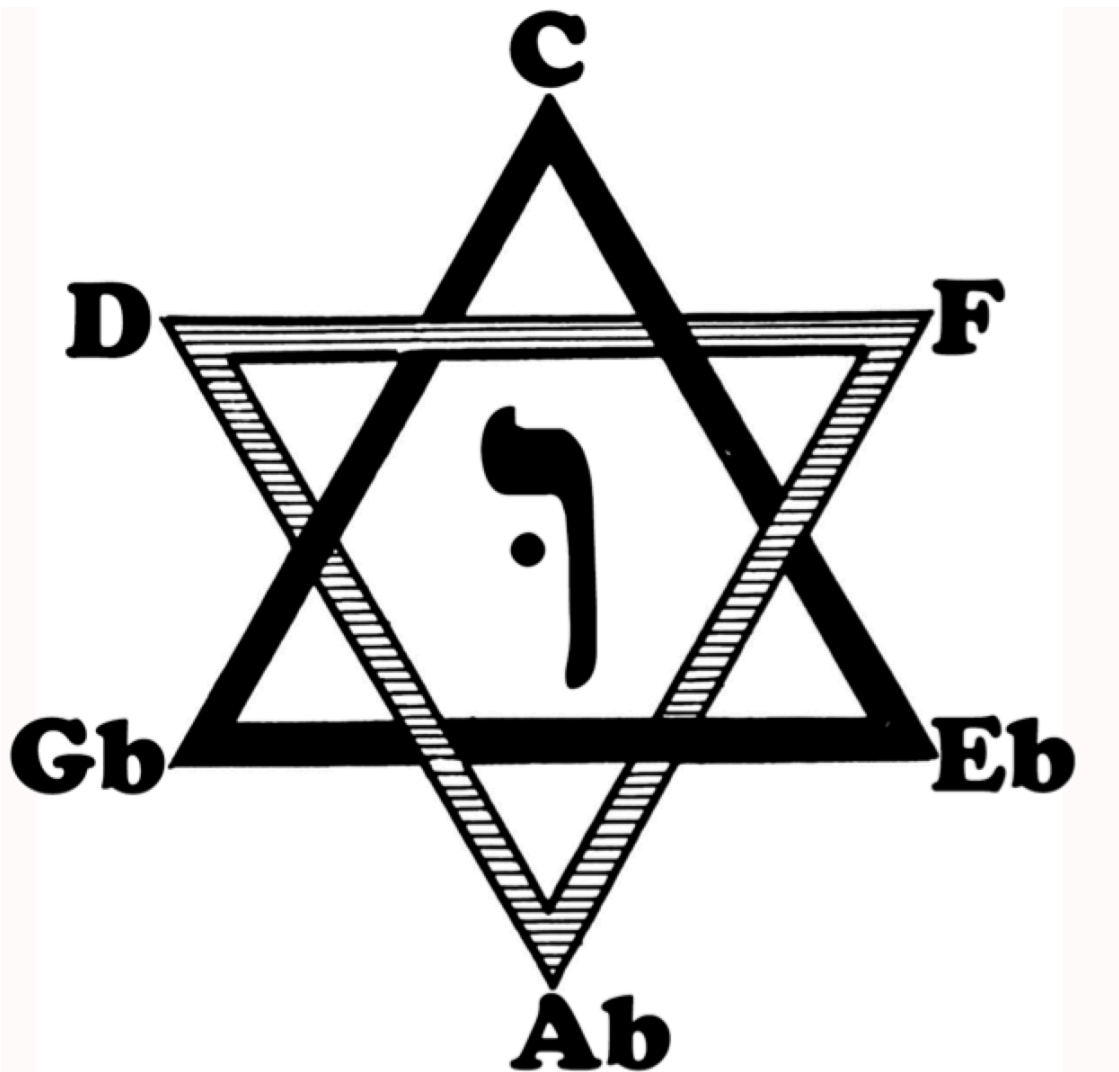


# **Webinar #1: The Diminished Triadic Matrix**

Sunday, December 27<sup>th</sup>, 12:00 PM



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# Diminished Scale Review

The diminished scale is an 8-tone symmetrical scale. Intervallically, the scale is built by alternating whole-steps and half-steps. Because the scale is symmetrical, each scale actually contains 4 diminished scales inside of it. In other words, there are only three actual diminished scales. Each group is listed below:

## 1) C Diminished Scale:

<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>B</b>
<b>R</b>	<b>9</b>	<b>b3</b>	<b>11</b>	<b>b5</b>	<b>#5</b>	<b>13</b>	<b>7</b>
<b>1</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>

**\*C=E<sup>b</sup>, G<sup>b</sup>, A Diminished Scales**

## 2) D<sup>b</sup> Diminished Scale:

<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>E</b>	<b>G<sup>b</sup></b>	<b>G</b>	<b>A</b>	<b>B<sup>b</sup></b>	<b>C</b>
<b>R</b>	<b>9</b>	<b>b3</b>	<b>11</b>	<b>b5</b>	<b>#5</b>	<b>13</b>	<b>7</b>
<b>1</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>

**\*D<sup>b</sup>=, E, G, B<sup>b</sup> Diminished Scales**

## 3) D Diminished Scale:

<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>B</b>	<b>D<sup>b</sup></b>
<b>R</b>	<b>9</b>	<b>b3</b>	<b>11</b>	<b>b5</b>	<b>#5</b>	<b>13</b>	<b>7</b>
<b>1</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>

**\*D=F, A<sup>b</sup>, B Diminished Scales**

Of course, the diminished scale is useful over a dim.7<sup>th</sup> chord. Because these chords are not the most common, most players will want to prepare themselves for applying the scale over a Dominant 7<sup>th</sup> chord. In this case, you would want to play the scale a \*half-step above the root of the chord. Here's an example of what the C Diminished scale would look like over a B7<sup>th</sup> chord.

## C Diminished Scale over B7 (B,D#,F#,A)

<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>B</b>
<b>b9</b>	<b>#9</b>	<b>3</b>	<b>#11</b>	<b>5</b>	<b>13</b>	<b>b7</b>	<b>R</b>
<b>1</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>	<b>H</b>	<b>W</b>

*\*Please note, some people teach two different versions of the diminished-the "half-whole" and "whole-half." I, on the other hand, only teach the "whole-half" and simply ask you to start it a half-step up from the root of a Dominant 7<sup>th</sup> chord.*

# Diminished Triadic Matrix

<b>C</b>	<b>C</b>	<b>D</b>	<b>E<sup>b</sup></b>	<b>F</b>	<b>G<sup>b</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>B</b>
	<b>C<sub>o</sub></b>	<b>D<sub>o</sub></b>	<b>E<sub>o</sub></b>	<b>F<sub>o</sub></b>	<b>G<sub>o</sub></b>	<b>A<sub>o</sub></b>	<b>A<sub>o</sub></b>	<b>B<sub>o</sub></b>
		<b>D<sup>-</sup></b>		<b>F<sup>-</sup></b>		<b>A<sup>b-</sup></b>		<b>B<sup>-</sup></b>
		<b>D<sup>^</sup></b>		<b>F<sup>^</sup></b>		<b>A<sup>b^</sup></b>		<b>B<sup>^</sup></b>
<b>D<sup>b</sup></b>	<b>D<sup>b</sup></b>	<b>E<sup>b</sup></b>	<b>E</b>	<b>G<sup>b</sup></b>	<b>G</b>	<b>A</b>	<b>B<sup>b</sup></b>	<b>C</b>
	<b>D<sub>o</sub></b>	<b>E<sub>o</sub></b>	<b>E<sub>o</sub></b>	<b>G<sub>o</sub></b>	<b>G<sub>o</sub></b>	<b>A<sub>o</sub></b>	<b>B<sub>o</sub></b>	<b>C<sub>o</sub></b>
		<b>E<sup>b-</sup></b>		<b>G<sup>b-</sup></b>		<b>A<sup>-</sup></b>		<b>C<sup>-</sup></b>
		<b>E<sup>b^</sup></b>		<b>G<sup>b^</sup></b>		<b>A<sup>^</sup></b>		<b>C<sup>^</sup></b>
<b>D</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A<sup>b</sup></b>	<b>B<sup>b</sup></b>	<b>B</b>	<b>D<sup>b</sup></b>
	<b>D<sub>o</sub></b>	<b>E<sub>o</sub></b>	<b>F<sub>o</sub></b>	<b>G<sub>o</sub></b>	<b>A<sub>o</sub></b>	<b>B<sub>o</sub></b>	<b>B<sub>o</sub></b>	<b>D<sub>o</sub></b>
		<b>E<sup>-</sup></b>		<b>G<sup>-</sup></b>		<b>B<sup>b-</sup></b>		<b>D<sup>b-</sup></b>
		<b>E<sup>^</sup></b>		<b>G<sup>^</sup></b>		<b>B<sup>b^</sup></b>		<b>D<sup>b^</sup></b>

**Please note: Each black cell represents a diminished scale root.**

# The Diminished Triadic Matrix applied to a B7 chord (C diminished)

<b>B7</b>			
<u>B, D#, F#, A</u>			
C diminished scale: C,D,Eb,F,Gb,Ab,A,B			
<b>Co</b>	C (R) <b>b9</b>	Eb (b3) <b>3</b>	Gb (b5) <b>5</b>
<b>Do</b>	D (R) <b>#9</b>	F (b3) <b>#11</b>	Ab (b5) <b>13</b>
<b>D-</b>	D (R) <b>#9</b>	F (b3) <b>#11</b>	A (5) <b>b7</b>
<b>DMaj.</b>	D (R) <b>#9</b>	Gb (3) <b>5</b>	A (5) <b>b7</b>
<b>Ebo</b>	Eb (R) <b>3</b>	Gb (b3) <b>5</b>	A (b5) <b>b7</b>
<b>Fo</b>	F (R) <b>#11</b>	Ab (b3) <b>13</b>	B (b5) <b>R</b>
<b>F-</b>	F (R) <b>#11</b>	Ab (b3) <b>13</b>	C (5) <b>b9</b>
<b>FMaj.</b>	F (R) <b>#11</b>	A (3) <b>b7</b>	C (5) <b>b9</b>
<b>Gbo</b>	Gb (R) <b>5</b>	A (b3) <b>b7</b>	C (b5) <b>b9</b>
<b>Abo</b>	Ab (R) <b>13</b>	B (b3) <b>R</b>	D (b5) <b>#9</b>
<b>Ab-</b>	Ab (R) <b>13</b>	B (b3) <b>R</b>	Eb (5) <b>3</b>
<b>AbMaj.</b>	Ab (R) <b>13</b>	C (3) <b>b9</b>	Eb (5) <b>3</b>
<b>Ao</b>	A (R) <b>b7</b>	C (b3) <b>b9</b>	Eb (Eb) <b>3</b>
<b>Bo</b>	B (R) <b>R</b>	D (b3) <b>#9</b>	F (b5) <b>#11</b>
<b>B-</b>	B (R) <b>R</b>	D (b3) <b>#9</b>	Gb (5) <b>5</b>
<b>BMaj.</b>	B (R) <b>R</b>	Eb (3) <b>3</b>	Gb (5) <b>5</b>

**\*Numbers in the parenthesis represent a note's relationship to the given triad. Bold numbers represent a note's relationship to the B7th chord.**

# GRAPPLE IN THE BIG APPLE

G-7
C7
G-7
C-7

G min.                      E dim.

FΔ7
BbΔ7
B07
FΔ7
A-7
D7

F Maj.                      D min.                      F Maj.                      F# dim.

G-7
C7
G-7
C7

G min.                      E dim.                      Db dim.                      Eb Maj.

FΔ7
BbΔ7
B07
FΔ7
C7
b
FΔ7

F Maj.

A7 D7

C min. Eb Maj. A Maj. Gb Maj. D Maj. Ab Maj. Gb dim.

G7 C7

F# dim. F Maj. Eb min. G min.

G-7 C7 G-7 C7

Bb Maj. Bb Maj. A min. C Maj.

F#7 Bb7 B7 F#7

F#7 Bb7 B7 F#7