

1/2 - WH SCALE = ALTERNATING 1/2 STEPS AND WHOLE STEPS

7_{ALT} C C# - D# E - F# G - A B^b

WHEN THINKING OF THE 1/2 - WH SCALE (ALTERED DOMINANTS),
I FIND IT EASIEST TO THINK OF IT AS

R ^b9 ___ CHR > 3RD ___ CHR > 5TH ___ CHR > 7TH

(R ^b9 ___ #9 > 3RD ___ #11 > 5TH ___ 13 > 7TH)

SINCE THE SCALES ARE A SHORT REPEATING PATTERN

| C⁷_{ALT} | D#⁷_{ALT} | F#⁷_{ALT} | A⁷_{ALT} |

ALL USE THE SAME SCALE!

START FROM ANY OF THOSE ROOTS (ALL A MIN 3RD APART) AND PLAY THE 1/2 - WH 'OCTATONIC' SCALE

WH - 1/2 SCALE = ALTERNATING WHOLE STEPS AND 1/2 STEPS

o7 C# - D# E - F# G - A B^b - C

| C#^{o7} | E^{o7} | G^{o7} | B^b^{o7} | ALSO USE THE SAME SCALE!

START FROM ANY OF THOSE ROOTS PLAYING WH - 1/2 OCTATONIC SCALE

THAT MEANS THAT YOU CAN USE ONE SCALE TO REPRESENT:

- 4 DIFFERENT ALT CHORDS AND
- 4 DIFFERENT ^{o7} CHORDS!

C⁷ALT - C#^{o7} | D#⁷ALT - E^{o7} | F#⁷ALT - G^{o7} | A⁷ALT - B^b^{o7}

THAT ALSO MEANS THAT YOU ONLY HAVE TO PLAY THAT SCALE IN ONE OF 3 PLACES IN ORDER TO COVER EVERY

- ALTERED DOMINANT
- DIMINISHED CHORD

THAT MIGHT COME YOUR WAY ! (C, C#, D FOR EXAMPLE...)

VERY HANDY FOR PIANISTS AND HORN PLAYERS BUT ALSO VERY COOL FOR THE REST OF US

SO, EVEN WHEN GIVEN A DIMINISHED CHORD, I CAN JUST DROP A 1/2 STEP IN MY MIND AND THINK OF IT AS AN ALTERED DOMINANT. (C^{o7} = B⁷_{ALT})