Diminished 7th (°7) Sounds (part 1)
Ted Greene

The Diminished 7th Scale
1978-05-25

There is more than one scale that sounds good over °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 1/2 step lower. For instance, the C °7 arpeggio contains the notes C, Eb, Gb, and A; if we start on C and precede each of these arpeggio notes with a note one 1/2 step lower, we get the following:

1 2 b3 4 b5 b6 6 7 8 This scale is commonly known as the
C D Eb F Gb Ab A B C DIMINISHED SCALE.
(Fingerings will be given soon).

Notice that the intervals between successive notes in this scale proceed in alternating whole and 1/2 steps. For this reason, it is also known as the WHOLE-HALF SCALE. (The 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(bb7)  7 9 11 b13
(1 2)  (4)  (b6)

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 °7 chord and its most common extensions:
The °7/9 (1, b3, b5, 6, 9), the °7maj7 (1, b3, b5, 7), and the °7maj9 (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 °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 °7, Eb °7, Gb °7, A °7 and the above-mentioned extensions (if you ever run into them).

The Diminished 7th Scale
1976-10-07

DIMINISHED SCALE (Whole-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°7

Also use 1/2-whole [scale] for dim. Or descending: 1, (b)2, b3, 3, b5, 5, 6, b7

Also 1, 2, b3, #4, 5, 6, 7 and others like Locrian, Phrygian, Blues, Hungarian.
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 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 Sounds (part 1)

--- Visual Reference Point ---

**Co7**

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

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 Co7 (and Eb7, Gb7, A7).

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.
The Diminished 7th Scale

There is more than one scale that sounds good over 07 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 1/2 step lower. For instance, the C07 arpeggio contains the notes C, Eb, Gb and A; if we start on C and precede each arpeggio note with a note one 1/2 step lower, we get the following:

1 2 b3 4 b5 6 b7 7 8
C D Eb F Gb Ab 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 1/2 steps. For this reason, it is also known as the Whole-Half Scale. (The whole scale will be discussed a little later, in case you're curious).

The chord tones in this scale are:
1 b3 b5 6(b6b7) 7 9
(2) (4) (6)

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 07 chord and its common extensions - the 07/9 (1, b3, b5, 6, 9), the 07/7 (1, b3, b5, 7) and the 07/9 (1, b3, b5, 7, 9).

There are many beautiful, 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 named patterns are listed; these are all given in one position only, just like the runes based on the 07 arpeggio, but like those, these same FINGERINGS should be tried in the other positions, every 3 gets higher, which amazingly enough, will create virtually the same sound.

All of these runes work over C07, Eb07, Gb07, A07 and the above mentioned extensions (if you ever run into them).
DIMINISHED 7th SCALE also use 2 whole
DIM or desc: 10, 6, 3, 0, 5, 2

1) DIMINISHED SCALE (WHOLE, ½ SCALE): This is another equal interval scale

containing: 1, 2 (9), 6, 3 (#9), 4, 65, #5, 6 (667), 7

Tuningings given as A07

also 1, 2, 6, 3, #4, 5, 6, 7
some of
As you might know, diminished 7th chords are strange creatures. These chords have the tones 1, 6, 3, 5 and 6/7 (6) and the amazing thing is, on the guitar, the chord forms repeat themselves every 3 frets, for instance:

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     | 2 5 8 11 14 17 20 23 26 29
C7    C7    C7    C7    C7    C7    C7    C7    C7    C7
     | 3 6 9 12 15 18 21 24 27 30
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It's just one of those amazing phenomena in music (for the curious, there is a logical reason for it: all the notes in the chord formula (1, 6, 3, 5, 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 arpeggios tones lie, it won't be very hard to learn the scales.

So here are the arpeggios figureings 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.
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 B07, G07, F07). From now on, for the rest of this page, all 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 motive (which is what we meant earlier in the book). This is what we referred to earlier as sequence FINGERING.