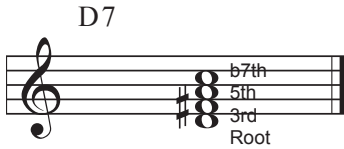


## (Book 5.) Lesson 24a.

A casual observation: A four note chord such as a 6th or 7th chord will always sound best when there are exactly four notes in the chord. When a chordal tone is "compounded" the chord can easily become "over-weight." A big fat chord in a sophisticated situation, produces big fat music which may not sound too sophisticated. Standard "camp-fire" chords are best left to camp-fire type music. The modern day "power-chord" consisting of a low Root and 5th perhaps should be left in the glowing embers of the camp-fire. (G.A.)

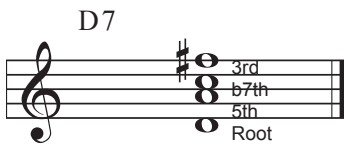
### Introduction to Dispersed Chord Voicings

#### Closed Voicing



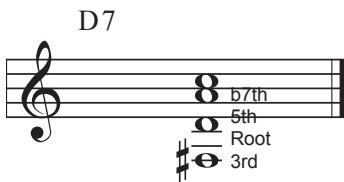
The close voiced four note chord, as previously observed, is mostly unplayable in any inversion on the guitar. Root position Maj7 and Dominant 7th chords will sometimes be possible on the D-G-B-E strings and Major 7th chords are possible on the A-D-G-B string combination. However, for all practical purposes, the few possible fingerings can be regarded as "chords of occasion."

#### Open Voicing

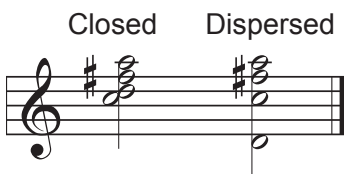


The typical open voiced chord which has been studied in the previous lessons is created by moving the second lowest note of the close voiced chord, up one octave. In most situations, this process creates a practical fingering for the guitar. All four notes remain on adjacent strings. Notice that the inversion type remains the same as in close voicing although the note arrangement has been modified. (the inversion is named by the lowest note)

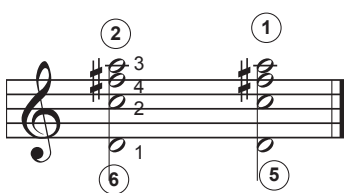
#### Dispersed Voicing



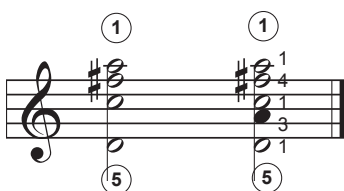
The dispersed voicing will be the next topic of investigation. Mr. Bradan referred to this type of voicing as a "rhythm" chord because it is most commonly used in that musical duty. This is not a hard and fast rule because these chord voicings will also be very appropriate in arranging and especially so when creating an unaccompanied solo. In this type of chord voicing, the notes will be dispersed over a set of five strings although only four of the strings are sounded. Generally, the bass note of the chord is one string removed from the upper three voices. The chord voicing is created by lowering the second lowest note of the close voiced chord by one octave. Notice that the inversion name now changes. As in the example on the left, the D7 chord is now in First Inversion because the 3rd is at the bottom of the chord.



Observe that in order to end up with a Root Position chord, you must begin with the 3rd Inversion of the close voicing.



Here is an example of a dispersed voiced chord that is perfectly playable with the bass note on the 6th string. The fifth string would be muted with the side of the index finger. When the same chord is played with the bass note on the 5th string, the muting of the fourth string becomes a problem. See the solution below.



A possible solution is to play the four note chord in a "pick and finger" style method with the pick striking the bass note and the three remaining fingers striking the top three notes. Another possibility is to abandon the pick and play the chord totally finger style like a "classical" guitarist would. The third method is to add a note on the 4th string. Notice that in this instance, the chord now contains two "fifths." Doubling up on the Root or 5th generally produces no harm. Avoid doubling the 3rd or 7th. The "colour" notes are so musically powerful that if doubled, at best, the chord would sound out of balance.