

**Chapter 10 Pentatonic and Blues Scales  
(and Modes, Pentatonic, Octatonic Scales)**

**Vocabulary and Concepts**

**Pentatonic Scale p. 204**

5 notes per scale, basis for lots of folk songs  
No musical center of gravity

Two common versions:

1. major pentatonic: C-D-E-G-A-C (W-W-W-W& ½ -W-W& ½ )
2. minor pentatonic: A-B-C-E-F-A (W-H-W&W-H-W&W)

A third less common pentatonic: the so-called Southeast Asian influence:

3. C-D-F-G-A-C (W-W-W& ½ -W-W& ½ )

**Blues Scale p. 209**

A merger between pentatonic and major-minor tonalities with African elements that is still prevalent in many aspects of pop and jazz music of today:

C-Eb-F-Gb-G-Bb-C (m3-W-H-H-m3-W)

Blues notes: lowered 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>

Common Blues “progression” in C often called a 12 bar blues:

I, I, IV, I, IV, IV, I, I, V7, IV, I, I then repeated

Scale for I: C-Eb-F-Gb-G-Bb-C

Scale for IV: F-Ab-Bb-Cb-C-Eb-F

Scale for V7: G-Bb-C-Db-D-F-G

**Modes: Appendix G pp. 325-329**

Correspond to the notes of the major scale:

Using only white keys on the piano, these are representatives of all the modes:

C-C *Ionian* (major scale)

D-D *Dorian*

E-E *Phrygian*

F-F *Lydian*

G-G *Mixolydian*

A-A *Aeolian* (natural minor scale)

B-B *Locrian* (hardly ever used)

Mode name mnemonic:

**IDPLMAL** = “I Don’t Play Loud Music At Lunch” or “I DO Play Loud Music At Lunch”

or “If Dora Plays Like Me, All Is Lost”

**Whole-Tone Scale: Appendix G pp. 329--330**

Scale of six pitches equidistant apart by the interval of a whole step.

Two versions available (and their enharmonic equivalents):

C-D-E-F#-G#-Bb-C (alternative: C-D-E-F#-G#-A#-C and C-D-E-Gb-Ab-Bb-C)

C#-D#-F-G-A-B-C# (alternative: Db-Eb-F-G-A-B-Db)

**Octatonic Scale: Appendix G pp. 326-327**

A scale of alternating whole and half steps:

C-D-Eb-F-F#-G#-A-B-C

**Rhythm Revisited: Keeping the Beat p. 208**

Using steady beat and ornamental rhythms via drum set

Suggested exercises:

Try Practice materials on pp. 211-214