

Chord-note inclusions in the three pentatonic scales:

D dorian	F pentatonic (1-3-5-7-11)	C pentatonic (1-5-7-9-11)	G pentatonic (1-5-9-11-13)
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Pentatonic on the third is used extensively by all players (i.e. Freddie Hubbard), on the seventh by Coltrane and Tyner (i.e., A Love Supreme, throughout), and the pentatonic on the fourth is relatively undiscovered, though it has been used extensively in chord voicings since 1957.

Side-Slipping (deliberate 'outside' playing)

D dorian	Tones <u>not</u> used:	Note: 'left-over' pitches form a G ^b pentatonic.
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General Considerations For Side-Slipping (not binding):

- 1) melodic texture ~ usually pentatonics and/or fourths.
- 2) harmonic (chordal) texture ~ usually fourths and/or "So What" voicings.
- 3) pitch content ~ as many 'outside' notes as possible, and as few 'inside' notes as possible.
- 4) structure ~ generally in three short phrases, the first being inside, the second outside, and the third being back inside.
- 5) use of symmetrical phrases or motives.
- 6) metric placement ~ usually in weak position, i.e., second half of a measure or last part of a two or four measure phrase.
- 7) length ~ generally very short, i.e., two to four beats in the 'outside' phrase, though much longer ones have appeared on record, up to perhaps eight measures in a fast tempo.
- 8) direction ~ generally up or down by half-step, plus tri-tone possibility.