

# Chapter 6: The Minor 6 Pentatonic Scale

The next pentatonic scale for us to consider is the minor 6 pentatonic. This scale is used quite often and is as important as the first.

EXAMPLE 6.1



Notice that the 6 replaces the 7 of the minor 7 pentatonic scale. The minor 6 scale fits on different chords than the minor 7 scale. C minor 6 will fit over:

C minor 6	C-6
F dominant 7	F7
A minor 7 <sup>b5</sup>	Aø
B7 altered	B7alt
A7altered	A7alt

And it will also fit over:

E <sup>b</sup> major 7 <sup>#11</sup>	E <sup>b</sup> Δ <sup>#11</sup>
E <sup>b</sup> dominant 7 <sup>#11</sup>	E <sup>b</sup> 7 <sup>#11</sup>
D dominant 7 <sup>b9</sup> <sub>sus</sub>	D7 <sup>b9</sup> <sub>sus</sub>
D <sup>b</sup> major 7 <sup>#5</sup>	D <sup>b</sup> Δ <sup>#5</sup>

Notice that only one note changes from the original line on pages 15 - 26. For that reason it's a good idea to get the original lines really under your fingers, then changing one note will not be that difficult. In the following chapters we will continue to alter the original scale by one note.

Rather than writing out the eight formulas in every key, see if you can go through the lines and play them just switching the 7 to 6.

Pages 60 - 62 show the use of the minor 6 pentatonic scale over the original chord progression «Say It Again», first introduced in Chapter 4.

You can also use the minor 6 pentatonic scale over minor and major blues (pages 64 - 69).

The standard chord progression (pages 70 - 71) was derived from the Jerome Kern song *Yesterdays*. Suggested pentatonic scales are shown above the chord symbols.