

(Book 5.) Lesson 26c.

Second Inversion (Series 2) Dispersed Voicing with Bass note on "E" string

The arrangement of notes is created by raising the 2nd and 4th voices of the "close" voicing by one octave.

**Close Voicing**

C6      C6      C7      C7b5      C7+5

The five note chord with a doubled 3rd may be easier to play.

Undoubtedly the five note chord with the doubled fifth is easier to finger.

Doubling the "aug5" by placing another G# between the C and Bb may be an option.

The "flat5" does make a good bass note in that it generally will fall a semitone to the Root of the tonic chord.

The "aug5" does not make a particularly good bass note.

Altered Root series:

C7      C7b9      C9      C7#9

Notice that the "b9" chord takes on the same fingering regardless of the inversion number.

This four note fingering is just about impossible.

The "diminished 7th" chord is a four way equal division of the octave. Hence, all inversions have the same interval sequence.

Notice that this chord is actually a Gm6 in Root Pos.

The four note version is not much easier on the hand. The "#9" appearing below the 3rd of the chord is usually rather unsuccessful.

Altered 3rd:

C7sus4      C7

The sus 4 generally falls a semitone to the 3rd.

Major-Minor Series:

Five note chords seem to make the most sense in this situation.

C      Cmaj7      C7      C6

Cm      Cm(maj7)      Cm7      Cm6

Investigate the possibility of doubly altered Dominant 7th chords. A five note chord containing two fifths would seem a likely candidate for a simultaneous augmented and flatted 5th. (Unfortunately, these chords may also require five fingers on the left hand! G.A.)