

# ADDITIONAL APPLICATIONS

A dominant pentatonic scale built off the **2** (or 9) highlights the #4/b5 (#11) sound.

Figure 10 – A dominant pentatonic scale over G7#11

On a G7#9 chord, which is often associated with the altered scale (#9), the dominant pentatonic scale built off the **#5** (b6 or b13) can be applied.

Figure 11 – Eb dominant pentatonic scale over G7#9

On a G7b9 chord, which is often associated with the diminished scale (b9), the dominant pentatonic scale built off the **b5** (#4 or #11) can be applied.

Figure 12 – C# dominant pentatonic scale over G7b9

On a Gm7 chord, the dominant pentatonic scale built off the 4 can be applied.

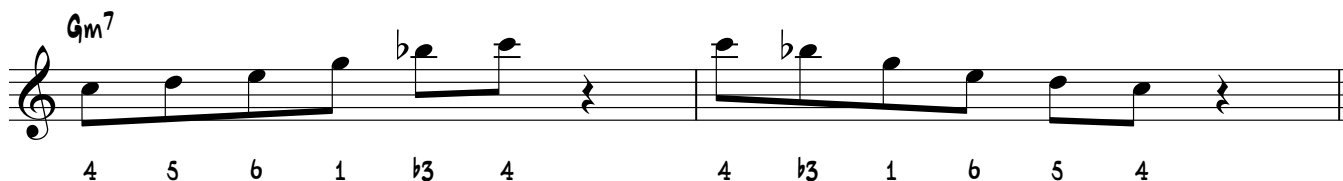


Figure 13 – C dominant pentatonic scale over Gm7

I think of the Gm7b5 (half diminished) chord as Bbm6 (going up a minor third from Gm7b5). This way, I can just apply the dominant pentatonic scale built off the 4 of the minor 6 chord.

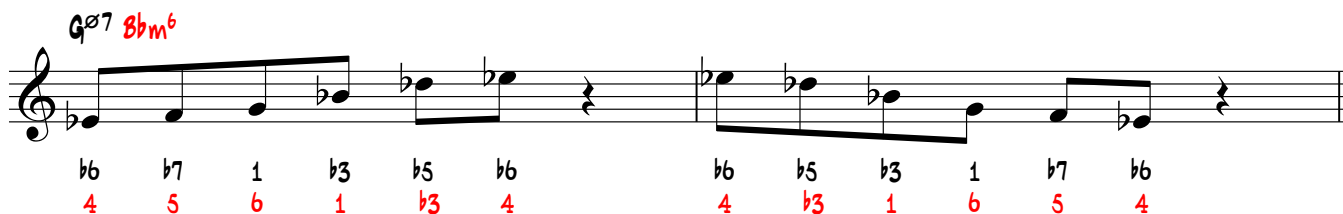


Figure 14 – Eb dominant pentatonic scale over Gm7b5

On a Gmaj7#11, the dominant pentatonic scale built off the 2 (or 9) can be applied, just as with a G7#11 (dominant 7#11) chord.

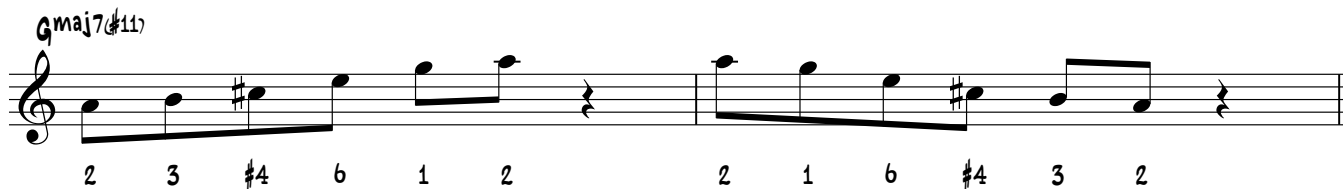


Figure 15 – A dominant pentatonic scale over Gmaj7#11

These are the applications of the dominant pentatonic that I use. There are other options too that sound great – it is up to you to explore and find them! Again, you must play these scales with chordal accompaniment and find different sounds that you like. Be able to play these scales starting from **any** note in the scale, especially the note that corresponds to the chord you are applying the scale to. For example, when practicing the Eb dominant pentatonic scale over a Gm7b5 chord, practice the scale starting on G.