

PENTATONIC SCALE

KUMOI-JOSHI

Kumoi-joshi is made up of 1, 2, 3, 5 and #6 of a minor scale, therefore, it can be associated with either the Dorian mode or melodic minor:

<i>A Dorian</i>	<i>A melodic minor</i>	<i>A Kumoi-joshi</i>
<i>degrees</i>		
1 2 3 4 5 #6 7	1 2 3 4 5 #6 #7	1 2 3 5 #6

T	T	T
A	A	A
B	B	B
0 2 3 0 2 4 0	0 2 3 0 2 4 1	0 2 3 2 4

As you can see, *Kumoi-joshi* can be used instead of Dorian or melodic minor. The Dorian mode doesn't have an important role in flamenco, nonetheless, there are certain contexts which can make it more interesting, and will be explored later on. First, we will study *Kumoi-joshi* in the context of melodic minor. E superlocrian, which is used in E *Hijaz*, is built on the seventh degree of F melodic minor:

T	T	T
A	A	A
B	B	B
1 3 4 1 3 0 2 3 0 1 3 1 3	0 2 3 0 1 3 1 3	

The scale *Kumoi-joshi* is used over the chords bII or bIIIm. Let's see some examples. The first example is in the remate of a *falseta por tangos*.

\flat II	VII m^7	I	\flat II	VII m^7	I	\flat II	VII m^7	I
F	D m^7	E	B \flat	G m^7	A	D	B m^7	C \sharp

The scales commonly used over the substitutions of a \flat II dominant are: the seventh mode of *Maqam Kurd* (coincides with the Dorian mode), and the seventh mode of the *Maqam Hijaz* (also, Dorian mode #4):

The pentatonic *Kumoi-joshi* can be extracted from both of these scales: