

MINOR PENTATONIC SCALES

MINOR PENTATONIC SCALES ARE BEST SUITED FOR THESE CHORDS (SPARINGLY ON MAJOR ONES):

C C^b C^b/₉ Cadd² Cadd⁹ C_M C_M⁷ C_M^b (USING "C" FOR PURPOSES OF EXAMPLE ONLY)

SCALE DEGREES 1, 3, 4, 5, AND 7 FROM THE NATURAL MINOR SCALE

A_M D_M
 G_M C_M
 F_M B_b_M
 E_b_M A_b_M
 A[#]_M D[#]_M
 G[#]_M C[#]_M
 F[#]_M B_M
 E_M

A BLUES SCALE IS CREATED BY ADDING A LOWERED 5TH TO THE MINOR PENTATONIC SCALE

1 3 4 b5 5 7 8/1 7 5 b5 4 3 1

BY LEAVING IN THE CHORD TONES (1, 3, AND 5) BUT ELIMINATING THE HALF STEPS (BETWEEN THE 2ND AND 3RD, 6TH AND 7TH) IN A NATURAL MINOR SCALE, THE MINOR PENTATONIC AVOIDS THE LIKELIHOOD OF DISSONANCE DURING IMPROVISATION OVER THE APPROPRIATE CHORD.

THE ONLY BLUE NOTE AVAILABLE TO THE MINOR PENTATONIC SCALE IS A LOWERED 5TH. IN THE KEY OF C, THAT NOTE WOULD BE A G_b. ADDING A LOWERED 5TH TO A MINOR PENTATONIC SCALES CREATES WHAT IS KNOWN AS A BLUES SCALE.

A MINOR PENTATONIC SCALE CONTAINS THE SAME FIVE NOTES AS THE MAJOR PENTATONIC BEARING THE SAME KEY SIGNATURE. A MINOR PENTATONIC CAN BE USED SPARINGLY OVER A MAJOR CHORD CHANGE, BUT A MAJOR PENTATONIC SHOULDN'T BE USED OVER A MINOR CHORD CHANGE.