

Diminished Chords

C^o D^o E^o F^o G^o A^o B^o
 8 C^o D^o E^o F^o G^o A^o B^o
 15 C^o D^o E^o F^o G^o A^o B^o
 22 C^{#o} D^{bo} D^{so} E^{bo} F^{so}
 27 G^{bo} G^{so} A^{bo} A^{so} B^{bo}
 32 C^{#o} D^{bo} D^{so} E^{bo} F^{so} G^{bo} G^{so} A^{bo} A^{so} B^{bo}
 42 C^{#o} D^{bo} D^{so} E^{bo} F^{so} G^{bo} G^{so} A^{bo} A^{so} B^{bo}

DIMINISHED CHORDS

Diminished chords are diminished because of the intervals between the notes in the chord. Diminished chords only have 3 half-steps between each of the notes in the chord. This results in the 3rd being lowered, as in a minor chord and the 5th being lowered (diminished) also. Diminished chord symbols are indicated by the small circle shown above or by the abbreviation 'dim.' In jazz styles it is frequently notated as Cm(b5)

For example, to make a Cdim chord, first form a C major chord - C, E & G. Then lower the E to make an Eb (now you have a minor chord), then lower the G to make a G^b resulting in C, Eb, G^b, a diminished chord. Note the use of double flats above. We use double flats so that the letter names of the chords are every other letter. For example, instead of Eb, G^b & A (which would be the same notes one plays when playin an Eb dim chord, we spell it Eb, G^b, B^{bb}, to keep a consistent spelling so all chords are made up of intervals of thirds (tertiary harmony).

To make a diminished seventh chord (Cdim7), add a minor third above the 5th.