



The Half/Whole Diminished Scale - Part 2

As we learned in part 1, the half/whole diminished scale is often used to improvise over dominant 7th chords. When improvising using the scale, we may want to avoid using linear patterns too often. Due to the symmetrical nature of the scale, there are several other interesting patterns which we can explore when improvising.

The first of these which we will examine is the use of major triads. The half/whole diminished scale contains 4 major triads. The root notes of these triads are separated by intervals of a minor 3rd. For example, in the C half/whole diminished scale, we find the following major triads -

C Half/Whole Diminished Scale -

C Db Eb E F# G A Bb

C Major Triad - **C E G**

Eb Major Triad - **Eb G Bb**

F# Major Triad - **F# A# C#**

A Major Triad - **A C# E**

Try improvising over dominant 7th chords using these major triads in order to break away from playing the scale in a linear fashion. The triads can be used in any order. You can also play the triads in different inversions. This opens up a world of improvisational possibilities. It is also a great academic exercise for learning to navigate harmony on your instrument.