

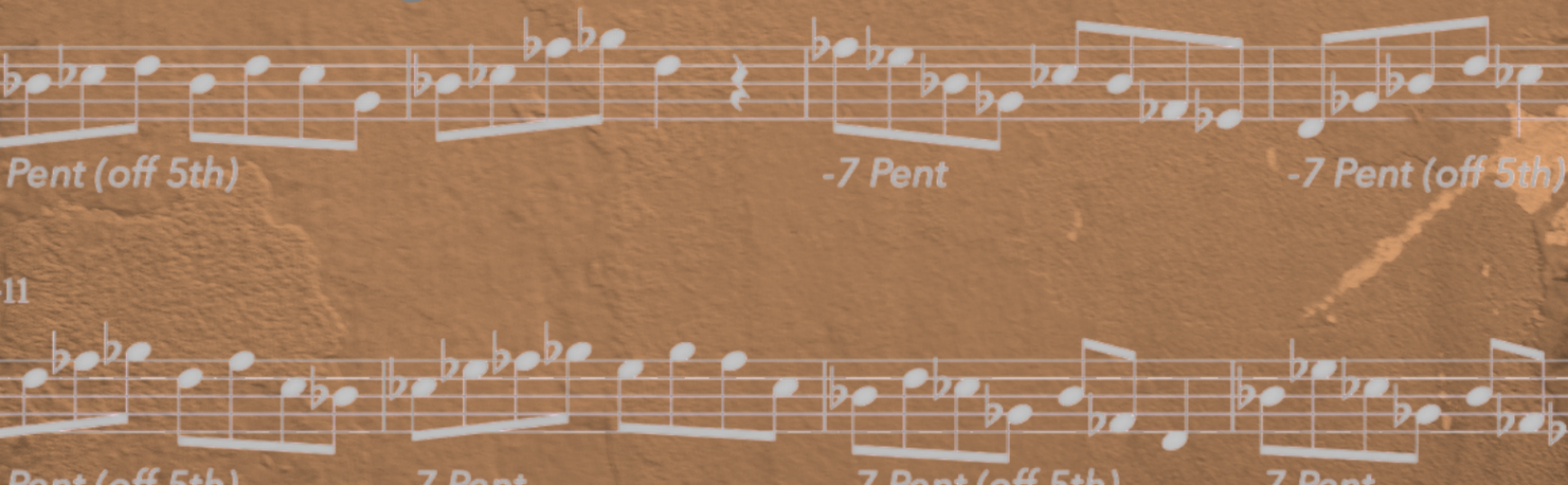


# The Pentatonic *Index:*

*An Encyclopedia of Modal Pentatonic Scale  
Applications and ii V I Ideas*

by

*Steve Kostelka*



# Foreword

**Pentatonic Scales** are *amazing* organizations with regards to their **versatility and the unique sound** they provide. Knowing how to use pentatonics let you **clearly execute detailed harmony** with a beautiful blend of either **virtuosity or simplicity**, depending on the desired result. For centuries, musicians have used the pentatonic scale as a canvas to **paint sonic masterpieces**, wether it be in an improvised solo or an orchestral composition.

The goal of this collection is to **equip improvisers of all levels** with the ability to harness the great variety that exists in the **variants of the 5 note Pentatonic Scale**. With organized study, pentatonics can be used to clearly define 99% of the chords and chord sequences that are written in modal and tonal harmony. The following information has been designed to **provide fresh and concise options** over familiar harmony for *any improviser*.

Putting these applications into practice will allow you to **diversify your improvisations** in ways that were previously unimaginable. The Dominant, -6,  $\Delta b6$  and Altered Dominant scales specifically have really helped me personally to understand how to **draw out the most potent colors** of a chord or chord progression in a more detailed way.

Wishing you *great joy* with your musical endeavors.

*Musically,*



# E♭ Instruments

## a.) ii V Is With No Alterations:

ii-7 | V7 | IΔ7 | IΔ7

a2.) *Scalar - 4 Note Pattern with Root Bias*

A-7                      D7                      GΔ7

-7 Pentatonic                      Dom. 7 Pentatonic                      Δ6 Pentatonic

## b.) 'TriTone Sub' ii V I:

ii-6 | bII7 | IΔ7#11 | IΔ6/9

b2.) *Scalar - 4 Note Pattern with Root Bias*

A-7                      A♭7                      GΔ7(#11)                      G6/9

-6 Pentatonic                      Dom. 7 Pentatonic                      Δ6 Pentatonic (from 2nd)                      Δ6 Pentatonic (from 5th)

# Bb Woodwind Instruments

## a.) ii V Is With No Alterations:

ii-7 | V7 | IΔ7 | IΔ7

a2.) *Scalar - 4 Note Pattern with Root Bias*

# Bb Brass Instruments

## a.) ii V Is With No Alterations:

ii-7 | V7 | IΔ7 | IΔ7

a2.) *Scalar - 4 Note Pattern with Root Bias*

D-7                      G7                      CΔ7

-7 Pentatonic                      Dom. 7 Pentatonic                      Δ6 Pentatonic

## b.) 'TriTone Sub' ii V I:

ii-6 | bII7 | IΔ7#11 | IΔ6/9

b2.) *Scalar - 4 Note Pattern with Root Bias*

D-7                      Db7                      CΔ7(#11)                      C6/9

-6 Pentatonic                      Dom. 7 Pentatonic                      Δ6 Pentatonic (from 2nd)                      Δ6 Pentatonic (from 5th)

# C Instruments

## a.) ii V Is With No Alterations:

ii-7 | V7 | IΔ7 | IΔ7

a2.) *Scalar - 4 Note Pattern with Root Bias*

C-7 F7 BbΔ7

-7 Pentatonic Dom. 7 Pentatonic Δ6 Pentatonic

## b.) 'TriTone Sub' ii V I:

ii-6 | bII7 | IΔ7#11 | IΔ6/9

b2.) *Scalar - 4 Note Pattern with Root Bias*

C-7 B7 BbΔ7(#11) Bb6/9

-6 Pentatonic Dom. 7 Pentatonic Δ6 Pentatonic (from 2nd) Δ6 Pentatonic (from 5th)

# Bass Clef Instruments

## a.) ii V Is With No Alterations:

ii-7 | V7 | IΔ7 | IΔ7

a2.) *Scalar - 4 Note Pattern with Root Bias*

Musical notation for section a2.) in bass clef, 4/4 time. It consists of three measures of scalar patterns. The first measure is for C-7, labeled '-7 Pentatonic'. The second measure is for F7, labeled 'Dom. 7 Pentatonic'. The third measure is for BbΔ7, labeled 'Δ6 Pentatonic'. Each measure contains a sequence of four notes, with the root note of the chord indicated by a flat or natural sign above the staff.

## b.) 'TriTone Sub' ii V I:

ii-6 | bII7 | IΔ7#11 | IΔ6/9

b2.) *Scalar - 4 Note Pattern with Root Bias*

Musical notation for section b2.) in bass clef, 4/4 time. It consists of four measures of scalar patterns. The first measure is for C-7, labeled '-6 Pentatonic'. The second measure is for B7, labeled 'Dom. 7 Pentatonic'. The third measure is for BbΔ7(#11), labeled 'Δ6 Pentatonic (from 2nd)'. The fourth measure is for Bb6/9, labeled 'Δ6 Pentatonic (from 5th)'. Each measure contains a sequence of four notes, with the root note of the chord indicated by a flat or natural sign above the staff.

# About the Author



Based out of Astoria, NY, Steve Kortyka is an accomplished multi-instrumentalist, composer, educator and full time performer. He is a main member of the Brian Newman Quintet/Quartet, one of NYC's modern working bands currently holding a residency at The Jazz Club at the Aman hotel. Since graduating from the Cincinnati Conservatory of Music in 2004, he has been a full time performer and musical director in a wide variety of different settings including small group, big band and show band acts.

The Grammy Award Winning albums 'Cheek to Cheek' (2014), 'Tony Bennett Celebrates 90' (2016) and 'Love For Sale' (2021) feature Steve's arranging work on 'Firefly', 'I Can't Give You Anything But Love', 'Bewitched, Bothered, and Bewildered', 'La Vie En Rose', and 'You're the Top'. His playing is also featured in support of this pop duo powerhouse on several improvised solos throughout these albums including the classic takes on 'Lady Is a Tramp' (Tony Celebrates 90), 'Let's Face the Music and Dance' (Cheek to Cheek), 'Love For Sale' and 'It's De-Lovely' (Love For Sale).

Under his own name, Steve has released several albums as a band leader and continues to perform in a variety of groups throughout the NYC area and beyond. Although primarily a saxophonist, he is versatile on many different instruments and uses this knowledge to bring something truly unique to every collaboration. Be on the lookout for newly recorded material in the near future as there are always projects in the works.

In 2019 the Brian Newman Band began an ongoing seasonal residency at the Nomad Hotel in Las Vegas. Being in the heart of the Las Vegas Strip, this has drawn the opportunity to share the stage with not only some of Las Vegas' finest performers, but touring titans like Lady Gaga, Ashanti, Robbie Krieger, Emily King, Tennessee Jet, Tim Stewart, Michael Lington (to name a few) and many more of the world's top performing acts.

In addition to being a full time performer, Steve is also an avid teacher of improvisation and composition. As a teacher in the Better Sax Studio alongside brilliant content creator and saxophonist Jay Metcalf, he has had the opportunity to reach hundreds of students monthly and share his musical expertise first hand on this new and innovative platform designed by Jay. In addition to the BetterSax Studio, Steve has reached thousands by providing educational content on YouTube, Downloadable PDFs, as well as in person and online Masterclasses.

Steve exclusively plays Boston Sax Shop reeds and mouthpieces and is endorsed by JL Woodwinds, Applied Microphone Technologies, Earthquaker Devices and Kyleaves.