

(Book 5) Supplement 3c.

Dispersed Voiced Root Position Chords Series 2 (bass on E string)

6th to 7th and altered 6th

<p>G6</p> <p>1 3 x 2 4 x</p>	<p>G7</p> <p>1 3 x 2 4 x</p>	<p>G7b5</p> <p>1 2 x 3 4 x</p>	<p>G7+5</p> <p>1 3 x 2 4 x</p> <p>(very tough fingering)</p>

Altered Roots

<p>G7</p> <p>1 3 x 2 4 x</p>	<p>G7b9</p> <p>1 3 x 2 4 x</p>	<p>G9</p> <p>2 3 x 1 4 x</p>	<p>G7#9</p> <p>3 2 x 1 4 x</p> <p>Both the 9th and #9 make rather poor bass notes.</p>

Major Series

<p>G</p> <p>1 3 4 2 1 1</p>	<p>Gmaj7</p> <p>1 3 x 2 4 x</p> <p>(The reach is virtually impossible without the extra voices. The high "root" would end up at the eighth fret on the 2nd string.)</p> <p>(big stretch needed here)</p>	<p>G7</p> <p>1 3 x 2 4 x</p>	<p>G6</p> <p>1 3 x 2 4 x</p>

Minor Series

<p>Gm</p> <p>1 3 4 1 1 1</p> <p>(extra notes needed in all chord forms)</p>	<p>Gm(maj7)</p> <p>1 2 3 1 4 x</p> <p>(The same problem as above would occur in the Gm chord.)</p>	<p>Gm7</p> <p>1 2 3 1 4 x</p>	<p>Gm6</p> <p>1 2 3 1 4 x x</p>

If some of the chords in these demonstrations begin to look like familiar bar chords, you should not be too surprised. The "science of music" and the "tuning configuration of the guitar" produces these chord shapes.