

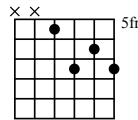
Construction of Drop II voicings

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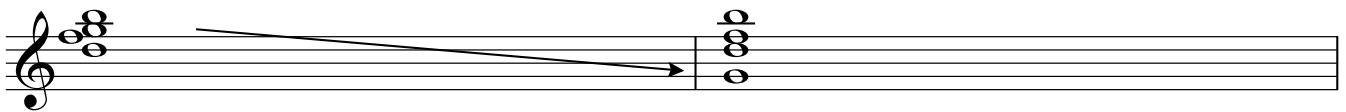
'Closed' voicings (where all the chord-tones are within an octave) can be tricky to play on the guitar. An approach borrowed from jazz arranging is to drop the 2nd voice from the top down an octave, to create an 'open' voicing that is readily playable on the guitar.

Example

2nd inversion G7 chord (5,7,R,3)



Root inversion drop-II G7 chord (R,5,7,3)

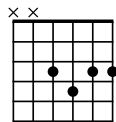


Drop 2nd voice

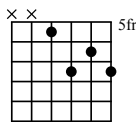
Dominant 7th Drop II Voicings

G7 Strings 1-4

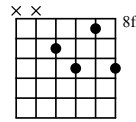
(7,3,5,R)



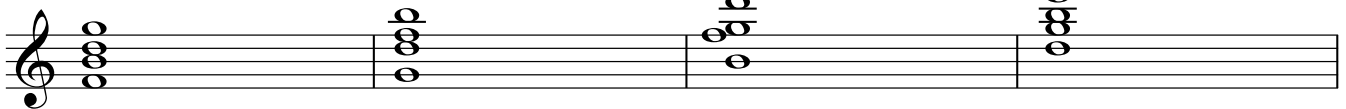
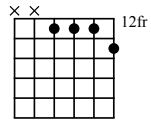
(R,5,7,3)



(3,7,R,5)

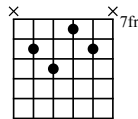


(5,R,3,7)

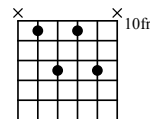


Strings 2-5

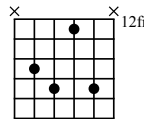
(7,3,5,R)



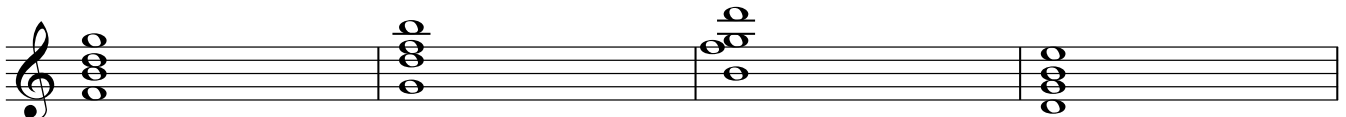
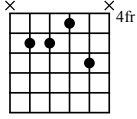
(R,5,7,3)



(3,7,R,5)



(5,R,3,7)



Note also that G7=Db7(b9/b5) no root

Minor 7th Drop II Voicings

D-7

Strings 1-4

(7,3,5,R) (R,5,7,3) (3,7,R,5) (5,R,3,7)

Strings 2-5

(7,3,5,R) (R,5,7,3) (3,7,R,5) (5,R,3,7)

Note also that D-7=F6=Bb

Major 7th Drop II Voicings

Cmaj7

Strings 1-4

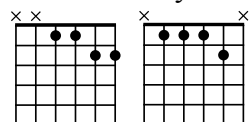
(7,3,5,R) (R,5,7,3) (3,7,R,5) (5,R,3,7)

Strings 2-5

(7,3,5,R) (R,5,7,3) (3,7,R,5) (5,R,3,7)

Note also that CMaj7=A-9(no root)

* These voicings may be substituted by these shapes, creating C6/9



Half-diminished Drop II Voicings

B-7(b5)

Strings 1-4

(7,3,5,R) 6fr

(R,5,7,3) 7fr

(3,7,R,5) 12fr

(5,R,3,7) 3fr

Strings 2-5

(7,3,5,R) 10fr

(R,5,7,3)

(3,7,R,5) 4fr

(5,R,3,7) 7fr

Note also that B-7(b5)=D-6=G9(no root)=Db(b9/b13) (no root)

RECOMMENDED EXERCISES:

- 1) Take a chord voicing & inversion on strings 1-4 & play all the chord types (Maj7, Dom7 ...)
Repeat for every inversion.
Repeat the whole process on strings 2-5
- 2) Pick a key & play all diatonic 7th chords in root inversion on strings 1-4.
Repeat for every inversion.
Repeat the whole process on strings 2-5
- 3) Play through a chord progression or standard tune, keeping voicings as close as possible.
- 4) Play through a chord progression or standard tune, keeping a harmonized line ascending, when out of range descend the line.
- 5) Harmonize the melody of a standard tune.
- 6) Explore modifications of these voicings.
9ths (Natural, flattened or raised) replace the root.
13ths (Natural, flattened or raised) replace the 5th