

(Book 5) Supplement 5c.

Dispersed Voiced 2nd Inversion Chords Series 2. (bass on E string)

6th to 7th and altered 5ths

D6 **D7** **D7b5** **D7+5**

2 3 x 1 4 x 1 2 x 3 4 x 1 2 x 3 4 x 3 1 x 2 4 x

The addition of the doubled 5th will obviously need a fingering adjustment. The #5 does not make a particularly good bass note.

This row shows four chords: D6, D7, D7b5, and D7+5. Each chord is represented by a guitar fretboard diagram with fingerings and a musical staff showing the chord's voicing on a treble clef staff with the bass line on the E string.

Altered Roots D7 **D7b9** **D9** **D7#9**

1 2 x 3 4 x 1 3 x 2 4 x 1 2 3 1 4 x 1 4 2 1 3 x

The placement of the 9th in these chords makes the addition of the doubled 5th nearly mandatory. The #9 being positioned below the 3rd in pitch tends to be at least a bit difficult to tolerate.

This row shows four altered chords: Altered Roots D7, D7b9, D9, and D7#9. Each chord is represented by a guitar fretboard diagram with fingerings and a musical staff showing the chord's voicing on a treble clef staff with the bass line on the E string.

Major D Series **Dmaj7** **D7** **D6**

1 1 4 4 4 x 1 1 3 2 4 x 1 1 3 1 4 x 2 3 x 1 4 x

The first three chords play much better with a doubled 5th.

This row shows three major chords: Dmaj7, D7, and D6. Each chord is represented by a guitar fretboard diagram with fingerings and a musical staff showing the chord's voicing on a treble clef staff with the bass line on the E string.

Minor Dm Series **Dm(maj7)** **Dm7** **Dm6**

1 1 3 4 2 x 1 1 4 2 3 x 1 1 3 1 2 x 2 3 x 1 4 x

Same as above. Better with the doubled 5ths.

This row shows three minor chords: Dm(maj7), Dm7, and Dm6. Each chord is represented by a guitar fretboard diagram with fingerings and a musical staff showing the chord's voicing on a treble clef staff with the bass line on the E string.