

(Book 5.) Lesson 25a.

Dispersed Voiced Chords with bass note on "E" (6th

As noted in Lesson 24, in order to arrive at the dispersed voiced chord, lower the second lowest note of a close voicing by one octave. Consequently, a Root Position dispersed voicing evolves from the Third Inversion close voicing and so on. Observe the examples closely. The first chord in each staff is the close voiced chord which begins the evolution of the dispersed inversion.

Root Position

Diagram illustrating the Root Position of dispersed voiced chords. The staff shows five chords: G6, G6, G7, G7b5, and G7+5. The first G6 is labeled "(3rd Inv.)" and has a circled "6" below it. Fingerings are indicated by numbers 1-4 above the notes. The bass notes are E, E, E, E, and E respectively.

All inversions of the Major 6th chord should now be practiced and modified to become Dominant 7th chords.

Subsequently, all Dominant 7th chords can be altered to contain a "flat 5th" or a "sharp 5th."

First Inversion

Diagram illustrating the First Inversion of dispersed voiced chords. The staff shows five chords: G6, G6, G7, G7b5, and G7+5. The first G6 is labeled "(Root Pos.)" and has a circled "6" below it. Fingerings are indicated by numbers 1-4 above the notes. The bass notes are E, E, E, E, and E respectively.

Dominant 7th chords with a "sus 4" replacing the 3rd can also be incorporated into the practice routine. However, a "sus 4" in the bass may be musically rather unsuccessful.

Second Inversion

Diagram illustrating the Second Inversion of dispersed voiced chords. The staff shows five chords: G6, G6, G7, G7b5, and G7+5. The first G6 is labeled "(1st Inv.)" and has a circled "6" below it. Fingerings are indicated by numbers 1-4 above the notes. The bass notes are E, E, E, E, and E respectively. A note below the G7+5 chord says "(chord does not play too well on the guitar)".

Similarly, a "#5" does not make a particularly good bass note.

Practice in all keys while maintaining an awareness of the desired notes. Practicing only the fingering shapes is not good enough.

Third Inversion

Diagram illustrating the Third Inversion of dispersed voiced chords. The staff shows five chords: G6, G6, G7, G7b5, and G7+5. The first G6 is labeled "(2nd Inv.)" and has a circled "6" below it. Fingerings are indicated by numbers 1-4 above the notes. The bass notes are E, E, E, E, and E respectively.

Worth noting is that dispersed voiced chords of this nature lend themselves particularly well to accompaniment playing because the bass note is separated from the higher three voices.