

ALTERNATIVE SCALES

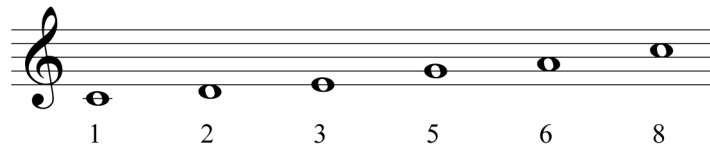
Add blue notes to the scales: #2(b3), #4(b5), #6(b7)

Treat them as Non-Chord Tones, resolving ½ step up or down



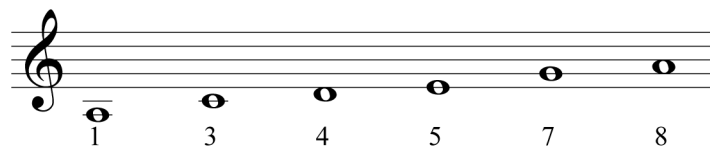
Major Pentatonic (=Major scale omitting the 4th and the 7th)

can be used for M, or X type of chords, since the 7th is not present. Blue notes can be added here as well

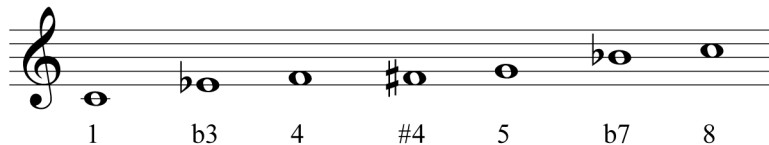


Minor pentatonic (= minor scale omitting the 2nd and the 6th)

Following the rules of relative scales, starting a major pentatonic on its 6th degree will result in a minor pentatonic:



Blues scale – a minor pentatonic with an added #4



“HYPERSCALES” – find the common notes in the scales for a chord progression, and make a “hyperscale” that spans over several chords.

- Ex: in a ii – V – I progression, the dorian for ii, mixolydian for V and Major for I, share the same notes, so one can think of only one scale when improvising on that chord progression.
- For the blues, is especially efficient to use the same (minor) blues scale over ALL the changes, even if the tune itself goes in a major key.