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Scales over diminished chords

The scaled chord is built from smaller 3rds (3 halftones). Since the octave is 12 halftones, stacking another smaller 3rd over top note scaled chord only repeats the same existing notes (D → F → A♭ → B → D → F → A♭ → B → D → etc.). Therefore, the reduced chord is repeated at intervals of smaller thirds. This means that there are only 3 unique scaled chords: Cdim7 = E♭dim7 = G♭dim7 = Adim7 D♭dim7 = Edim7 = Gdim7 = B♭dim7 Ddim7 = Fdim7 = A♭dim7 = Bdim7 Each find scaled chords problematic to play through, but actually it's not as hard as you think. In this video I will go through it as I improvise through a scaled down chord and give you the tools and knowledge to add to the guitar solos. The three main types of Dim chords reduced chord is a collection of notes that always want to solve. They are never used as a tonic chord, but always as a means of tension towards or suspension of another chord. The first thing you will notice is that the reduced chords have different ways to solve it, in fact there are three main types of dim chords resolutions you encounter. These are shown in example 1 below: The dominant scaled chords of the first scaled chord is the G#dim solution am7. This Dim chord works as a dominant and could easily be replaced by the E7. I suppose you know how to play the dominant solution of a smaller chord than the E7 (b9) on Am, so I won't spend much time on this type in this lesson. Sub-Dominant scaled chords The other two are #IV chords. They are not dominant, but they are sub dominant and dealt with in a different way. The easiest way to think of them is as matte, but you also (or most likely) run into them in inversions (as you will see in the examples) The two most common progression where you come across them are #IV-I #IV #IV-IV. In the first case Fdim on Fmaj7, where Fdim is the inversion of Bdim, which is #IV f major. The last part of example 1 is the #IV chord (Ab dim or Bdim/Ab in this case) solving a subdominant chord: Gm7. This is a very common dim chord encounter in turns and is also found in many standards like The Song Is You or Embraceable You. So we have three types of progression where one is easy to play because we can treat it as a V I progression. How not to use scale Scale, which you must use in context, not on a scale scale. Primarily because the reduced scale is a symmetrical and synthetic design, and not really what fits any type of tonal song. Most jazz standard progression, where we find reduced chords, are tonal. The best way to approach this is probably to look at the scale that is key. In this case, f is the main, as shown in example 2. If we change this scale to contain dim chord, then we get either a harmonious scale, or you can also choose a C harmonic main scale. In most cases the harmonious smaller scale is more familiar, so now we can only stick to it. C harmonious main option differs only one note and the difference is not so great. The secret trick to dim chords secret trick in this case is to use the target notes that we associate with V I resolution, so in this case we coud solve dim chord on A or C via Fmaj7 or Gm7. In example 3 I wrote a few simple exercises so you can hear how it sounds. It's all about target notes So instead of lines that address the basic chord tones of the chord you can make lines as if you're dealing with a dom7th chord and get used to how to sound through the chord you want to resolve. Idim – Imaj7 This type of progression is quite common in songs like I Remember You or You Do Something To Me Using Target Notes A and C in this situation is not that difficult because A and C are both chord tones on Fmaj7: F and C E. Below are examples of simple lines resoving at first C and then A. The material I use on Bdim is really spelling E7 (b9). The E7 (b9) is of course also what you have left if you take a harmonious smaller scale and omit A and C. BIIII dim solution IIm7. This is usually the muded chord situation that causes the most problems. This is also an example where you end up playing toward an extension through the II chord that you may not be as accustomed to dealing with or negotiating. The first thing you want to be used to is the sound dim chord of the Gm7 solution, as I wrote in example 3. For bIIII dim chord I have several different examples. The first two are in the context of (iii) bIII II V I progression. 1. Turnover example Am7 line is the basic Am triad that follows dim arpeggio from B to Ab. Ab is then resolved to A on gm7. And is then used as a top note in Bbmaj7 arpeggio. 2. Turnover example The second turnover example is using C through the Gm7 chord. The line starts with a scale from A to C to Am7. Abdim line is descending arpeggio run from 3. (B). The Gm7 line first tackles C, which is the target note, and from there continues with Bb the main t3d played in the 153 pattern. Longer bIIIdim lines to help you get used to the sound I also have two examples where you can hear the resolution and I am adding a chord below the target note so you can easily hear how it resolves. The first example is the use of dim arpeggio pattern followed by E7 arpeggio, which is addressed at 9th (A) above Gm7. The second example uses a similar arpeggio pattern, followed by fragment E7(b9). This is addressed on the 11th (C) on the Gm7, where I again added a chord below the target note. How to work on this material The important thing is You train yourself to hear how these target notes work and sound through chords, and in this way get the lines that you already have in your system as the dominant lines to work in this different context. Adding chords under target notes or just sitting on voicelead chords towards the target notes in tune can be a very useful addition to all the exercises I have covered in this lesson! Get a free Ebook If you want to download the free E-book 15 II Valt I licked then subscribe to my newsletter: Get a PDF! You can also download a PDF from my examples here: Secret play through scaled chords If you have any questions, comments or suggestions on topics, or how can I make lessons better, then please let me know. Leave a comment on the video or send me an email. This is the best way for me to improve my lessons and make them fit what you are looking for. Please subscribe to my YouTube channel and feel free to contact me via Instagram, Twitter Google+ or Facebook to keep up with new lessons, concerts and messages. A scale scale is a symmetric scale that is built by alternating steps and half steps. This scale is used to solo through reduced seventh chords. Dim7 chords are not as commonly used as smaller, dominant or major chords, but when they pop up, they tend to shackle starting improvisers. This lesson will introduce you to a reduced degree. Mastering this scale will allow you to confidently and musically solo through dim7 chords the next time you come across one in a jazz tune. This lesson will explain how to build, play and solo with a scale. You will learn to practice patterns, arpeggio patterns, and sample licks to help take dim7 solo phrases to the next level. What is the reduced scale? A scale scale is an eight-note scale that is compiled by selecting a tone note, and then alternating the entire steps and half steps from that initial note. For this reason, it is also commonly referred to as the whole half of a scale. To see how a scale is created, here's a chart that sets the interval structure for that scale. It also shows how the whole (W) and half (H) steps are used to create this octatonic scale. Scale19b311b5#51371WHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHWHW The scale differs from the dominant scale, alternating between half and the entire steps and used solo through dominant 7b9 chords. When first examining the scales on the guitar, it is easy to bemissued by these two weights. To help keep them separated in your head, and on the fretboard, here's a quick way to think on each scale: Dominant 7b9 shrunk = half-wholeDim7 scaled = full-halfDiminished Scale Fingerings To start a study scale fingers, there is a two-octav shape from z string that remains in place. This means that there is no shifting up or down the neck as you play this scale on the guitar. This scale is written from root note G, and so is called G scale. Once you play this fingering, be sure to move to other keys. Listen & Play AlongYou also play in-position G scale from a 5th-string root note that you can see and hear in the following example. Listen & Play AlongHere is a G scale from 6. Listen & Play AlongThe last finger in this lesson is the G scale of 5. Listen & Play AlongOnce you can play these scaled fingerings, put on dim7 backing tracks and start solo through that chord using fingering from this lesson. As well as learning to play these scales on your guitar, it is also important to put these shapes on the improv side of your studio so you can use them for jazz melodies and progression. Reduced scale Practice PatternsNext, you will learn to play four variants of a common jazz scale pattern called diatonic thirds. This applies to the G scale of 6. Any of the patterns in this section of the lesson can be applied to any key and fingering. To begin with, here are ascending 3rds across the G scale. Listen & Play AlongMoving on, here are the descending 3rds played over the G scale. Listen & Play AlongThe next practice pattern variation features the first 3rd ascending followed by the second 3rd descending. This is referred to as the alternating third. Listen & Play AlongThe final practice pattern is reversing the pattern that you just learned. You play the first third descent, followed by the second third ascending. Listen & Play AlongDiminished Scale ArpeggiosIn studying scale scales is one of the most interesting concepts that you can explore is the use of dim7 and dominant seventh arpeggios through this scale. Since you can solo through Dim7 chords with a scale scale, it's no surprise that you can use Dim7 arpeggios built from that scale. Many of us may not be aware though that you can also use dominant seventh arpeggios from solo range through Dim7 chords. To understand this concept, let's break down the C scale range by first looking at his remarks: C lowered scaleCDEbFGbG #ABCWhen you build arpeggios from the 1st, 3rd, 5th, and 7th. Let's take a look at the four arpeggios that you build when you start from the 2nd, 4th, 6th and 6th. arpeggios on guitar, here are ascending versions of each arpeggio in C scale: Listen & Play AlongHere's G scale from 6. The first lick uses a 3rds solo through the Dim7 chord, in a four-bar phrase. Listen & Play AlongMoving on, the second lick uses bb scale solo via bbdim7 chord in iiim7-bIIIdim7-iim7-V7 progression. Listen & Play AlongThe third lick in this lesson uses the same Bb scale through the Bbdim7 chord, although in this case you will draw on arpeggios on this scale to build your line. Listen & Play AlongThis line contains a common pattern scale (1235) during the first three chords in this rhythm changes chord progression, including the Bdim7 chord in the second half of the first bar. Listen & PlayIn this next line, you will use db scaled solo through the popular jazz chord progression, iiim7-biiidim7-iim7-V7, in this case in the key bb major. Note that the dbdim7 bar features a reduced scale descending straight down from G to A, although the middle notes are elevated octaves, rather than just continuing straight down the scale in the original octave. The technique is known as octaves displacement and is used by many great jazz guitarists, including Wes Montgomery, Joe Pass, and others. Listen & PlayThe final phrase is applied to the middle four bars of a jazz blues progression in the key of C. The scale here contains a melodic pattern across the second lane of progression. Listen & PlayThe scaled range is often a little trickier to study on guitar, compared to the main scale modes, which are usually faster and easier to work on a fretboard. But by working on different fingering and practice patterns, you will ensure that you are ready to nail any Dim7 chord in your solo lines the next time you hit one. One.

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