

DEVELOPING JAZZ VOCABULARY WITH THE PENTATONIC SYSTEM

C BASS

A C MAJOR (I), F LYDIAN (IV) AND G MIXOLYDIAN/DOMINANT (V) SCALE IS FORMED IN THE C MAJOR SCALE.

C MAJOR SCALE (I) F LYDIAN SCALE (IV) G MIXOLYDIAN/DOMINANT SCALE (V)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

A MAJOR PENTATONIC SCALE MAY BE FORMED IN ANY MAJOR (I), LYDIAN (IV) OR MIXOLYDIAN/DOMINANT (V) SCALE BY OMITTING THE 4TH AND 7TH SCALE STEPS.

C MAJOR PENTATONIC SCALE (I) F MAJOR PENTATONIC SCALE (IV) G MIX/DOM PENTATONIC SCALE (V)

4 1 2 3 5 6 1 1 2 3 5 6 1 1 2 3 5 6 1

WHEN A MAJOR PENTATONIC SCALE IS STARTED ON THE 2ND SCALE STEP, IT FORMS A MELODY CHAIN THROUGH THE DIATONIC HARMONIES IN EVERY MAJOR TONALITY. THIS IS THE BASIS OF THE JAZZ EVERYONE LANGUAGE SYSTEM.

C MAJOR PENTATONIC SCALE (I) F MAJOR PENTATONIC SCALE (IV) G MIX/DOM PENTATONIC SCALE (V)

7 1 2 3 5 6 1 2 1 2 3 5 6 1 2 1 2 3 5 6 1 2

AM7 (VI-7) DM7 (II-7) G7 (V7) CM7 (IM7) FM7 (IVM7)

10 6 7 2 3 5 6 1 2 4 5

PENTATONIC PAIRS EMBELLISHED AND CONNECTED BY CHROMATICS CREATE THE DNA OF THE JAZZ VOCABULARY

G7 (V7) CM7 (IM7) G7 (V7) CM7 (IM7)

11 5 6 1 2 5 6 1 2

THE b7 SETUP IS THE "SWEET SPOT" FOR STARTING A VARIETY OF TRADITIONAL JAZZ LICKS.

DM (II-7) G7 (V9) CM7 (IM9)

15 2 3 5 6 b7 1 2 4 7