

DIMINISHED SCALES

As recorded by Derryl Gabel

Transcribed by Derryl Gabel

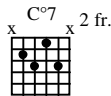
Music by Derryl Gabel

Performance Notes

Example 1 is a C whole half diminished scale played 3 notes per string.
C D Eb F Gb Ab A B C

Example 2 is the same scale starting on the second degree. This is called the D half whole diminished scale.
D Eb F Gb Ab A B C D

Since this scales interval structure is symeterical these two scale patterns repeat.



Example 1

♩ = 120
C°7
Gtr I
/

Musical notation for Example 1, Gtr II part. The notation is in 4/4 time and consists of a single staff with a treble clef. The scale is played in a descending sequence: C (open), D (1st fret), Eb (2nd fret), F (3rd fret), Gb (4th fret), Ab (5th fret), A (6th fret), B (7th fret), C (8th fret). The notes are grouped in pairs of three per string. Below the staff is a guitar tablature with strings T, A, and B. The tablature shows fret numbers: T (7, 9, 10, 7, 9, 10, 7), A (8, 10, 11, 7, 9, 10), and B (8, 10, 11, 8, 9, 11, 7, 9, 10, 7, 9, 10, 7). There are also some fretted notes on the B string that are not explicitly numbered in the tablature.

Musical notation for Example 1, Gtr I part. The notation is in 4/4 time and consists of a single staff with a treble clef. The scale is played in a descending sequence: C (open), D (1st fret), Eb (2nd fret), F (3rd fret), Gb (4th fret), Ab (5th fret), A (6th fret), B (7th fret), C (8th fret). The notes are grouped in pairs of three per string. Below the staff is a guitar tablature with strings T, A, and B. The tablature shows fret numbers: T (10, 8, 7, 10, 9, 7), A (10, 8, 7, 10, 9, 7), and B (11, 9, 8, 11, 10, 8). There are also some fretted notes on the B string that are not explicitly numbered in the tablature.

Example 2

4

T 8 10 12 9 10 12 8

A 9 10 12 8 10 11

B 10 11 13 9 11 12 9 10 12

5

T 11 10 8 12 10 9

A 11 10 8 12 10 9

B 12 11 9 12 11 9 13 11 10

DIMINISHED 7TH ARPEGGIOS IN GROUPS OF FIVE

As recorded by Derryl Gabel

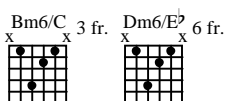
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Performance Notes

Example 1 is diminished 7th arpeggios built from the whole half diminished scale.

Example 2 is diminished 7th arpeggios built from the half whole diminished scale.



Example 1

Bm6/C
Gtr I

Gtr II

Dm6/E \flat

Example 2

Bm6/C

Musical notation for Bm6/C arpeggio. The guitar staff shows a melodic line with a 5-finger arpeggio. The tablature shows fret numbers: 10, 13, 11, 9, 11, 9, 12, 10, 8, 10, 9, 12, 10, 9, 10, 8, 11, 10, 8, 10. The bass line includes pluck (P) and hammer-on (H) techniques.

Dm6/Eb

Musical notation for Dm6/Eb arpeggio. The guitar staff shows a melodic line with a 5-finger arpeggio. The tablature shows fret numbers: 8, 10, 11, 8, 10, 9, 10, 12, 9, 10, 8, 10, 12, 9, 11, 9, 11, 13, 10, 11. The bass line includes pluck (P) and hammer-on (H) techniques.

WIDE INTERVAL DIMINISHED HYBRIDS

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Music by Derryl Gabel
Arranged by Derryl Gabel

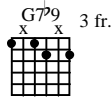
Performance Notes

Presented here are what I call "wide interval diminished hybrids."

Basically I'm taking notes from the Ab whole half diminished scale using the 313 concept.

Because of the symmetry of the diminished scale there are only 2 different patterns. The rest are repeated in minor thirds.

I'm using this over a G7b9 chord. If you take the Ab whole half diminished scale and compare it to this chord you are getting the root, b9, #9, 3, b5, 5, 6, and the b7.



Example 1

♩ = 120

G7b9

Gtr I

Example 1 musical notation. The top staff is a treble clef staff in 4/4 time, showing a melodic line with various intervals and accidentals. Below the staff is a guitar tablature with three lines labeled T, A, and B. The tablature shows fret numbers and techniques such as hammer-ons (H), pull-offs (P), and vibrato (V). The notation is divided into two measures by a double bar line.

Example 2

Example 2 musical notation. The top staff is a treble clef staff in 4/4 time, showing a melodic line with various intervals and accidentals. Below the staff is a guitar tablature with three lines labeled T, A, and B. The tablature shows fret numbers and techniques such as hammer-ons (H), pull-offs (P), and vibrato (V). The notation is divided into two measures by a double bar line.

Example 3

Example 3 musical notation showing a melodic line in the treble clef and a corresponding guitar tablature. The tablature includes fret numbers (7, 9, 12, 10, 8, 9, 12, 9, 8, 10, 12, 9, 8) and picking directions (H, P, V).

Example 4

Example 4 musical notation showing a melodic line in the treble clef and a corresponding guitar tablature. The tablature includes fret numbers (9, 10, 13, 11, 9, 11, 14, 12, 14, 11, 9, 11, 13, 10, 9) and picking directions (H, P, V).

Example 5

Example 5 musical notation showing a melodic line in the treble clef and a corresponding guitar tablature. The tablature includes fret numbers (10, 12, 15, 13, 11, 12, 15, 13, 15, 12, 11, 15, 12, 10) and picking directions (H, P, V).

Example 6

Example 6 musical notation showing a melodic line in the treble clef and a corresponding guitar tablature. The tablature includes fret numbers (12, 13, 16, 14, 12, 14, 17, 15, 17, 14, 12, 14, 16, 13, 12) and picking directions (H, P, V).

Example 7

13

T
A
B

13 15 18 16 14 15 18 15 14 16 18 15 14 16 18 15 13

H H H H P P P P P P

Example 8

15

T
A
B

15 16 19 17 15 17 20 18 20 17 15 17 19 16 15

H H H H P P P P P P

DIMINISHED LICKS

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Performance Notes

Here are some examples of diminished licks that I use.

Notice in some of the examples the use of hammer-ons from no where. This technique can make playing these types of lines easier while adding a nice dynamic to the sound.

Example 1 Here is one of my favorite licks. This idea comes from the A Half Whole diminished scale. When playing this scale over an A13b9 chord you get the
Root, 2 (b9), #2 (#9), 3rd, b5, 5, 6th (13), and the 7th
Try moving this idea up in minor thirds.

Example 2 Here's another favorite lick that kind of reminds me of Holdsworth although I've never heard him do this lick specifically. Using hammer-ons from nowhere makes this lick a lot easier. This too uses the A HW diminished scale but this time it's over a Eb7#9. When playing this scale over an E7#9 chord you get the
Root, b2 (b9), #2 (#9), 3rd, b5, 5, 6th (13), and the 7th

Example 3 is not only a lick but an exercise you can use to see all the small diminished arpeggio fragments on the fret board. This will help you create diminished lines while improvising. This seven note sequence uses the second mode of the A HW diminished scale so therefore it's called a Bb WH diminished scale.
It's the same scale just starting on the second degree.
Notice the chord progression. This is a nice chord scale derived from WH diminished.

Example 4 is the same as example 3 just moved up to the next scale pattern.

Example 5 This is a pretty old lick from A HW diminished. I came up with this around '95 and used it in my Visions and Dreams solo. I wanted to pick a shape and pattern that was totally unique from what most other players were doing. Again, the use of hammer-ons from no where. The chords behind this are very interesting. I stumbled upon these voicing by accident. They too come from A HW diminished.

Example 6 this example is taken from the diminished hybrid variation lick.
I'm just playing the lower half and moving it up the neck until I ascend a 313313 pattern. This lick comes from A WH diminished. When playing this scale over A13b9 you get the
Root, 2 (9), #2 (#9), 4 (11), b5, #5, 6 (13), and the 7.

Example 7 is very similar to a Holdsworth idea except he would use Eb on the high E instead of E and Gb on the G string instead of G. Both ways work though because they both come from the same C HW diminished scale.

Example 8 is a simple pattern taken from B WH diminished. Notice how it moves in tritones. The lick starts on the second note of the scale. You could also call this Db HW diminished.

Example 9 comes from the solo Holdsworth does in Devil Take the Hindmost from the Metal Fatigue album. This lick starts out in G dorian but then goes into the G WH diminished scale. Notice the use of chromatic passing tones and the ascending major triads in tritones near the end.

As you might have noticed we are playing this lick over a G minor7 instead of an altered dominant chord. You can approach a minor 7 chord static vamp as if it were really a ii V progression. Not only that you could think of it as if just the V chord was playing. In other words instead of Gm7 think C7.

Tapping Licks

Example 10 Is an ascending six note per string Ab WH diminished scale. To get the same amount of speed and fluidity with one hand would take super human abilities... or more practice than I would care to do.

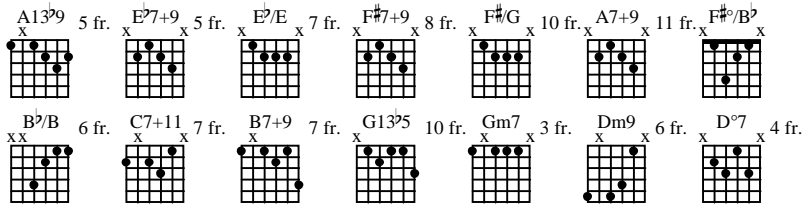
Example 11 This lick tapping lick is based on the G HW diminished scale. It starts with a five note sequence and then continues with 6.

Example 12 this lick reminds me of Holdsworth. I think I heard a similar lick on the None Too Soon album. Here we are tapping on adjacent strings.
This comes from the A HW diminished scale.

Example 13 This is taking a diminished idea with an added passing tone. and moving it down chromatically. Has a nice "falling down the stairs" sound.

Example 14 This another 5 note sequence based on A HW diminished moving across the strings.

Example 15 The last lick uses one hammer per string with the fretting hand combined with tapping and can be a bit tricky. Start slow and work up to speed. This is just played over a plain old D diminished 7th chord.



Example 1

♩ = 200

A13^b9 A13^b9

Gtr I Gtr II

Example 2

E^b7+9 E^b7+9

E^b7+9

E^b7+9

Example 3