

(Book 5.) Lesson 29a.

Second Inversion Dispersed Voicing with Bass Note on "A" (Series 1.)

6th to Dominant 7th  
and Altered 5ths:

F6                      F6                      F7                      F7b5                      F7+5

1st Inv. close voicing                      2ndInv. Dispersed                      Very difficult 2-3 extension if played in a low fret position.

Altered Roots:

F7                      F7b9                      F9                      F7#9

Altered 3rd:

F7sus4                      F7

If the science of music produces an unplayable chord for guitar players, you can most likely find a suitable substitute in the "interchangeable chord concept."

Major Series:

Doubled 5th rather than a unison Root.

This chord has such a large reach that it may be better to omit the "3rd" and just play the bass note and the "7th and Root." (pick and finger style)

F                      Fmaj7                      F7                      F6

The Maj7 chord with the missing 3rd would still be heard as a "major" type if it is in sequence with other "major types."

Minor Series:

Same as above.

Fm                      Fm(maj7)                      Fm7                      Fm6

Although this chord has a similar problem, it is more playable due to the first finger "bar" format.