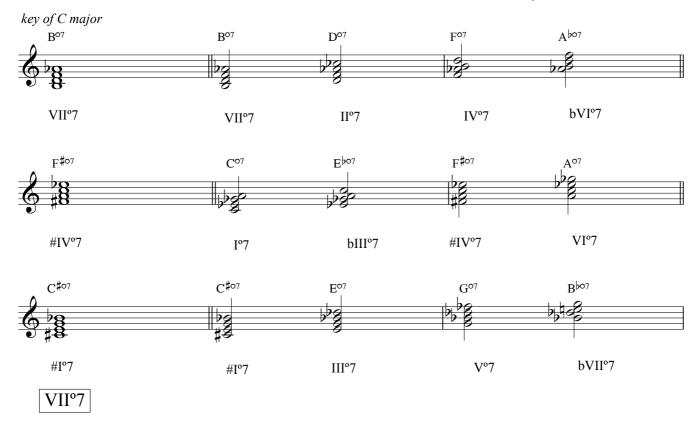
The Diminished Chord

Which scale on which diminished chord?

As the diminished chords can be transposed in minor thirds and you get the same chord in four different inversions there are three different diminished chords. Let's have a closer look at these three chords in the key of C.



The most common diminished chord is probably the one on the VIIth degree. It occurs as a diminished chord on the II, IV, bVI and VII degree.

To find out which scale to play over this chord we use *harmonic embedding*: we fill the gaps between the chord tones with notes from the key we're in, in this case C major





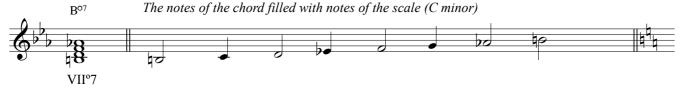
The scale we get is the Cmajor-scale with an Ab starting on B. This scale is called major b6 or harmonic major (according to harmonic minor). So we could call this scale *HarmMaj7* (=Harmonic Major Scale starting on the 7th degree).

So over a VII^o7 chord (and it's inversions) in major we play B *HarmMaj*7.

Practical experience shows that *B HarmMin7* also sounds good, probably because VII°7 is borrowed from the key of C minor.

Let's do the same in C minor:

key of C minor



The resulting scale is C harmonic minor starting on B, so *B HarmMin7*.

2 #IV°7

The next form is #IV°7, I rather see #IV°7 as the basic form of this inversion than I°7, bIII°7 or VI°7. Again we apply *harmonic embedding:*

 $key\ of\ C\ major$



The resulting scale is F# HarmMaj7. Again F# HarmMin7 sounds good, too.

key of C minor



The resulting scale is F# *HarmMin7*.





The resulting scale is *C# HarmMin7*.

key of C minor



The resulting scale is C#???? (found no common name for this scale). Practically C# HarmMin7 sounds ok.