

B-DIM. HALF-WHOLE SCALE

B C . D Eb . F Gb . Ab A .
 R b9 . b3 3 . b5 5 . 6 b7 .

.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.
B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B
.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.
D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D
A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A
.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.
B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B

.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.
R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R
.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.
b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3
b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7
.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.
R	b9	.	b3	3	.	b5	5	.	6	b7	.	R	b9	.	b3	3	.	b5	5	.	6	b7	.	R

->	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
1	B	C	.	D	Eb	.	F	Gb	.	Ab	A	.
b2	C	.	D	Eb	.	F	Gb	.	Ab	A	.	B
2												
b3	D	Eb	.	F	Gb	.	Ab	A	.	B	C	.
3	Eb	.	F	Gb	.	Ab	A	.	B	C	.	D
4												
b5	F	Gb	.	Ab	A	.	B	C	.	D	Eb	.
5	Gb	.	Ab	A	.	B	C	.	D	Eb	.	F
b6												
6	Ab	A	.	B	C	.	D	Eb	.	F	Gb	.
b7	A	.	B	C	.	D	Eb	.	F	Gb	.	Ab
7												

B Diminished Half-Whole Scale

This eight-note scale is a symmetrical stack which is based on a half step-whole step interval combination built from the root tone. The extra scale tone allows for many additional harmonic and melodic influences to be expressed. There are useful Minor #7, Minor b5 Dominant and altered Dominant possibilities. This is a good scale for adding complexity or simplicity to a measure. Note the number of Minor 3rds and tension!

Sample harmony (note chord forms!):

B7#9	D7#9	F7#9	GbMin(inv.)
B,Eb,A,D	D,Gb,C,F	F,A,Eb,Ab	Gb,A,Eb,Ab
R,3,b7,b3	b3,5,b9,b5	b5,b7,3,6	5,b7,3,6

->	1	b3	3	b5	5	b7	7	b9	9	11	b13	13
1	B	D	Eb	F	Gb	A	.	C	.	.	.	Ab
b2	C	Eb	.	Gb	.	B	.	D	F	Ab	A	.
2												
b3	D	F	Gb	Ab	A	C	.	Eb	.	.	.	B
3	Eb	Gb	.	A	.	D	.	F	Ab	B	C	.
4												
b5	F	Ab	A	B	C	Eb	.	Gb	.	.	.	D
5	Gb	A	.	C	.	F	.	Ab	B	D	Eb	.
b6												
6	Ab	B	C	D	Eb	Gb	.	A	.	.	.	F
b7	A	C	.	Eb	.	Ab	.	B	D	F	Gb	.
7												

Note how it is possible to move chords and lines in this scale a Minor3rd and resolve them in Minor2nds!
 Try this: (b5,5,6-b7,R,b9-b3,3,b5). Experiment!!!

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	8
Major 2nd - Minor 7th:	8
Minor 3rd - Major 6th:	16
Major 3rd - Minor 6th:	8
Perf. 4th - Perf. 5th:	8
Aug. 4th - Dim. 5th:	16

Chordal Analysis

Degree:	Triad (ext.):
I	B Major b5 (5,b7,b9,#9,13)
biI	C Minor b5 (7,9,11,b13,13)
II	none
biII	D Major b5 (5,b7,b9,#9,13)
III	Eb Minor b5 (7,9,11,b13,13)
IV	none
bV	F Major b5 (5,b7,b9,#9,13)
V	Gb Minor b5 (7,9,11,b13,13)
bVI	none
VI	Ab Major b5 (5,b7,b9,#9,13)
bVII	A Minor b5 (7,9,11,b13,13)
VII	none

->	1	4	b7	b3	b6	b2	b5	7	3	6	2	5
1	B	.	A	D	.	C	F	.	Eb	Ab	.	Gb
b2	C	F	.	Eb	Ab	.	Gb	B	.	A	D	.
2												
b3	D	.	C	F	.	Eb	Ab	.	Gb	B	.	A
3	Eb	Ab	.	Gb	B	.	A	D	.	C	F	.
4												
b5	F	.	Eb	Ab	.	Gb	B	.	A	D	.	C
5	Gb	B	.	A	D	.	C	F	.	Eb	Ab	.
b6												
6	Ab	.	Gb	B	.	A	D	.	C	F	.	Eb
b7	A	D	.	C	F	.	Eb	Ab	.	Gb	B	.
7												