

(Book 5.) Lesson 25c.

Dispersed Voicing Dominant 7th with "Altered Root"

	G7	G7b9	G9	G7#9
Root				
1st Inv.				
2nd Inv.				
3rd Inv.				

The symbols used to identify these chords are open to considerable argument. Harmony does not teach a "fourth inversion" of a Dominant chord so do not be alarmed if students of harmony find these symbols slightly incredulous. They do not have our problem of identification. In truth, the first chord on the page does come off as a G7 chord. The second chord may be an Ab, F, B or D diminished 7th chord. The third chord could be a Bm7b5 or a Dm6 and in the fourth chord, the #9 (as well as the b9 and 9) might best be used as related notes passing through the Dominant 7th chord.

In the inner voices, these notes have a much better chance of survival and can add colour and density to the harmony.

The b9 can exist comfortably at the bottom of the chord because the result of raising the Root produces the Dim7th chord where all notes can be either the Root, b3, b5th or bb7th. However the 9th or #9th do not fare very well at the bass end of the chord.

Dominant 7 sus4: The suspended 4th (sus4) will normally resolve back to the 3rd of the Dominant 7th chord.

G7sus4	G7	G7sus4	G7
Root Pos.		1st Inv.	
G7sus4	G7	G7sus4	G7
2nd Inv.		3rd Inv.	

In Root Position, although it is not absolutely necessary, adding a second fifth to the chord on the fifth string makes a more playable fingering.

The sus4 should now be added to the practice routine of all Dominant 7th chords. A cycle of Dom7sus4 chords is quite possible and also good practice.

Students should investigate the possibilities of double alterations in the Dispersed Voiced chords. First, practice resolving the un-altered Dom7 chords to major and minor Tonics. Then add the alterations. Make sure that the altered notes reach a logical conclusion. Hum the appropriate bass notes or get your bass playing friend released from jail.