

## Alternate Pentatonic Scales

In continuation from my last column, looking at using the make up of the Major and Minor pentatonic scales to create new pentatonic scales, I am going to look at more variations on these common pentatonic scales to approach various other chords.

The first pentatonic scale I am going to look at is the dominant, made up using the Major form but replacing the 6<sup>th</sup> degree with the b7<sup>th</sup> all examples in this column will be shown in the key of G.

The second pentatonic scale is a Maj7<sup>th</sup>, again replacing the 6<sup>th</sup> degree of the Major pent with the natural 7<sup>th</sup>.

The third pentatonic scale is the Minor with a Major 7<sup>th</sup>, created by raising the b7<sup>th</sup> of a minor pent to a natural 7<sup>th</sup>.

Another way to discover different pentatonic scales is to use a four-note arpeggio plus one extension. The next two examples are derived from this technique, the dominant b9 and the dominant #11

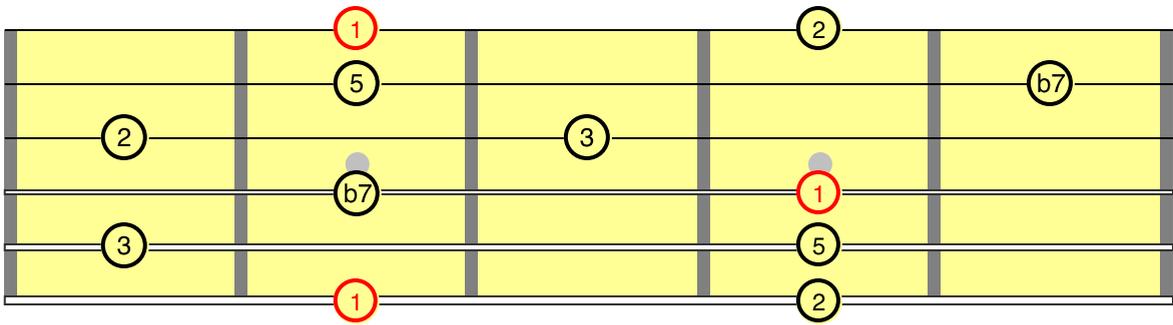
### *Insert Alternate Pentatonic Scales AGM#105*

The last example will show you four different options for an altered dominant chord. An altered dominant chord must have either a sharp or flat second degree and a sharp or flat fifth. So if we use the tonic, third and b7<sup>th</sup> (the root note and guide tones) and include each permutation of the second and fifth degrees, we get four interesting pentatonic scales to use. Below are the four permutations:

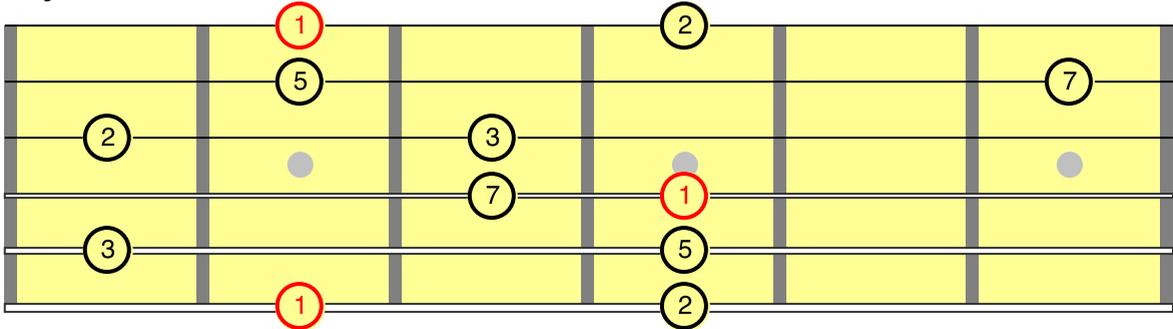
**1 - b2 - 3 - b5 - b7**  
**1 - b2 - 3 - #5 - b7**  
**1 - #2 - 3 - #5 - b7**  
**1 - #2 - 3 - b5 - b7**

### *Insert Altered Pentatonic Scale permutations AGM#105*

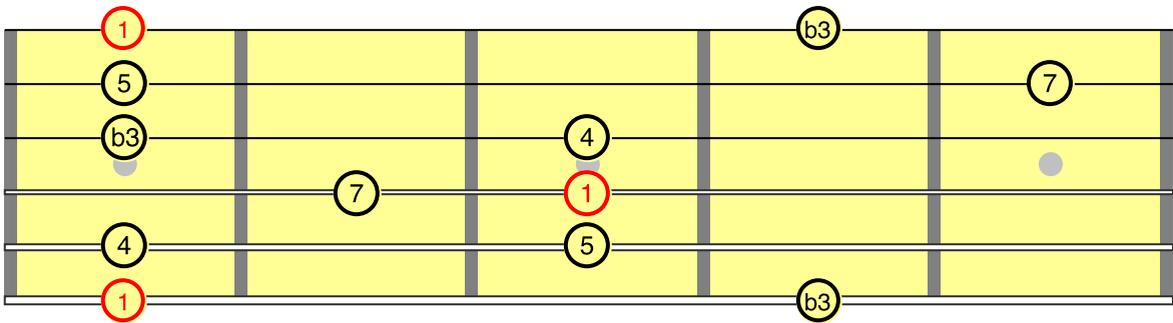
### Dominant



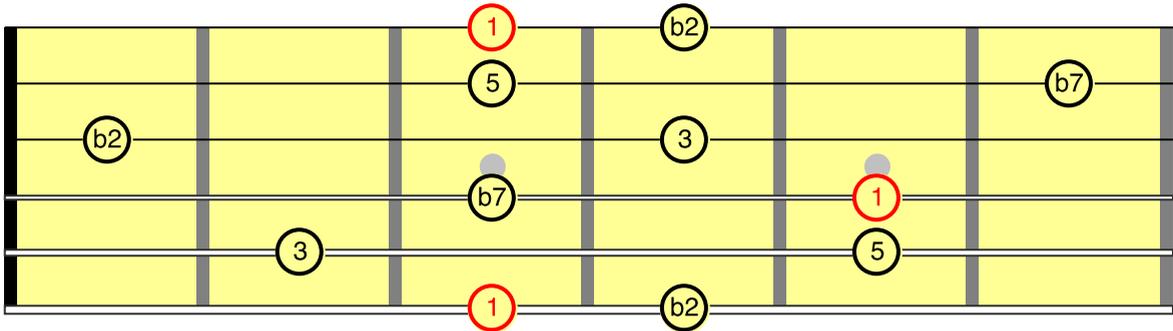
### Major 7th



### Minor-Major 7th



### Dominant b9



### Dominant #11

