C-DIMINISHED ARPEGGIO

C . . Eb . . Gb . . A . .
R . . b3 . . b5 . . 6 . .

.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.
.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.
.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.
.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.
A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A
.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.
.	.	A	.	.	Gb	.	.	Eb	.	.	C	.	.	A	.	.	Gb	.	.	Eb	.	.	C	.

.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.
.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.
.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.
.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.
6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6
.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.
.	.	6	.	.	b5	.	.	b3	.	.	R	.	.	6	.	.	b5	.	.	b3	.	.	R	.

C Diminished Arpeggio

Played from its root, the primary implication of this note group creates C Diminished sounds. So if you see a CDim chord stated on a chart or purely seek this type of sonority within your music, try these notes. Note that this arpeggio is symetrical and that intervals are spaced equally. This causes the harmonies and melodies generated from each of its degrees to mirror one another in form and sonority. Very interesting!

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

Sample harmonies (try soprano strings):

CDim	CDim6		ADim6		CDim6
C,Eb,Gb,C	to	C,Gb,A,Eb	or	A,Eb,Gb,C	to	C,Gb,A,Eb
R,b3,b5,R		R,b5,6,b3		6,b3,b5,R		R,b5,6,b3

A good way to use this arp melodically is to play it in this type of sequence: (6,R-b3,b5-6,R-b3,b5) etc. or in triplet sequence: (R,b3,b5-b3,b5,6) etc. for modulation.

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

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	0
Major 2nd - Minor 7th:	0
Minor 3rd - Major 6th:	8
Major 3rd - Minor 6th:	0
Perf. 4th - Perf. 5th:	0
Aug. 4th - Dim. 5th:	8

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

Chordal Analysis

Degree:	Triad (ext.):
I	C Minor b5 (6)
bII	none
II	none
bIII	Eb Minor b5 (6)
III	none
IV	none
bV	Gb Minor b5 (6)
V	none
bVI	none
VI	A Minor b5 (6)
bVII	none
VII	none