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## Worksheet: Spelling Fully-Diminished and Half-Diminished Quality Seventh Chords-Includes Answer Key

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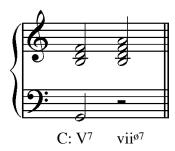
## Telesco: Worksheet: Spelling Fully-Diminished and Half-Diminished Quality Fully-Diminished and Half-Diminished 7th Chords Dr. Telesco

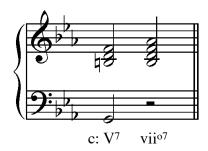
The Diatonic half-diminished ( $vii^{g7}$ ) and fully-diminished ( $vii^{g7}$ ) 7th chords are built on the Leading Tone (ti) in major and minor keys, and are Dominant-function chords.

The half-diminished 7th chord (vii $^{g7}$ ) is diatonic in *major* keys, comprising scale degrees:  $\hat{7}$   $\hat{2}$   $\hat{4}$   $\hat{6}$  (*ti re fa la*)

The fully-diminished 7th chord (viio<sup>7</sup>) is diatonic in *minor* keys, comprising scale degrees:  $\hat{7}$   $\hat{2}$   $\hat{4}$  ( $\downarrow$ ) $\hat{6}$  (*ti re fa le*).

Note that the vii<sup>o</sup> triad in either a major or minor key is the upper three notes of a V<sup>7</sup>. Thus, if you can spell a Dominant 7th in any *major* key, omit the root and add la and you will have the vii<sup>g7</sup>; in *minor*, omit the root and add le, and you will have the vii<sup>g7</sup>:





Alternatively, many people think of Leading-tone 7th chords as Dominant 9th chords without the roots. The Dominant 9th in a *major* key is a major-minor 7th with a *Major* 9th, comprising scale degrees:  $\hat{5}$   $\hat{7}$   $\hat{2}$   $\hat{4}$   $\hat{6}$  (sol ti re fa la).

The Dominant 9th in a *minor* key is a major-minor 7th with a *Minor* 9th, comprising scale degrees:  $\hat{5} \hat{7} \hat{2} \hat{4} (\downarrow) \hat{6}$  (sol ti re fa le).

So if you can spell the diatonic  $V_7^9$  in a major or minor key, just omit the root and you will have the  $vii^{67}$ , or  $vii^{67}$ , respectively:

