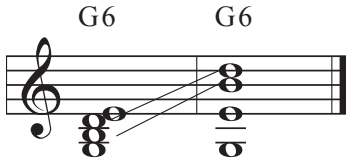


## (Book 5.) Lesson 24b.

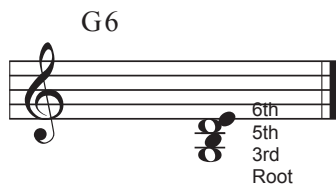
Another way of looking at the dispersed voiced chord is to consider it as a close voicing with the middle two notes raised one octave. With practice, comes "learning." Eventually you will learn the chords in such a manner that the distribution of the necessary notes will be second nature.



In the "heat of battle" you will not have the time to contemplate whether the chord is close, open or dispersed. Naming the voicing type is just a method of organizing the study of available options.

### Second Series of Dispersed Voiced Chords

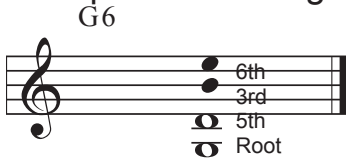
#### Close Voicing



From the "close" voiced chord, we can develop another dispersed voiced possibility by raising the 2nd lowest and the highest notes by one octave.

In this manner, the lower two notes are on adjacent strings and the upper two notes are similarly on adjacent strings but there is one string separating the two string pairs.

#### Dispersed Voicing



Due to this arrangement of notes, some fingering problems will occur.

These dispersed fingerings will be investigated in some detail in a later chapter in this book.

All of the same resolutions which have been suggested in the previous lessons dealing with open voiced chords can be readily applied to the "dispersed" voiced chords. The interchangeable concepts remain the same as before.

To write all of the possible resolutions and such, would take many volumes so the following lessons should only be thought of as starting points on the journey to discovery.

**(G.A.)** I once asked Mr. Bradan about how much he practiced. His answer was: "I practiced all of the time." By this he meant that there was no such thing as knowing it all or knowing anything too well. There is always space for improvement.

When further questioned as to "what" he practiced, the answer was: "I practiced using my brain. Generally, the fingers managed to follow the instructions that originated there. The fingers have no brain of their own."