

(Book 5.) Lesson 30b.

Third Inversion Dispersed Voicing with Bass Note on "A" (Series 2.)

6th to Dominant 7th
and Altered 5ths:

Chord progressions: E6, E6, E7, E7b5, E7+5. Each chord is shown in a treble clef with a bass note on A (4th fret, 2nd string). Fingerings are indicated by numbers 1-4. Labels below the staff: "3rd Inv. open voice", "3rd Inv. close voicing", "3rd Inv. Dispersed (series 2)".

Altered Roots:

Chord progressions: E7, E7b9, E9, E7#9. Each chord is shown in a treble clef with a bass note on A (4th fret, 2nd string). Fingerings are indicated by numbers 1-4. A note below the staff reads: "Sometimes, a doubled 'b7' can be added to this chord fingering."

Altered 3rd:

Chord progressions: E7sus4, E7. Each chord is shown in a treble clef with a bass note on A (4th fret, 2nd string). Fingerings are indicated by numbers 1-4. A note above the staff reads: "If played finger style." A note below the staff reads: "Difficult 3-2 Extension."

Once again, the science of music can produce chords which may be unplayable on the guitar. When the ear is interested in the moving voice, concentrate on the logic of that voice movement.

In many situations, a pick and finger style approach or a totally finger style method will solve the problem. A fingering might then be adjusted to eliminate the need for muting some string.

Major Series:

Chord progressions: E, Emaj7, E7, E6. Each chord is shown in a treble clef with a bass note on A (4th fret, 2nd string). Fingerings are indicated by numbers 1-4.

Minor Series:

The chords with black note heads may be better alternatives.

Chord progressions: Em, Em(maj7), Em7, Em6. Each chord is shown in a treble clef with a bass note on A (4th fret, 2nd string). Fingerings are indicated by numbers 1-4. Some notes have black heads, indicating alternative voicings.