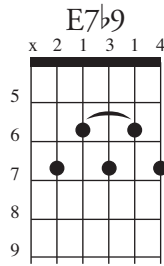
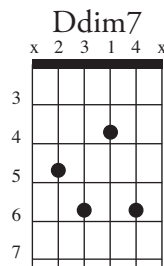


Diminished Over Dominant Chords: The Spider Scale

The V chord in any style of music presents us with the most opportunities for fun choices of what we can play over it. For this discussion, let's stay with the diminished scale. In our last example, we had an E7 chord. For this one, let's make it an E7 \flat 9 chord. Love that chord!



A diminished scale fits this chord like a glove and you will sound killer using it! If we want, we can also use it over a regular E7. Let's look at some diminished arpeggio ideas. The first thing you need to know is the interval makeup of a diminished chord. It is a series of minor 3rd intervals from one note to the next. Take a D Diminished 7th chord as an example. It is spelled D-F-A \flat -C \flat .



This scale is symmetrical in nature and is a blast to play with. First...meet the *spider scale* (named for the way it crawls across the strings). Play this off the G \sharp .

192

$\text{♩} = 100$
E7

We need to know we can move this up in minor 3rds as well, so now let's play a B Spider scale.

193

$\text{♩} = 100$
E7



MEET THE BLUES MODES

Here is an idea inspired by hearing a Greg Howe lick. He had a certain way of making a simple scale sound cooler than it was. I noticed that sound over a dominant chord. It had this chromatic bluesy thing going on...inside of a Phrygian pattern.

214

♩ = 120 (♩ = ♪♪)
D7

Upon further probing, I found that both the $\flat 3$ and the $\natural 3$ rd were being used within a mode. Once I had this little piece of magic, off to the races I went, trying to figure out how to put it into all of the seven mode shapes of the major scale. In the process, I learned there were some finger turns and twists needed to make this happen. Another thing I noticed is that playing them over different chords got different results. For example, over:

- V7 = $\flat 3$ to $\natural 3$ movement
- ii min7 = $\flat 6$ and $\natural 6$ for a Dorian sound
- IMaj7 = $\flat 7$ and $\natural 7$
- IVMaj7 = $\natural 4$ and $\sharp 4$ for a Lydian sound
- vi min7 = $\flat 9$ and $\natural 9$

While this all may sound like scratchings on a cave wall, it will make more sense as we dig in. Let's first look at the 5th mode, Mixolydian. To start, we need to know what the original Mixolydian mode looks like.

215

♩ = 120
D7