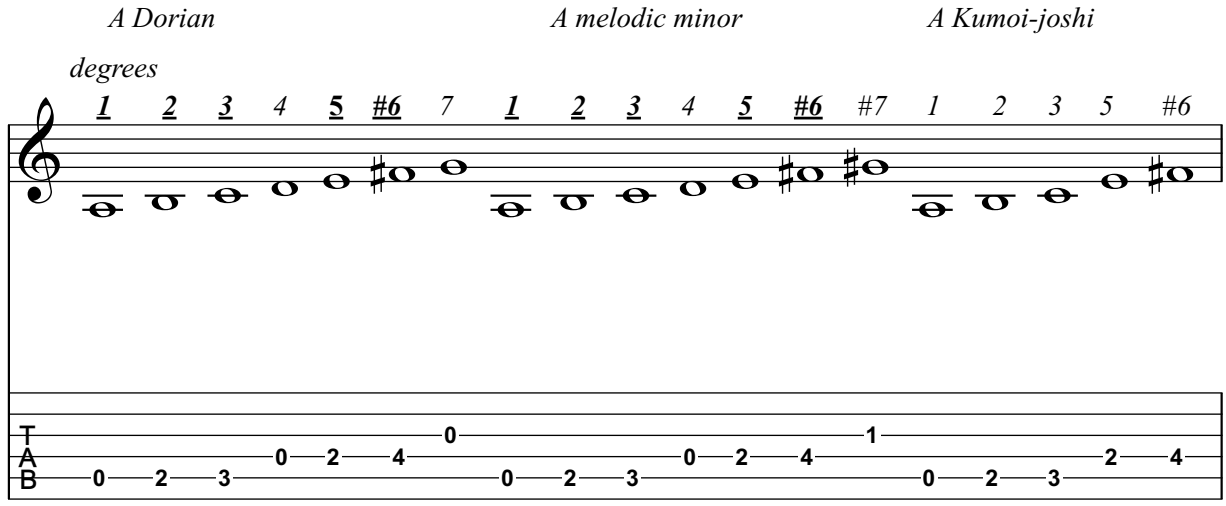
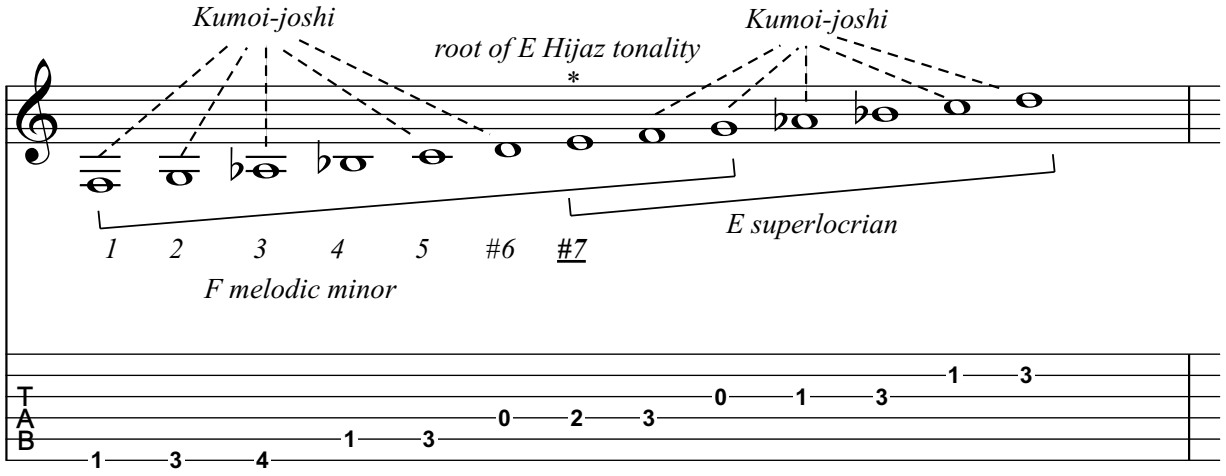
PENTATONIC SCALE
KUMOI-JOSHI

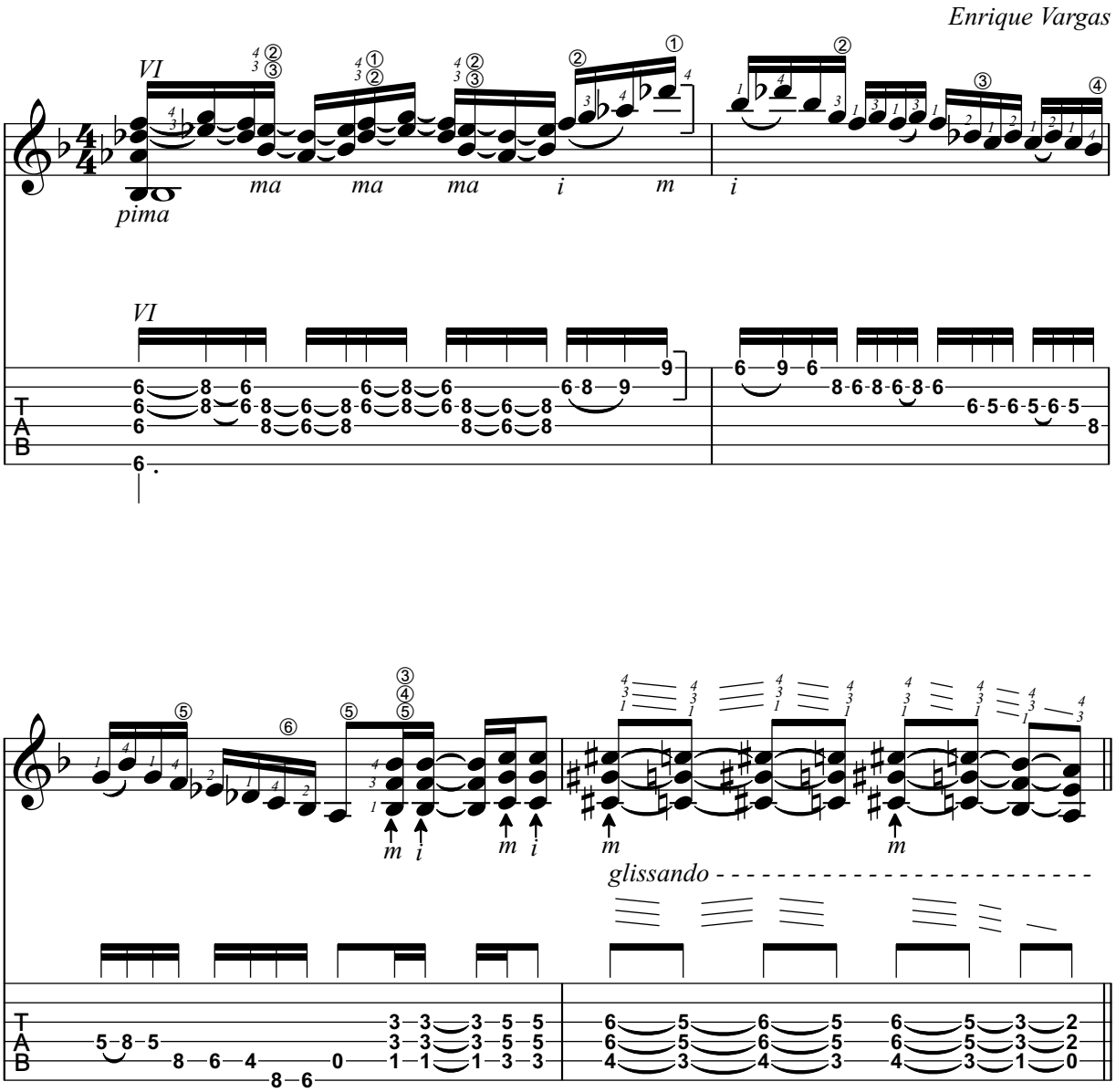
Kumoi-joshi is made up of 1, 2, 3, 5 and #6 of a minor scale, therefore, it can be associated with either the Dorian mode or melodic minor:



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:



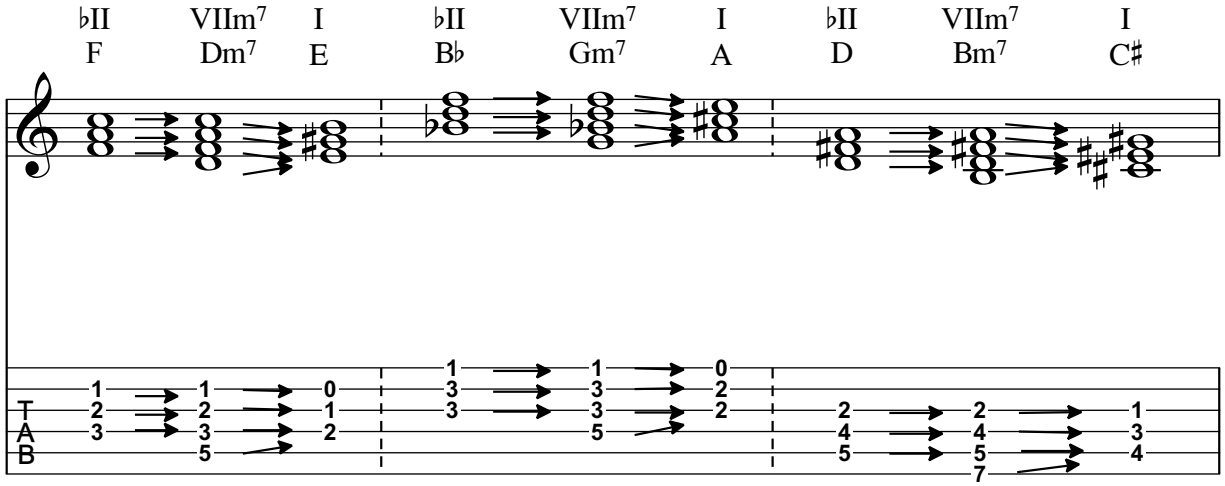
The scale *Kumoi-joshi* is used over the chords bII or bIIm. Let's see some examples. The first example is in the remate of a *falseta por tangos*.



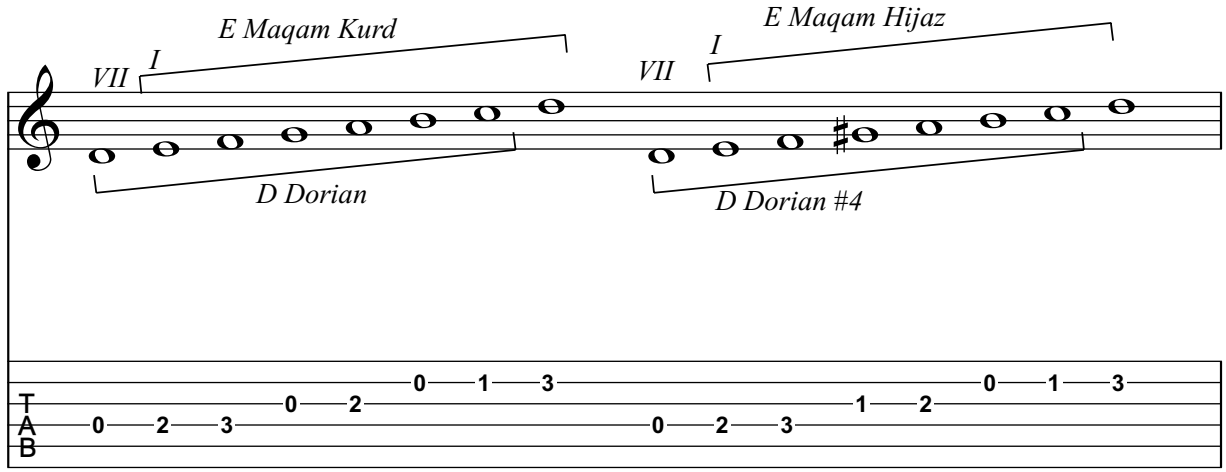
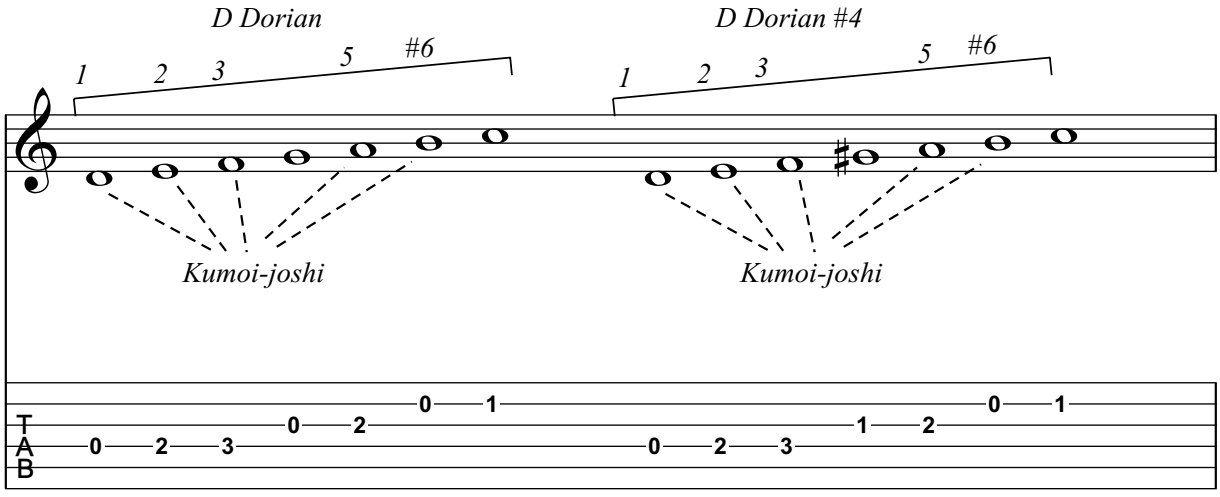
In this example, the pentatonic Bb *Kumoi-joshi* (Bb - C - Db - F - G) has been used on the bII of A *Hijaz*. To make the resolution smoother, the note Eb from the Bb superlocrian scale is added to the last movement, F - Eb - Db - C - Bb.

Kumoi-joshi can also be applied to degrees other than the bII. As was mentioned in the previous book, the chord VIIm is often used in *Hijaz* tonalities as a substitution for the dominant bII. For example, in E *Hijaz* (*por arriba*), Dm can be substituted for the dominant F. In A *Hijaz* (*por medio*), Gm can be used instead of Bb, and in C# *Hijaz*, D can be replaced by Bm. Remember that Dm is the relative minor of F, the relative minor of Bb is Gm, and Bm is the relative minor of D. Because of this, these substitutions have a very similar sonority to the chords they replace. Their color, however, is somewhat darker, and injects an element of sadness into a cadence.

Below, look at the bII dominants and the minor chords that can be substituted. To make the substitutions more similar to the dominant chords, they will be converted into minor sevenths.



The scales commonly used over the substitutions of a bII 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: