

C7

11 11 13 13 11 13

b7 9 3 4 5 b7 9 3 4 6 b7 9 3 5 6 b7 9 4 5 6

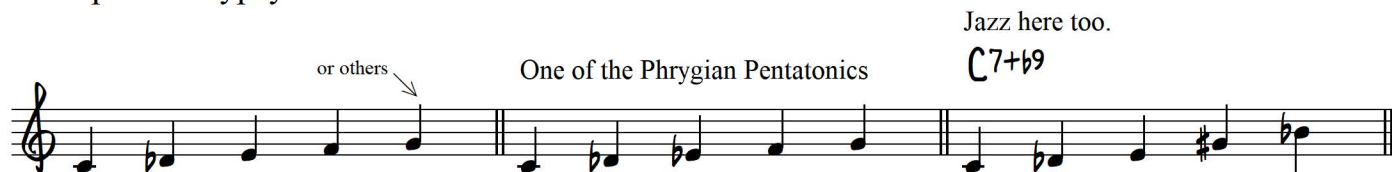
## Altered Dominant Pentatonics (for use over many Group 4 Dominants)



|----- Jazz and Flamenco, some of these -----



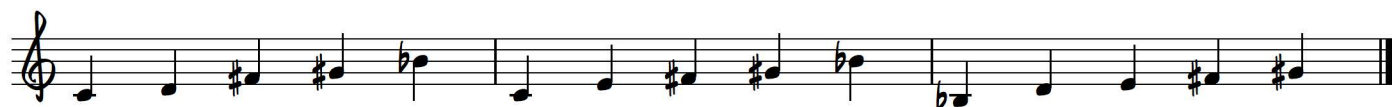
## Spanish Gypsy Pentatonics



## Overtone Pentatonic



## Whole Tone-Derived Pentatonics



Sun. 4-14-02  
at Barb's

# Newest Organization of Pentatonic Tones Scales

Scales for use  
over Group 1 + 2  
Dominants

R234 R2356 R236b7 R2456 R246 R256b7 R3456 R34b7 R356b7 R456b7

For use over Group 3  
Dominants (duplicates are included)  
R23#45

R2356 R236b7 R2#456 R2#4b7 R256b7 R3#456 R3#4b7 R356b7 R#456b7

Formed over Groups 1, 2, 3 Dominants but without root in the scale - rather it's two friends around it ('surround tones'), the b7 + 9. Hence the reason I'm not starting w/ 2 (i.e., 1st scale could have been written 2345b7)

Resuming original mind w/ 5-14-02

ALTERED DOMINANT PENTATONICS (for use over many Group 4 Dominants)

b9 #9 #5 13 b7

or E# or F# FLAMENCO, some of these

or others one of the Phrygian pentatonic here

SPANISH GYPSY PENTATONICS

my pet: we call it GYPSY BLUES

pretty Welsh

6 for b7: A common bluesy substitution

How about b9 #9?

OVERTONE PENT. 6-23-02 Sun. at Mundell's Seminars

SUN. 8-2-03 WHOLE TONE Pentatonic