



## Using Minor #4 Pentatonic Scale On Chord V

In jazz improvisation, it is common to use the half/whole diminished scale on V chords which resolve to a major I chord. For example, In a II V I sequence in C major, we can use **G half/whole diminished scale** on **G7**. The theory behind this is explained in other PDF's on the website.

Here is the G Half/Whole Diminished Scale -

**G Ab Bb B C# D E F**

We can create interesting pentatonic scales out of the half/whole diminished scale. I have chosen to call this scale a **minor pentatonic #4** as it is the same as the minor pentatonic but the 4th is sharpened. In G, the scale is -

**G Bb C# D F**

As is the case with many diminished patterns, this repeats at minor 3rd intervals. This gives us the following pentatonic scales -

**G** = G Bb C# D F

**Bb** = Bb Db E F Ab

**C#** = C# E G G# B

**E** = E G A# B D

You can create interesting melodic patterns on II V I sequences by improvising with pentatonic scales on all of the the chords.

**Dm7** = Either D, A or E Minor Pentatonic

**G7** = G, Bb, C# or E Minor #4 Pentatonic

**Cmaj7** = E, A or B Minor Pentatonic