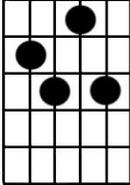
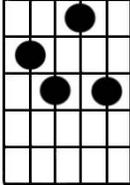
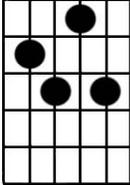
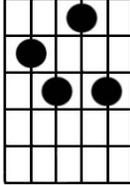
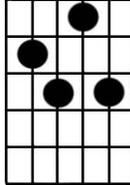
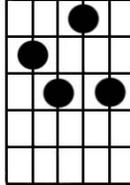
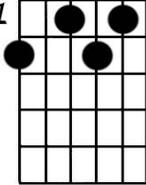
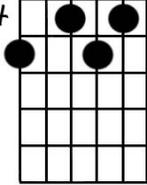
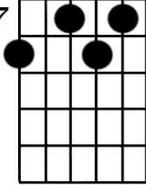
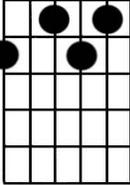
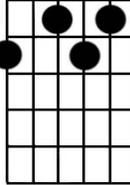
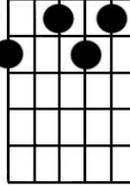


The Diminished 7th Chord

1977, Dec. 7 & 8

As some of you might know, diminished 7th chords are strange creatures. These chords have the tones 1, b3, b5 and bb7 (6) and the amazing thing is, on the guitar, the chord forms repeat themselves every 3 frets. For instance:

<p>2</p>  <p>C Gb A Eb</p>	<p>5</p>  <p>Eb A C Gb</p>	<p>8</p>  <p>Gb C Eb A</p>	<p>11</p>  <p>A Eb Gb C</p>	<p>14</p>  <p>C Gb A Eb</p>	<p>17</p>  <p>Eb A C Gb</p>	OR
<p>1</p>  <p>Gb Eb A C</p>	<p>4</p>  <p>A Gb C Eb</p>	<p>7</p>  <p>C A Eb Gb</p>	<p>10</p>  <p>Eb C Gb A</p>	<p>13</p>  <p>Gb Eb A C</p>	<p>16</p>  <p>A Gb C Eb</p>	

It's just one of those many phenomena in music (for the curious, there *is* a logical reason for it: all the notes in the chord formula (1, b3, b5, 6) are a minor 3rd apart...but it's still a phenomenon, yes?).

Anyway, as with most of the sounds we have dealt with so far, learning the arpeggios of the chord is a good way to get started on the road to soloing over these chords, and as usual, after you have a good visual grasp of where all the arpeggio tones lie, it won't be very hard to learn the scales.

So here are the arpeggio fingerings with some musical examples immediately following. Also, some visual reference-point chords are given along with the arpeggios...you know the story on these by now.

Diminished 7th (°7) Sounds (part 1)

-----Visual Reference Point-----

1st position

Play all examples as jazz 8ths and straight 8ths.

C°7

Here is the exact same run (the word “run” here meaning same *fingering*) 3 frets higher than above.

4th position

C°7

Also try this fingering in the 7th, 10th and 13th positions as well. It’s all still C°7 (and Eb°7, Gb°7, A°7).

From now on, for the rest of this page, all of the runs will be listed in the 1st position only, but try them in the 4th, 7th, 10th, and 13th positions as well. Remember, when we talk here about doing the same run in different positions, we are talking about doing the same *fingering*, not the same notes (which is what was meant earlier in the book). This is what we referred to earlier as *sequence fingering*.

C°7

C°7

C°7

C°7

C°7

C^o7 C^o7

2 4 1 4 1 2 4 1 3 0 4 2 1 4 2 4 4 2 1 4 1 2 4 1 2 4

C^o7

1 4 2 1 4 2 1 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 4

C^o7

1 4 2 1 4 2 1 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 4

C^o7

1 4 2 2 1 4 4 2 1 1 4 2 3 1 4 1 3 1

C^o7

0 4 1 3 2 4 1 4 1 3 1 2 4 1 4 1 2 4 2 4

C^o7

1 4 2 1 4 2 4 2 1 4 1 2 4 3 2 4

C^o7

1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

C^o7

1 4 2 1 4 3 1 4 2 1 4 2 1 4 2 1 4

The Diminished 7th Scale

5-25-78

There is more than one scale that sounds good over $\circ 7$ chord types but the most common is a scale that is derived by simply preceding each note in a diminished 7th arpeggio with a note one $\frac{1}{2}$ step lower. For instance, the $C\circ 7$ arpeggio contains the notes C, E^b , G^b and A; if we start on C and precede each ^{of these} arpeggio notes with a note one $\frac{1}{2}$ step lower, we get the following:

1 2 $b3$ 4 $b5$ $b6$ 6 7 8

C D E^b F G^b A^b A B C

↑ ↑ ↑ ↑ ↑ ↑ ↑

Arpeggio notes

This scale is commonly known as the **DIMINISHED SCALE**. (Fingerings will be given soon).

Notice that the intervals between successive notes in this scale proceed in alternating whole and $\frac{1}{2}$ steps. For this reason, it is also known as the **WHOLE - HALF SCALE**. (The $\frac{1}{2}$ -whole scale will be discussed a little later, in case you're curious).

The chord tones in this scale are:

1 $b3$ $b5$ 6($b6$ 7) 7 9 11 $b13$
(2) (4) (66)

There is a whole world of chords which this scale works over but for now, in this volume, we will have to limit our discussion to the $\circ 7$ chord and its most common extensions: the $\circ 7/9$ (1, $b3$, $b5$, 6, 9), the $\circ \Delta 7$ (1, $b3$, $b5$, 7), and the $\circ A 9$ (1, $b3$, $b5$, 7, 9).

There are many beautiful ^{runs and} melodic patterns in this scale, in fact so many that one would have to write an abundance of pages on just this subject alone, in order to really do true justice to what is available. But, realizing this, and yet not wanting to not do something in this area ("huh?"), the following few ^{runs and} patterns are listed. These are all given in one position only, just like the runs based on the $\circ 7$ arpeggio; but like those, these same FINGERINGS should be tried in the other positions, every 3 frets higher, which amazingly enough, will create virtually the same sound.

All of these runs work over $C\circ 7$, $E^b\circ 7$, $G^b\circ 7$, $A\circ 7$ and the above mentioned extensions (if you ever run into them).

DIMINISHED 7th SCALE also use $\frac{1}{2}$ w/ whole for DIM or desc: $1^{(b)} 2 b3 3 b5 5 6 7$

① DIMINISHED SCALE (WHOLE, $\frac{1}{2}$ SCALE) : This is another equal interval scale containing: 1, 2 (9), b3 (#9), 4, b5, #5, 6 (bb7), 7

Fingerings given as A^o7

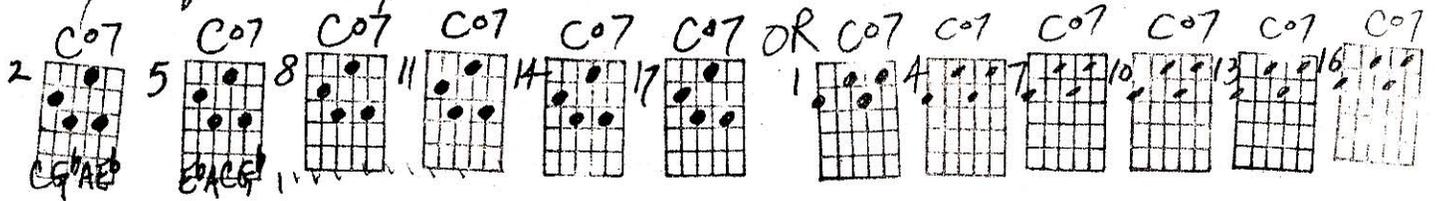
SCALE	CHORDS: A ^o 7		ARPEGGIO	SCALE	CHORD A ^o 7		ARPEGGIO:
1, 4, 7, etc.	1, 4, 7, etc.	1, 4, 7, etc.	1, 4, 7, etc.	2, 5, 8, etc.	2, 5, 8, etc.	2, 5, 8, etc.	2, 5, 8, etc.

also 1, 2, b3, #4, 5, 6, 7 and others like: loorian, phrygian, blues, hungaria

The Diminished 7th Chord

12-7-77

As ^{some of} you might know, diminished 7th chords are strange creatures. These chords have the tones 1, b3, b5 and bb7 (6) and the amazing thing is, on the guitar, the chord forms repeat themselves every 3 frets, for instance:



It's just one of those ~~amazing~~ ^{many} phenomena in music (for the curious, there is a logical reason for it: all the notes in the chord formula (1, b3, b5, b) are a minor 3rd apart... but it's still a phenomenon, yes?)

Anyway, as with most of the sounds we have dealt with so far, learning the arpeggios of the chord is a good way to get started on the road to soloing over these chords, and as usual, after you have a good visual grasp of where all the arpeggio tones lie, it won't be very hard to learn the scales.

So here are the arpeggio fingerings with some musical examples immediately following.

Also, some visual reference point-chords are given along with the arpeggios... you know the story on these by now.

MINISHED 7th (07) SOUNDS

VISUAL REFERENCE POINTS

C07 C07 C07

1, 4, 7, 10, etc.
etc.
etc.

C07 ARPEGGIO

Play all examples as jazz 8ths + straight 8ths

1st POSITION

HERE IS THE EXACT SAME RUN (the word "run" here meaning same FINGERING) 3 FRETS HIGHER than above. Also try this fingering in the 7th, 10th and 13th positions as well. It's all still C07 (and Eb07, Gb07, A07).

4th POSITION

From now on, for the rest of this page, all of the runs will be listed in the 1st position only, but try them in the 4th, 7th, 10th + 13th positions as well. Remember, when we talk here about doing the same run in different positions, we are talking about doing the same FINGERING, not the same notes (which is what was meant earlier in the book). THIS IS WHAT WE REFERRED TO EARLIER AS SEQUENCE FINGERING.

