

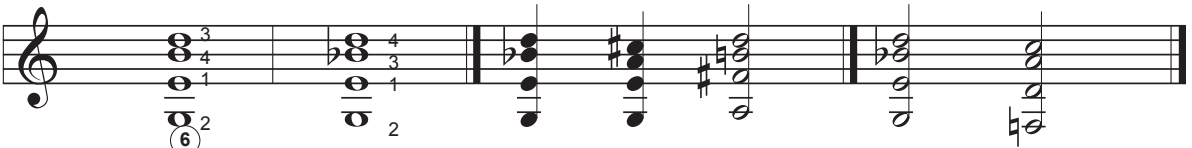
(Book 5.) Lesson 25d.

Dispersed Voicing Major 6th
adjusted to become Minor 6th


Several "Interchangeable" chord resolutions
are shown. Gm6=Em7b5=C9(root omitted)


"Em7b5" takes cycle prog. C9 takes cycle prog.


G6 Gm6 Em7b5 A7 D6 C9 F6

Root Pos. 

Other possibilities exist for these chord resolutions.

1st Inv. 

2nd Inv. 

3rd Inv. 

E-G-Bb-D spelling = Em7b5 and C9 and A11(b9) in the interchangeable concept. If in doubt, a review of the "open voiced" minor 6th chord is in order.


The A11(b9) resolves to A7. The fingerings would be identical to Em7b5 resolving to A7. The difference would be that A11b9 would be sounded against an "A" Root while the Em7b5 would contain its own root.

As mentioned in an earlier lesson, the dispersed voicing is commonly used in "rhythm" guitar work but also adds a new dimension to accompanied or unaccompanied chord solos.

To harmonize a tune with exclusively dispersed voiced chords would most likely be an unrewarding task. Remember that dispersed voicings can sometimes be resolved very convincingly to open voiced chords.

The possibility of moving from an open voiced chord to a dispersed voiced chord also exists.

Dm7 G7 C



Yes, there are some harmonic compromises in the above example! This progression would be more satisfying with a bass player performing a "root----root----root" accompaniment.

All chord progressions will gain more meaning when played in an ensemble setting with a bassist.