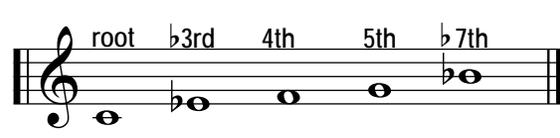
CMaj7 = Emi7 pentatonic



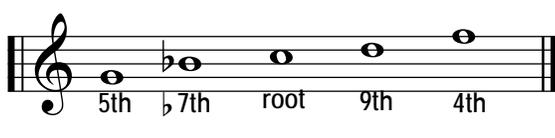
CMaj7#11 = Bmi7 pentatonic



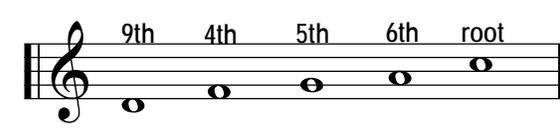
Cmi7 = Cmi7 pentatonic



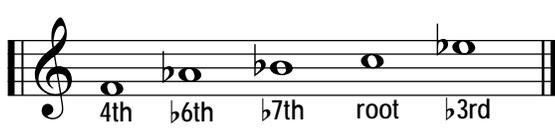
Cmi7 = Gmi7 pentatonic



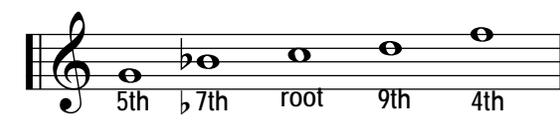
Cmi7 = Dmi7 pentatonic



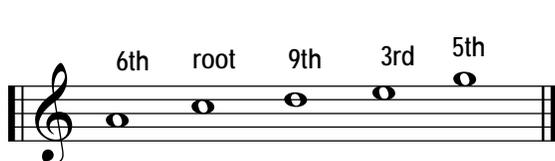
Cmi7b5 = Fmi7 pentatonic



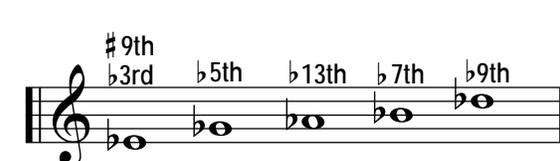
C7 = Gmi7 pentatonic



C7 = Ami7 pentatonic



C7alt = Ebmi7 pentatonic



minor seventh pentatonics ▼

Ex. 7 ➔ *Patterns over Cmi7 chord (Cmi7, Gmi7, Dmi7 pentatonics)* ➔  No. 8

Cmi7

Cmi7 pentatonic

Dbl. x 2nd x

TAB 3 6 3 | 6 6 8 6 8 3 6 3 | 5 6 8 5 8 3 5 3 | 5 5 8 5 8 3 5 4 | 6 5 8 6 8 8 10 8

Gmi7 pentatonic

TAB 11 6 8 6 8 8 11 8 | 11 11 13 11 11 13 10 | 13 8 11 8 10 6 8 6 | 8 3 6 3 6 5 7 6

Dmi7 pentatonic

TAB 8 3 5 3 6 5 8 5 | 7 3 5 3 5 5 8 5 | 8 3 5 3 5 6 8 5 | 8 3 6 3 5 8 5 7

TAB 5 7 5 8 5 7 5 7 | 6 7 5 7 5 7 6 8 | 10 8 10 7 10 8 10 8 | 10 8 10 8 6

Study No. 1 ➔ *C minor blues* ➔  No. 9

A **Cmi7** **Cmi7** **Cmi7** **C7alt**

Gmi7 pentatonic

Ebm7 pentatonic

TAB 10 13 13 10 8 11 10 8 | 6 8 8 6 8 | 6 7 8 6 7 5 6 7 | 6 8 8 6 8 6 6 8

V.S.

Study No. 1 (continued)

Fmi⁷ **Fmi⁷** **Cmi⁷** **Cmi⁷**

Cmi⁷ pentatonic Gmi⁷ pentatonic

TAB 5 5 8 8 8 5 6 5 8 8 6 8 7 5 7 5 8 5

Dmi^{7(b5)} **G⁷alt** **Cmi⁷** **G⁷alt**

Gmi⁷ pentatonic B^bmi⁷ pentatonic Gmi⁷ pentatonic B^bmi⁷ pentatonic

TAB 5 8 7 8 5 6 7 6 8 6 9 8 6 9 8 6 8 7 8 6 8 6 6 9 6

Cmi⁷ **Cmi⁷** **Cmi⁷** **C⁷alt**

Dmi⁷ pentatonic Ebmi⁷ pentatonic

TAB 8 8 6 7 5 6 7 7 5 7 5 7 6 8 5 8 5 5 5 6 9 6 6 7 8 6 9 8

Fmi⁷ **Fmi⁷** **Cmi⁷** **Cmi⁷** **Dmi^{7(b5)}**

Cmi⁷ pentatonic Dmi⁷ pentatonic Gmi⁷ pentatonic

TAB 8 8 8 6 8 8 5 6 8 8 5 7 7 5 7 8 5 5 8 5 5 8 7 5 6 8 8

G⁷alt **Cmi⁷** **G⁷alt** **Cmi⁷**

B^bmi⁷ pentatonic Dmi⁷ pentatonic B^bmi⁷ pentatonic

TAB 6 6 8 6 9 8 8 6 5 5 6 7 8 8 5 6 6 8 6 8 8 5 5

minor seventh pentatonic ▼

This next exercise is good for practicing pentatonics on ii-V7-I-VI(7) progressions. Using specific chord/scale combinations the chord qualities get slightly modified. The dominant 7 chords end up as 7alt. chords and the I chord is Maj7(#11). Please look at the chord/scale combinations below. Notice that the pentatonic scales are moving up by half-steps. See Ex. 10 for practice exercises.

The next exercise is designed to incorporate melodic voice leading (Melodic Voice Leading Bruce Saunders Mel Bay Publications #20216BCD) by continuing the basic pattern introduced in this chapter through differing scales and chord changes.

Open notes move down to closest note in the next scale (continuing the pattern)

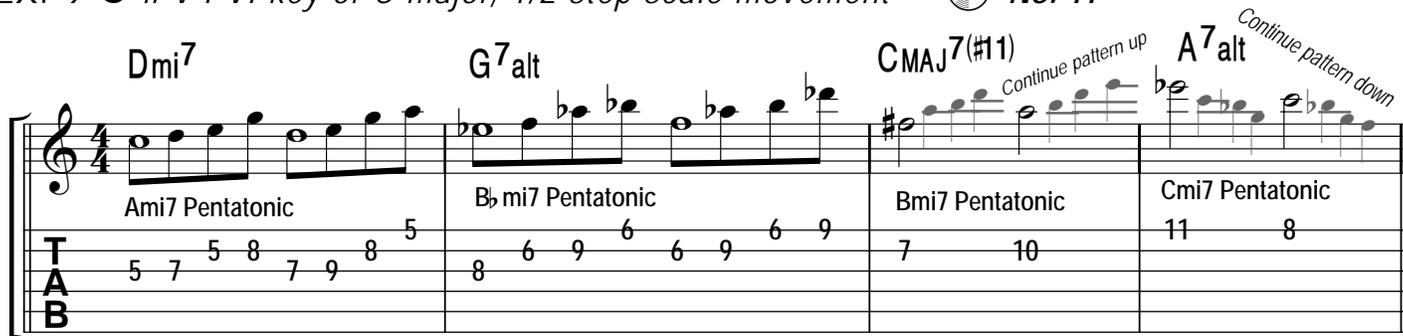
Ex. 8 ➔ *Ascending half-step mi7 pentatonic using melodic voice leading*

➔ No. 10

Ex. 9 ➔ ii-V-I-VI key of C major, 1/2 step scale movement ➔  No. 11

Dmi⁷ **G⁷alt** **CMAJ⁷(#11)** **A⁷alt**

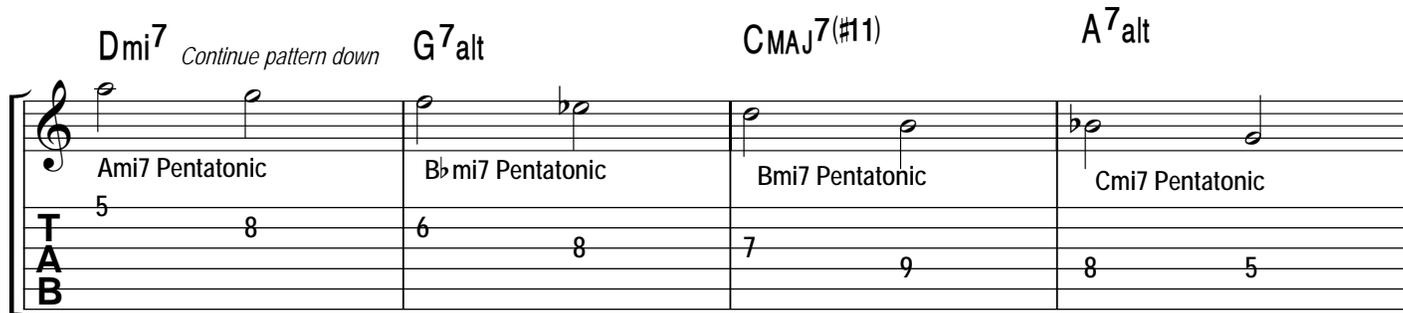
Continue pattern up *Continue pattern down*



Ami⁷ Pentatonic B^bmi⁷ Pentatonic Bmi⁷ Pentatonic Cmi⁷ Pentatonic

TAB: 5 7 5 8 7 9 8 5, 8 6 9 6 6 9 6 9, 7 10, 11 8

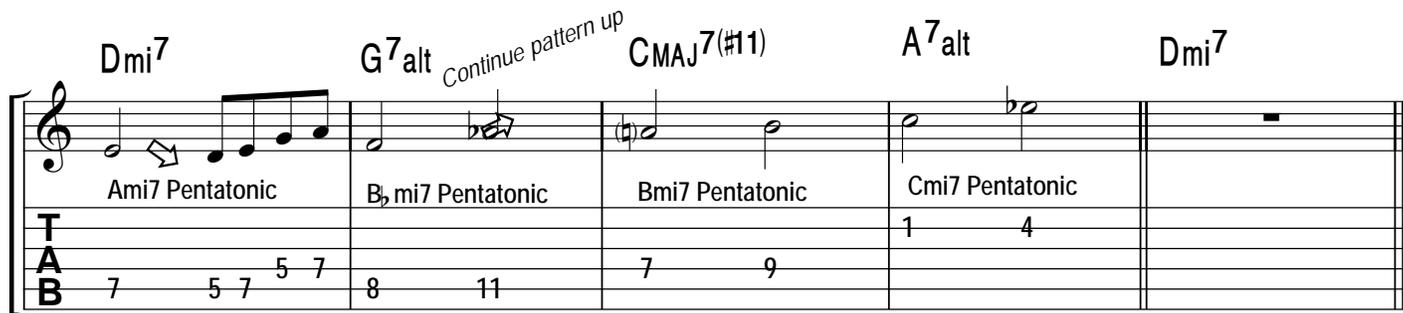
Dmi⁷ *Continue pattern down* **G⁷alt** **CMAJ⁷(#11)** **A⁷alt**



Ami⁷ Pentatonic B^bmi⁷ Pentatonic Bmi⁷ Pentatonic Cmi⁷ Pentatonic

TAB: 5 8, 6 8, 7 9, 8 5

Dmi⁷ **G⁷alt** *Continue pattern up* **CMAJ⁷(#11)** **A⁷alt** **Dmi⁷**

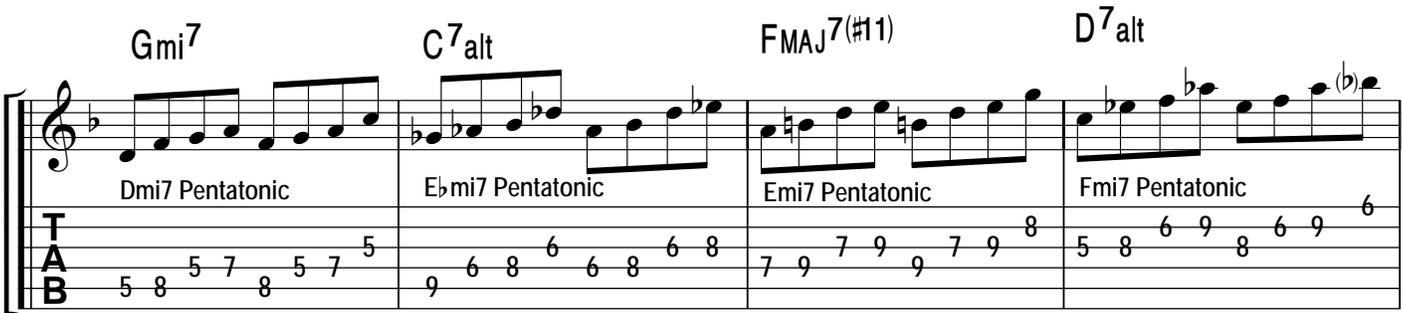


Ami⁷ Pentatonic B^bmi⁷ Pentatonic Bmi⁷ Pentatonic Cmi⁷ Pentatonic

TAB: 7 5 7 5 7, 8 11, 7 9, 1 4

Ex. 10 ➔ ii-V-I-VI key of F major, 1/2 step scale movement ➔  No. 12

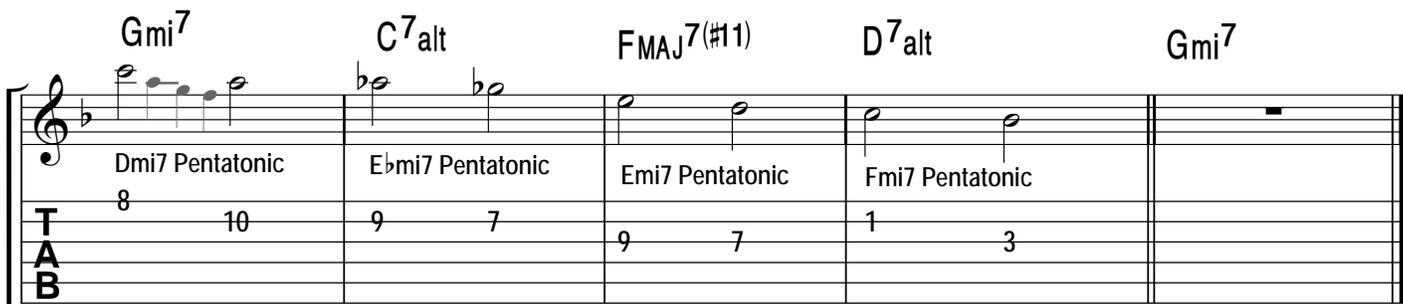
Gmi⁷ **C⁷alt** **FMAJ⁷(#11)** **D⁷alt**



Dmi⁷ Pentatonic E^bmi⁷ Pentatonic Emi⁷ Pentatonic Fmi⁷ Pentatonic

TAB: 5 8 5 7 8 5 7 5, 9 6 8 6 6 8 6 8, 7 9 7 9 9 7 9 8, 5 8 6 9 8 6 9 6

Gmi⁷ **C⁷alt** **FMAJ⁷(#11)** **D⁷alt** **Gmi⁷**



Dmi⁷ Pentatonic E^bmi⁷ Pentatonic Emi⁷ Pentatonic Fmi⁷ Pentatonic

TAB: 8 10, 9 7, 9 7, 1 3