

(Book 5.) Lesson 41.

## Diminished 7th Chord Arpeggios: All Inversions

Gdim7

Root Pos.

3 1 4 1 4 2 1 4 2 4 1 2 4 1 4 1 3

shift shift

Notice that there is a small position change as you move from the 5th string to the 4th string.

1st Inv.

2nd Inv.

3rd Inv.

Gdim7 = F#7b9  
Bbdim7 = A7b9  
Dbdim7 = C7b9  
Fbdim7 = Eb7b9

Notice that only one fingering is indicated. Remember that any note in the Diminished 7th chord can be the Root, b3rd, b5th or bb7th. The Diminished 7th chord is a four-way equal division of the octave. The consequence of all of this is that all inversions can be Root Position, First, Second or Third Inversions. (At this point in your studies, this should no longer be a mystery. The Diminished 7th chord has already been examined in a previous lesson.)

Apply all of the previously suggested practice routines to the Diminished 7th chord arpeggios.

Note: Although it is musically not quite correct, many players tend to spell the Diminished 7th chord as containing a Root, b3rd, b5th and a major 6th.

ie: Gdim7 = G-Bb-Db-Fb or G-Bb-Db-E.

The doubly flatted 7th degree will often contain a troublesome doubly flatted note as in Cdim7 = C-Eb-Gb-Bbb. More easily: C-Eb-Gb-A.

Arrangers will often write the chord with even the flatted 5th as a sharpened 4th.

ie: Cdim7 = C-Eb-F#-A. Seems to be a Cm6(#11) chord. Mostly, enharmonic changes are used for visual simplification.