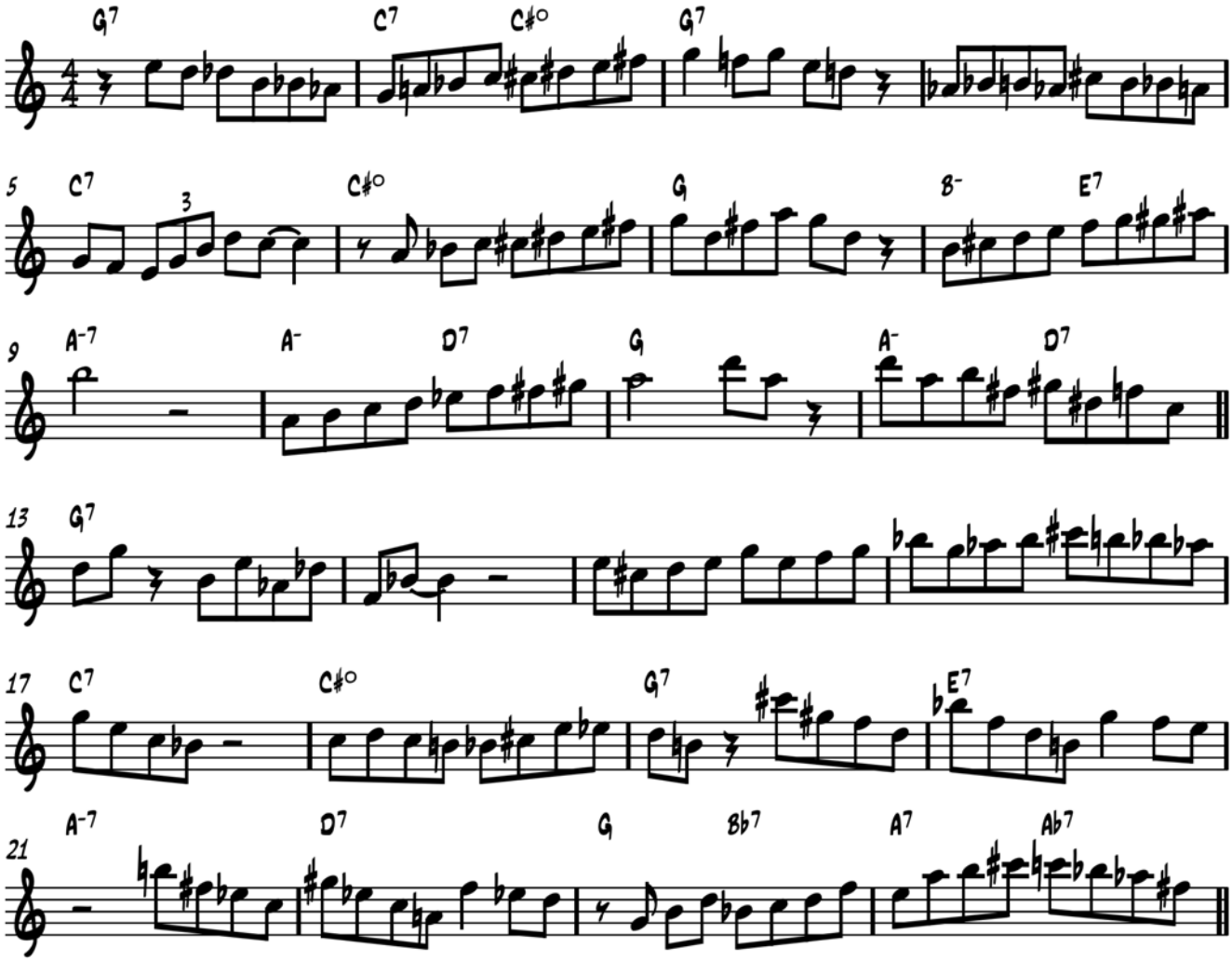
Four Blues Choruses using the Diminished Scale - Eric Alexander



In measures 1 and 2, I'm just running the appropriate diminished scale for each chord change to make a resolution to the next measure.

Measure 4--everything here is within the G7 diminished scale--notice that it is really a full tritone ii-V (Ab-7 Db7).

Measure 6--the appropriate diminished scale ascending till resolution.

Measure 8--the appropriate diminished scale for B- E7 resolving to A-7 in measure 9.

Measure 10--same concept as measure 8, but this time resolving to G.

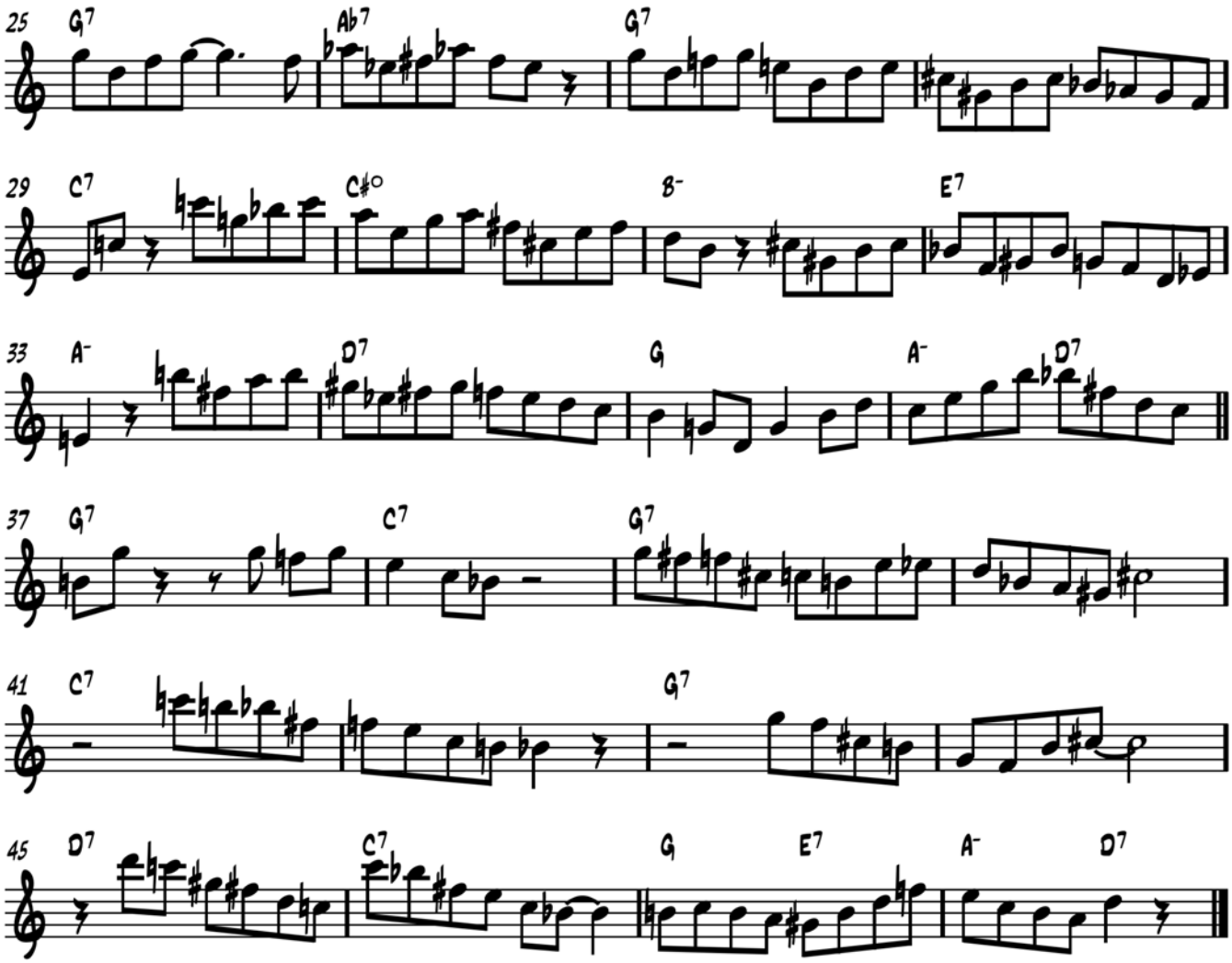
Measure 12--This sequence is a series of perfect 4ths descending in minor 3rds (notice how it lands every 2nd note on the root of one of the 7th chords for which this diminished scale works.)

Measures 13 and 14--I'm using the preceding sequence again.

Measures 15 and 16--Another sequence (4 notes this time) that moves in minor 3rds.

Measures 19 and 20--This is a 4 note piano voicing that, again I'm moving (down) in minor 3rds.

Measures 21 and 22--Same as the previous, adjusted for the progression, of course.



Measures 25-34--I'm again using a 4 note pattern that I move in minor 3rds.

In measure 26, I shifted up to Ab7 instead of the normal C7.

Measures 39-46--I'm using just one system here--the idea that you could have the root and 7th for each dominant chord coupled with the root and 7th from the tritone dominant 7th. Sometimes I put half steps between the root and the 7th of each chord.

Use of the diminished scale is covered in greater detail in my eBook “Improvising with the Diminished Scale” available as a PDF from my site EricAlexanderJazz.com or as an Apple Muti-Touch iBook from the Apple iBookstore. Search for Jazz Saxophone Improvisation. Just out is my new album “Touching,” my latest release on High Note.