



Using Pentatonics On a II-V-I-VI Chord Sequence

The II-V-I-VI chord sequence is one of the most commonly used in jazz music. In the key of C, this would give us the following chords -

Dm7 G7 Cmaj7 Am7

However, the VI chord is often changed from a minor 7 chord to a dominant 7 chord. This gives it a stronger gravitational pull back to the Dm7 chord.

One interesting way which we can improvise over this sequence is to use the following pentatonic minor scales -

A Pentatonic Minor over the **Dm7** chord.

Bb Pentatonic Minor over the **G7** chord.

B Pentatonic Minor over the **Cmaj7** chord.

C Pentatonic Minor over the **A7** chord.

Using this system allows us a way to get some interesting extensions on each of the chords (detailed below). Using the same type of scale on each chord also gives a sense of continuity and flow to a solo.

Dm7 - **A** (5th), **C** (7th), **D** (root), **E** (9th), **G** (11th)

G7 - **Bb** (#9), **Db** (#11), **Eb** (b13), **F** (7th), **Ab** (b9)

Cmaj7 - **B** (7th), **D** (9th), **E** (3rd), **F#** (#11), **A** (13th)

A7 - **C** (#9), **Eb** (#11), **F** (b13), **G** (7th), **Bb** (b9)