

(Book 5.) Lesson 27b.

Root Position Dispersed Voicing with Bass Note on "A" (Series 2.)

One can think of this dispersal as an alteration of either the "open" or "close" voiced chord. Observe the first two measures carefully.

Altered Roots:

The five note versions can be used if you wish to not mute a string. Generally, the four note chord is a better choice.

Considering that the 9th nor the #9th make particularly good bass notes, neither the four or five note versions of these chords are very useable.

Altered 3rd:

A chord containing five or six notes, hence five or six strings, can at least border on being a bit over-weight. This does not mean that they can not exist. In some situations, one may have to revert to this type of chord simply to capture the musical and harmonic intention. In this series of chords, it was necessary to have a Root Position chord with the root being both the bass and the melody notes.

Major Series:

Notice that the first chord in this series contains six notes using all six strings.

The note "C" could be added in each case to make a five note chord with no need to mute a string. The fingering would need to be adjusted accordingly.

Minor Series:

Undoubtedly, some of the chords suggested on these pages will be challenging for small and/or undeveloped hands. Expect some strain but do not persist if there is "pain."