

*An example using the Bb minor pentatonic scale*

As you recall, the Dameron turnaround can be analyzed as a phrygian progression. Since the Bb minor pentatonic scale is a subset of the Bb phrygian mode, it can be used over the last three chords of a Dameron turnaround in Bb major.

Ex.2-123 follows a 3-5-7-9 cell on Bbmaj7 with a descending Bb minor pentatonic sequence that forms cells that will fit any of the harmonic variations of the Dameron turnaround.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>    B<sup>b</sup>    (etc.)

*Dameron turnarounds using the bIIIdom7 chord*

Ex.2-124 uses an octave-displaced 1-3-5-b7 arpeggio to outline Db7.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b7</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>    B<sup>b</sup>    (etc.)

Ex.2-125 is basically the same line starting an octave higher and using octave-displacement on the Gbmaj7 cell.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b7</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>    B<sup>b</sup>    (etc.)

Ex.2-126 uses octave-displaced arpeggios on the first three chords and a 7-1-3-5 cell for the Cbmaj7.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b7</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>MA<sup>7</sup>    B<sup>b</sup>    (etc.)

Ex.2-127 re-introduces the old “5-to-3” device in Gb major to outline Db7 to Gbmaj7.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b7</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>    B<sup>b</sup>    (etc.)

Ex.2-128 does the same with some octave-displacements and a permutation.

B<sup>b</sup>MA<sup>7</sup>    D<sup>b7</sup>    G<sup>b</sup>MA<sup>7</sup>    C<sup>b</sup>    B<sup>b</sup>    (etc.)