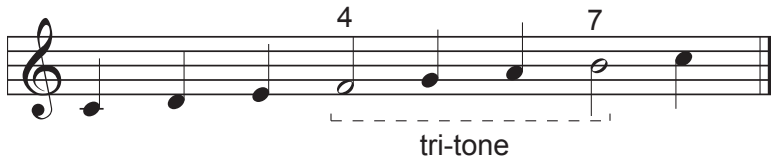


Major 6 add 9 chord: Pentatonic Scale

C Major Scale



The tri-tone in a standard major scale occurs between the 4th and 7th degrees.

The tri-tone contains the two most active tones within the major scale.

C6/9 from Root (Major Pentatonic)



When the tri-tone is removed from the standard major scale, the resulting scale is the "**Major Pentatonic**" scale. The notes of this new scale can easily also be justified as being an arpeggio on a Major 6/9 chord. This scale is deemed to be a major scale because its tonic note will produce a major triad.

C6/9 from 9th



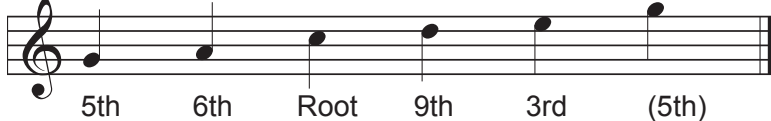
In this instance, the tonic note "D" will not produce a triad of any kind.

C6/9 from 3rd



Beginning on the note "E" also does not produce a complete triad.

C6/9 from 5th



The same is true when starting from the note "G".

C6/9 from 6th (Minor Pentatonic)



Beginning on the note "A" can produce a tonic triad but that chord in this situation is an "Am" triad. If the tonic triad is minor, the scale is also deemed to be minor.

The pentatonic scale is the backbone of "blues". Perhaps to the chagrin of many blues players, it also happens to be the backbone of most traditional Oriental music. To the best of my memory, the evolution of the pentatonic scale in Oriental music is determined by the "number 5" as being the number which describes perfection. The pentatonic scale can be developed by combining notes that are incrementally a perfect 5th apart. ie: C to G to D to A to E. Now arrange them alphabetically from C: C-D-E-G-A. Five notes in perfect fifths. Whichever approach is used, results in the same thing. The pentatonic scale, because of a lack of the tri-tone, seems to be free to move or stand on just about any of its notes. Possibly this is the reason for its popularity. Blues players generally use the minor pentatonic against a blues style chord progression in a major key. ie: Chords A-D-E7 (I, IV, V) in A Major but use the Am pentatonic scale for improvisational melodic ideas.