

# Drop Two's

C Maj7 in all inversions = difficult or impossible to play on the guitar

Guitar

to make them more playable on the guitar bring 2nd voice from the top down an octave (drop 2)

Guitar

T  
A  
B

5 C Maj7 with 2nd note from the top brought down an octave

Gtr.

Gtr.

You can play these on all sets of strings (6,5,4,3), (5,4,3,2) and (4,3,2,1)

9 C Maj 7 Lower 4 Strings

Gtr.

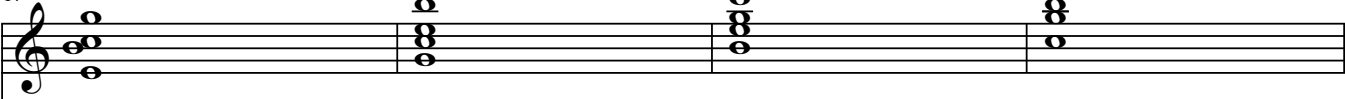
Gtr.

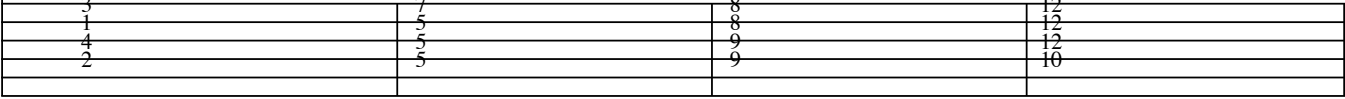
C Maj7 Middle 4 Strings

Gtr.

Gtr.


C Maj7 top 4 Strings

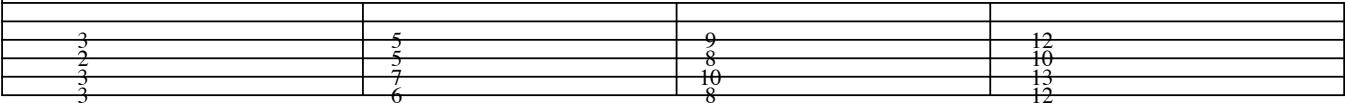
Gtr. <sup>17</sup> 

Gtr. <sup>17</sup> 


By lowering the 7th degree of Maj7 you will create a Dominant 7th Chord

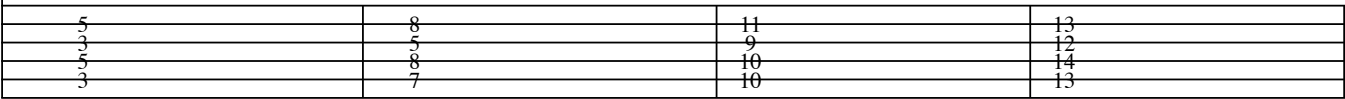
C7 on the lower 4 Strings

Gtr. <sup>21</sup> 


Gtr. <sup>21</sup> 

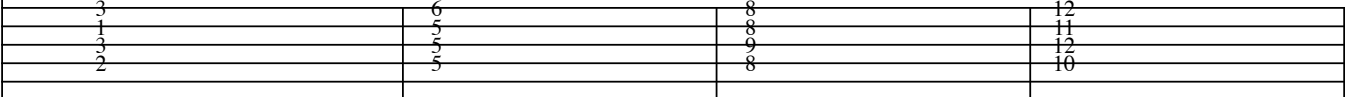
C7 on Middle 4 Strings

Gtr. <sup>25</sup> 

Gtr. <sup>25</sup> 

C7 on top 4 strings


Gtr. <sup>29</sup> 

Gtr. <sup>29</sup> 

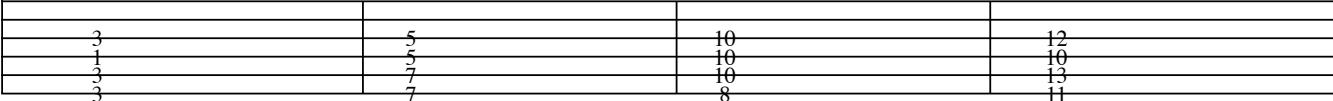
About Dominant Chords- If the tri-tone (the 3rd and b7) are in the upper register they tend to sound corny. When the Tri-tone is in the middle of the voicing or spread they tend to sound much better. Guide tone voicings on the lower strings and their potential colors sound much stronger. Use your ear to find drop 2 dominants that you like and discard those you don't like.

C-7 Drop 2 Voicings on lower 4 strings

33

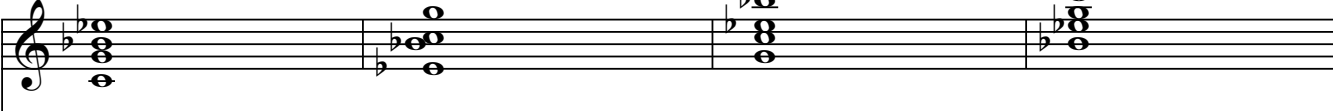
Gtr. 

33


Gtr. 

C-7 voicings on the middle 4 strings

37


Gtr. 

37


Gtr. 

C-7 on the top 4 strings

41

Gtr. 


41

Gtr. 

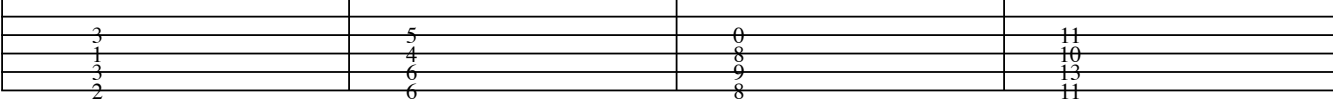
By Lowering the 3rd, 5th, and 7th of the Maj 7th Chord you get a C-7b5 chord (also called half diminished)

C-7b5 voicings on the bottom 4 strings

45

Gtr. 

45

Gtr. 

## C-7b5 voicings on the middle 4 strings

Gtr. <sup>49</sup>

Gtr. <sup>49</sup>

4	7	11	13
3	5	8	11
4	8	10	13
3	6	9	13

## C-7b5 voicings on the top 4 strings

Gtr. <sup>53</sup>

Gtr. <sup>53</sup>

2	6	8	11
1	4	7	11
3	5	8	11
1	4	8	10

By lowering the 3rd, 5th, and lowering the 7th of a Maj 7 chord twice you get a Diminished 7th chord  
 The double flatted 7th is the equivalent of a major 6th ( an A will be written instead of a B double flat

## 57 Cdim 7th on the bottom 4 strings

Gtr. <sup>57</sup>

Gtr. <sup>57</sup>


## C Dim7th on middle 4 strings

Gtr. <sup>61</sup>

Gtr. <sup>61</sup>


C Diminished 7th on top 4 strings

65

Gtr.

65

Gtr.

By raising the 5th and lowering the 7th of a Maj7th chord you get a Augmented 7th chord

69 C Aug 7

69

Gtr.

69

Gtr.

73

73

Gtr.

73

Gtr.

77

77

Gtr.

77

Gtr.

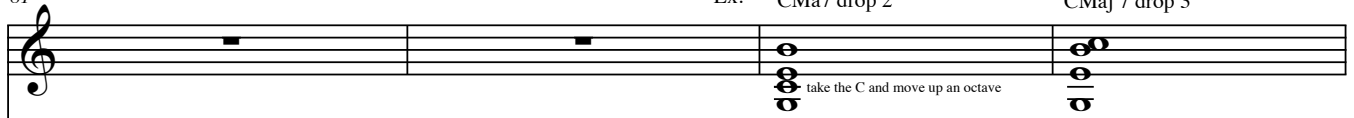
# Changing Drop 2 to Drop 3's

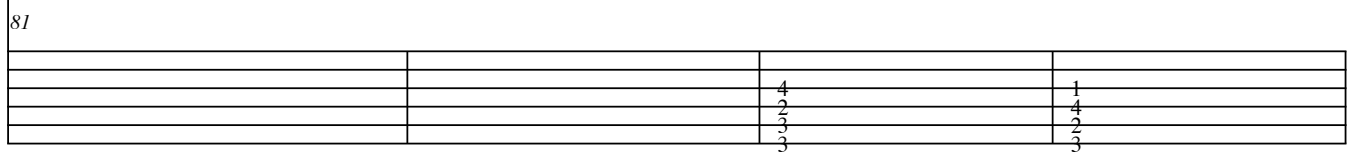
Raise the 2nd lowest note in a drop 2 up an octave to get drop 3's

81 Drop 3's have a nice wide beautiful sound

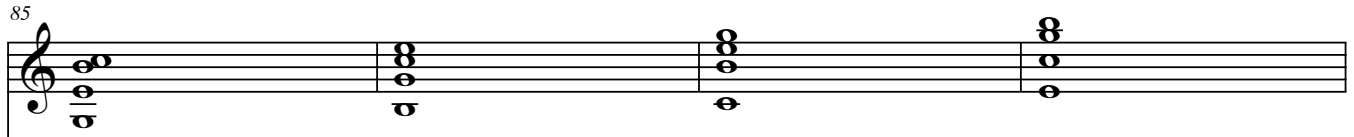
Ex. CMa7 drop 2

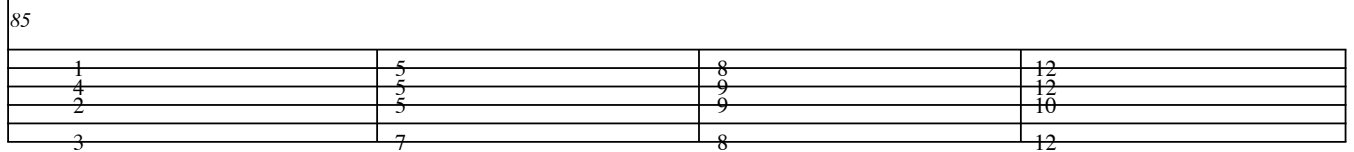
CMaj 7 drop 3

Gtr. 

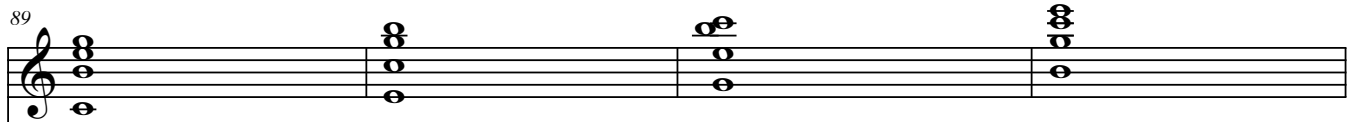
81 

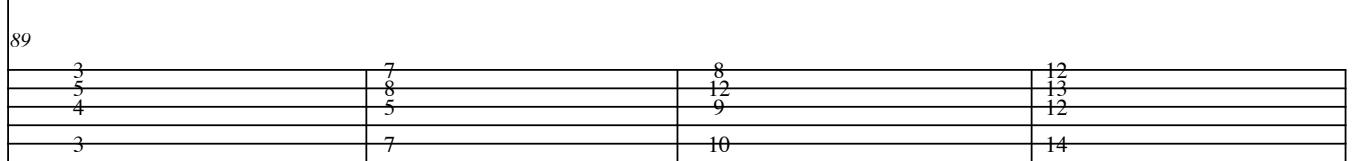
C Maj 7 Drop 3 Voicings on 6th, 4th, 3rd, and 2nd strings

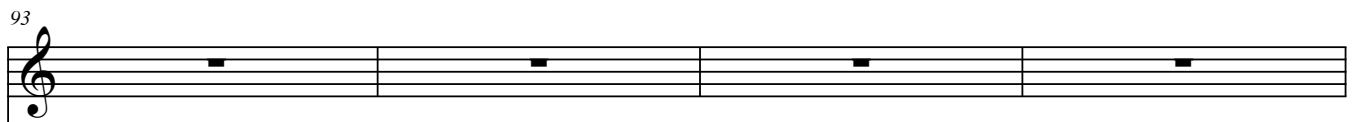
Gtr. 

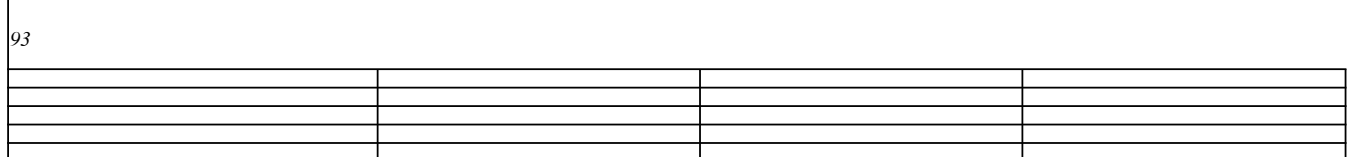
85 

CMaj7 drop 3voicings on 5th, 3rd, 2nd, and 1st strings

Gtr. 

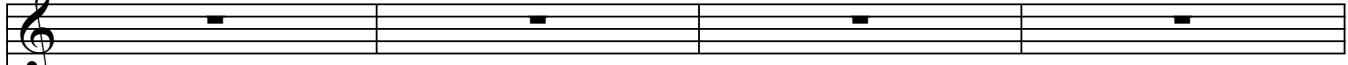
89 

Gtr. 

93 

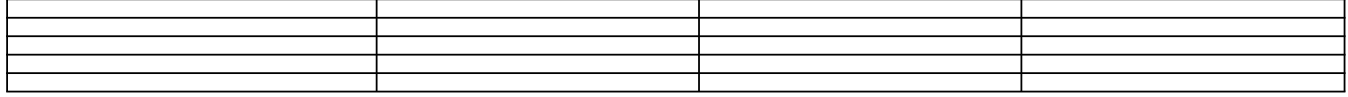
97

Gtr.



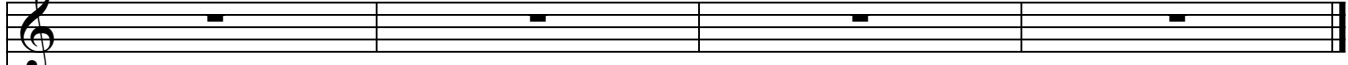
97

Gtr.



101

Gtr.



101

Gtr.

