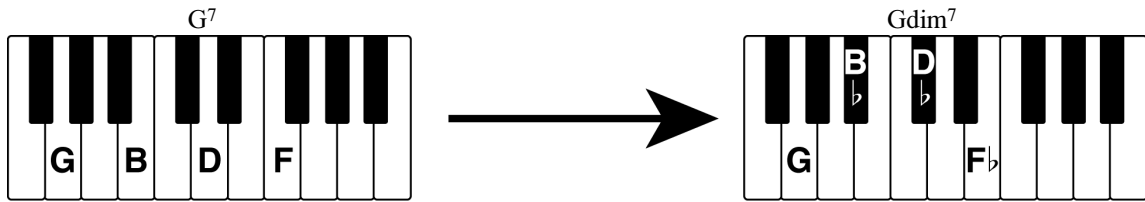
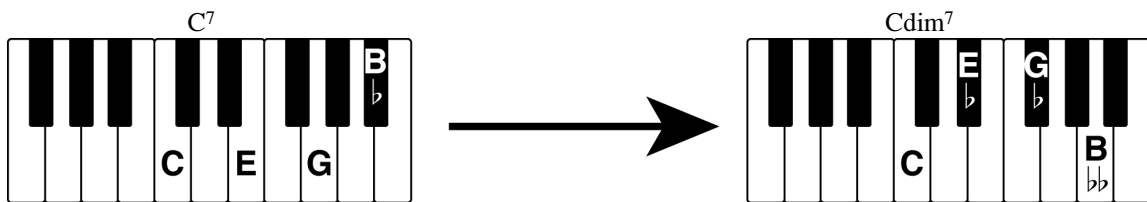


The Diminished 7th Chord

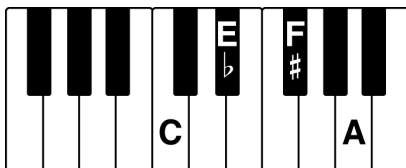
The DIMINISHED 7th CHORD (notated dim7 or °7) can be somewhat of an enigma. There are a couple of ways to look at its construction. Traditionally, it is formed by lowering each note of the DOMINANT 7th (V7) chord one half step, except the root, which remains the same.



This can create some interesting and rather convoluted situations when reading these chords in a piece of music. For example, when forming a Cdim7 chord (from a C7), it is necessary to flat the 7th, which is already flatted, namely B \flat . When a flat is flatted again, it becomes a *double flat, indicated by the sign $\flat\flat$* . In the example below, the 7th is called B $\flat\flat$, not A.



In the real world, this is not the case. Diminished 7th chords can be freely spelled with whatever enharmonic equivalent is easiest to read in a given situation. It is not unusual to see a Cdim7 spelled:



The important thing to recognize is that the dim7 chord is a *symmetrical chord, meaning it divides an octave into equal units, in this case four equal intervals of a minor 3rd, or three half-steps. Additionally, the symmetry is retained even when the chord is inverted.*

A Classy Rag

Moderato

The musical score is in 3/4 time and marked Moderato. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes with fingerings: 5, 2 3 5, 5 2 1, and 5 2 1. The left hand has a series of eighth notes with fingerings: 5 3 2, 5 3 2, 5 1/2, and 1 2.

5 1 2 5 1

p

5 4 1 2

5 1 2 5 1

8 4 4 1 2

1. 2. 1 2 3 5 4 1

5 1 2 5 1

Fine

11 5 3 2 5 2 1 2

1 2 3 5 4 2 1

f *p*

15 5 3 2 1 5 3 2 1

1. 2. 1 2 3 5 4 3 1 2 3 5 4 3

mf *cresc.*

19 5 4 3 1

D. S. al Fine