

## Triple Drops:

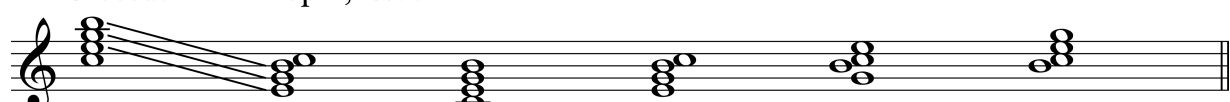
Below are the complete “triple drop” voicing possibilities.

Each system begins with a closed voicing, for reference, followed by a dropped chord created by lowering three tones. Three lines show the repositioning of the tones for ease of understanding.

All positions of the “triple drop” type follow: Root-position, first inversion, second inversion, and third inversion.


Notice that the essential spacing is maintained throughout the inversion process. The most important concept here is that of “triple drop” spacings.

Closed:      Drop 1,2&3:




*(Drop 1,2&3 and Closed are identical voicings.)*

Drop 1,2&4:



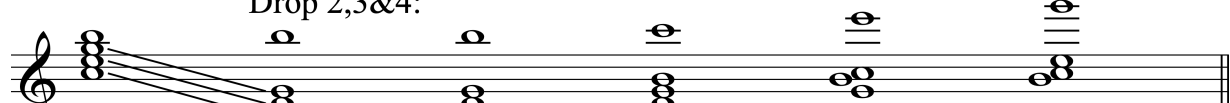
*(Drop 1,2&4 and Drop 2 are identical voicings.)*

Drop 1,3&4:



*(Drop 1,3&4 and Drop 2&3 are identical voicings.)*

Drop 2,3&4:



## "Autumn Leaves" Study #5 - Drop 3 Inversions, String Set 5321:

Each measure begins with the lowest playable inversion for each chord, including open strings when possible. The chords have been systematically inverted to include all four positions for each harmony. Refer to the previous chord charts to identify the intervals that make up each form. (Audio Track 5)

Am<sup>7</sup> D<sup>7</sup> GΔ

Measure	Chord	T	A	B
1	Am <sup>7</sup>	0	1	0
2	Am <sup>7</sup>	3	5	3
3	Am <sup>7</sup>	5	8	7
4	Am <sup>7</sup>	8	10	10
5	D <sup>7</sup>	2	3	3
6	D <sup>7</sup>	5	7	5
7	D <sup>7</sup>	8	10	9
8	D <sup>7</sup>	10	13	12
9	GΔ	2	3	2
10	GΔ	7	8	7
11	GΔ	10	12	11
12	GΔ	10	12	10

CΔ F<sup>♯</sup>m<sup>7</sup>(b<sup>5</sup>) 1. B<sup>7</sup> Em<sup>6</sup>

Measure	Chord	T	A	B
1	CΔ	0	1	2
2	CΔ	3	5	3
3	CΔ	7	8	7
4	CΔ	8	12	10
5	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	2	5	3
6	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	8	10	7
7	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	12	13	9
8	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	12	11	12
9	1. B <sup>7</sup>	2	5	2
10	1. B <sup>7</sup>	7	10	4
11	1. B <sup>7</sup>	11	12	8
12	1. B <sup>7</sup>	11	11	11
13	Em <sup>6</sup>	0	3	2
14	Em <sup>6</sup>	7	8	5
15	Em <sup>6</sup>	9	12	4
16	Em <sup>6</sup>	9	12	10

2. B<sup>7</sup> Em<sup>6</sup>

Measure	Chord	T	A	B
1	2. B <sup>7</sup>	2	5	2
2	2. B <sup>7</sup>	7	10	4
3	2. B <sup>7</sup>	11	12	8
4	2. B <sup>7</sup>	11	11	11
5	Em <sup>6</sup>	0	3	2
6	Em <sup>6</sup>	7	8	5
7	Em <sup>6</sup>	9	12	4
8	Em <sup>6</sup>	9	12	10

F<sup>♯</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>9</sup>) Em<sup>6</sup>

Measure	Chord	T	A	B
1	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	2	5	2
2	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	8	10	4
3	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	12	13	8
4	F <sup>♯</sup> m <sup>7</sup> (b <sup>5</sup> )	12	11	11
5	B <sup>7</sup> (b <sup>9</sup> )	2	5	2
6	B <sup>7</sup> (b <sup>9</sup> )	8	10	4
7	B <sup>7</sup> (b <sup>9</sup> )	11	13	8
8	B <sup>7</sup> (b <sup>9</sup> )	11	11	11
9	Em <sup>6</sup>	0	3	2
10	Em <sup>6</sup>	7	8	5
11	Em <sup>6</sup>	9	12	4
12	Em <sup>6</sup>	9	12	10

Chapter Six: Drop 3, String Set 5321

Am<sup>7</sup> D<sup>7</sup> GΔ

T	0	3	5	8	2	5	8	10	2	3	7	10
A	1	5	8	10	3	7	10	13	3	7	8	12
B	0	3	7	10	3	5	9	12	2	5	9	10

F#m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>9</sup>) Em<sup>7</sup> Eb<sup>7</sup> Dm<sup>7</sup> Db<sup>7</sup>

T	2	5	8	12	2	5	8	11	0	3	7	10	3	6	9	11	1	5	8	10	1	4	7	9
A	5	7	10	13	4	7	10	13	3	5	8	12	4	8	11	14	3	6	10	13	2	6	9	12
B	3	7	9	12	3	6	9	12	2	5	7	10	4	6	10	13	3	5	8	12	2	4	8	11

CΔ B<sup>7</sup>(b<sup>9</sup>) Em<sup>6</sup>

T	0	3	7	8	2	5	8	11	0	3	7	9
A	1	5	8	12	4	7	10	13	2	5	8	12
B	0	4	5	9	2	5	8	11	0	4	6	9

The next group of notes is “first inversion”; the 3rd is the lowest tone:

C<sup>maj</sup>7/E

T	12
A	10
B	10
B	12

The next group of four notes is “second inversion” (5th as the lowest tone):

C<sup>maj</sup>7/G

T	1
A	2
B	2
B	3

Finally, “third inversion” (7th as the lowest tone):

C<sup>maj</sup>7/B

T	5
A	5
B	3
B	7

The next group of notes is “first inversion”; the 3rd is the lowest tone:

Cmaj7/E

The next group of four notes is “second inversion” (5th as the lowest tone):

Cmaj7/G

Finally, “third inversion” (7th as the lowest tone):

Cmaj7/B

# Chapter Nine: Drop 2&4, String Set 6532

**Spacing & Intervals:** Drop 2&4 chords are spaced with the interval of a second or third between the two inner voices, and a fourth or fifth between the two highest and two lowest voices (depending on the chord's position). Here is the intervallic construction for Drop 2&4:

Root-Position	First Inversion	Second Inversion	Third Inversion
1537	3751	5173	7315

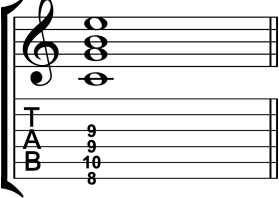
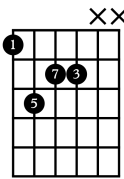
In Drop 2&4 voicings the 3rd & 7th, the "target tones," are either placed on adjacent strings as the top two voices, or on the lower two strings. This will be useful to know later when reducing the voicings for soloing or comping.

**Application:** Drop 2&4 chords on string set 6532 are typically used for chord-melody arrangements when harmonizing melodies on the second string. Because they include bass notes on the fifth and sixth strings, they are well-suited to solo playing. Low bass notes can be problematic when playing with a bassist or pianist, however. Omit the bass strings to produce transparent Root-less voicings for comping.

**Derivation:** We will derive the Drop 2&4 inversions on string set 6532 from the Drop 2 on 6543. Here is the 6543 Root-position form:

Cmaj7

xx



Drop 2&4 chord forms on string set 6532 are derived from Drop 2 chords on 6543 by raising the 7th on the fourth string to the 7th an octave higher, on the second string. The chord's intervallic structure changes to become Root, 5th, 3rd, 7th:

## Diatonic Voice-Leading - Drop 2&4 Inversions, String Set 6532:

Diagram illustrating Diatonic Voice-Leading - Drop 2&4 Inversions, String Set 6532. The diagram shows four rows of chord diagrams and corresponding musical notation (treble and bass staves) for various chords. Each row contains eight chords, with their respective fingerings and string sets (T, A, B) indicated below the diagrams.

**Row 1:**

- Cmaj7
- Fmaj7/C
- Bm7(b5)
- Em7/B
- Am7
- Dm7/A
- G7
- Cmaj7/G

**Row 2:**

- Cmaj7/E
- Fmaj7/E
- Bm7(b5)/D
- Em7/D
- Am7/C
- Dm7/C
- G7/B
- Cmaj7/B

**Row 3:**

- Cmaj7/G
- Fmaj7
- Bm7(b5)/F
- Em7
- Am7/E
- Dm7
- G7/D
- Cmaj7

**Row 4:**

- Cmaj7/B
- Fmaj7/A
- Bm7(b5)/A
- Em7/G
- Am7/G
- Dm7/F
- G7/F
- Cmaj7/E

Each chord diagram shows the fretboard with fingerings (1-5) and string sets (T, A, B) indicated below the diagrams. The musical notation shows the chords in treble and bass staves, with the string set (T, A, B) indicated below the bass staff.

## Chapter Ten: Drop 2&4, String Set 5421

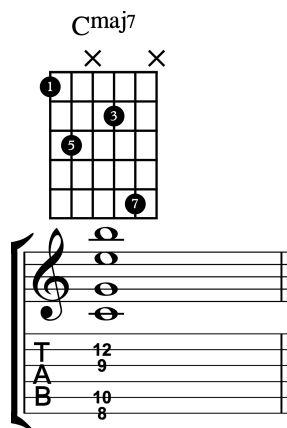
**Spacing & Intervals:** Drop 2&4 chords are spaced with the interval of a second or third between the two inner voices, and a fourth or fifth between the two highest and two lowest voices (depending on the chord's position). Here is the intervallic construction for Drop 2&4:

Root-Position	First Inversion	Second Inversion	Third Inversion
1537	3751	5173	7315

In Drop 2&4 voicings the 3rd & 7th, the "target tones," are either placed on adjacent strings as the top two voices, or on the lower two strings. This will be useful to know later when reducing the voicings for soloing or comping.

**Application:** Drop 2&4 chords on string set 5421 are typically used for chord-melody arrangements when harmonizing melodies on the first string. Because they include bass notes on the fifth string, they are well-suited to solo playing. Low bass notes can be problematic when playing with a bassist or pianist, however. Omit the fifth string to produce transparent Root-less voicings for comping.

**Derivation:** We will derive the Drop 2&4 inversions on string set 5421 from the Drop 2&4 on 6532. Here is the 6532 Root-position form:



The Drop 2&4 chord forms on string set 5421 transform into Drop 2&4 chords on 6532 by moving each note to the next higher string. The chord's intervallic structure remains intact, Root, 5th, 3rd, 7th:



Chapter Ten: Drop 2&4, String Set 5421

Am<sup>7</sup> D<sup>7</sup> GΔ

T 3 5 8 12 2 5 8 10 3 7 10 14  
 A 2 5 7 10 0 4 7 10 4 5 9 12  
 B 0 3 7 10 0 3 5 9 2 5 9 10

F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>9</sup>) E<sup>m</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>m</sup><sup>7</sup> D<sup>b</sup><sup>7</sup>

T 2 5 8 12 2 5 8 11 3 7 10 12 3 6 9 11 1 5 8 10 4 7 9 13  
 A 2 4 7 10 1 4 7 10 2 5 8 12 2 4 8 11 2 6 9 12  
 B 0 3 7 9 0 3 6 9 2 5 7 10 1 4 6 10 0 3 5 8 3 6 8 11

CΔ B<sup>7</sup>(b<sup>9</sup>) E<sup>m</sup><sup>6</sup>

T 3 7 8 12 2 5 8 11 3 7 9 12  
 A 2 5 9 10 1 4 7 10 2 5 8 12  
 B 2 3 7 10 0 3 6 9 2 4 7 10