

Drop 2 Voicings for Guitar :

Inversions on string sets 5-4-3-2 and 4-3-2-1
for Dm7, G7 and Cmajor7
(and possible II-V-I applications)

The inversions on this page are for reference only. They strictly contain the chord member (1 3 5 7) and their four possible inversions on a given set of strings. Not all voicings are suitable for "real life" musical situations.

JazzGuitarLessons.Net

Dm7

Dm7

| | | | | | | | | | | | | | | |
|---|---|----|----|----|---|---|---|---|---|----|----|----|---|---|
| T | 6 | 10 | 13 | 10 | 6 | 3 | 6 | 5 | 8 | 10 | 13 | 10 | 8 | 5 |
| A | 5 | 7 | 10 | 7 | 5 | 2 | 5 | 5 | 6 | 10 | 13 | 10 | 6 | 5 |
| B | 7 | 10 | 12 | 10 | 7 | 3 | 7 | 3 | 7 | 10 | 12 | 10 | 7 | 3 |
| B | 5 | 8 | 12 | 8 | 5 | 3 | 5 | 5 | 7 | 10 | 12 | 10 | 7 | 3 |

G7

G7

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

C^Δ

C^Δ

| | | | | | | | | | | | | | | |
|---|---|---|----|---|---|---|---|----|---|---|---|---|---|----|
| T | 5 | 8 | 12 | 8 | 5 | 1 | 5 | 12 | 8 | 7 | 3 | 7 | 8 | 12 |
| A | 4 | 5 | 9 | 5 | 4 | 0 | 4 | 12 | 8 | 5 | 1 | 5 | 8 | 12 |
| B | 5 | 9 | 10 | 5 | 5 | 2 | 5 | 12 | 9 | 5 | 4 | 5 | 9 | 12 |
| B | 3 | 7 | 10 | 7 | 3 | 2 | 3 | 10 | 9 | 5 | 2 | 5 | 9 | 10 |

Here are some basic voiceleading examples for the II-V-I progression in C major. Notice what notes are "moving" and what notes are "staying" from chord to chord.

It is also just a reference; while theoretically correct, it would never be played as strictly on any jazz recording!

The image shows a musical score for a II-V-I progression in C major: Dm7 - G7 - CΔ. The score is presented in two systems. The first system shows the progression with notes on a treble clef staff and corresponding guitar fingerings for the Treble (T), Middle (A), and Bass (B) hands. The second system repeats the progression with different voicings and fingerings. The fingerings are as follows:

| | | | | | | | | | | | | | | | |
|---|-----|----|----|-----|----|----|-----|----|----|-----|----|----|-----|----|----|
| | Dm7 | G7 | CΔ | Dm7 | G7 | CΔ | Dm7 | G7 | CΔ | Dm7 | G7 | CΔ | Dm7 | G7 | CΔ |
| T | 6 | 6 | 5 | 5 | 3 | 3 | 8 | 7 | 7 | 10 | 10 | 8 | 13 | 13 | 12 |
| A | 5 | 4 | 4 | 3 | 3 | 1 | 6 | 6 | 5 | 10 | 8 | 8 | 13 | 12 | 12 |
| B | 7 | 5 | 5 | 3 | 4 | 4 | 7 | 7 | 5 | 10 | 10 | 9 | 14 | 14 | 12 |
| | 5 | 5 | 3 | 3 | 3 | 2 | 7 | 5 | 5 | 10 | 9 | 9 | 12 | 12 | 10 |

If you wish to go further, I suggest you start by adding the 9th (by omitting the tonic). Use the b9 on the dominant for extra tension. Examples :

The image shows a musical score for a II-V-I progression with 9th and b9 extensions: Dm9 - G7(b9) - CΔ9. The score is presented in two systems. The first system shows the progression with notes on a treble clef staff and corresponding guitar fingerings for the Treble (T), Middle (A), and Bass (B) hands. The second system repeats the progression with different voicings and fingerings. The fingerings are as follows:

| | | | | | | |
|---|-----|--------|-----|-----|--------|-----|
| | Dm9 | G7(b9) | CΔ9 | Dm9 | G7(b9) | CΔ9 |
| T | 5 | 4 | 3 | 12 | 10 | 10 |
| A | 5 | 4 | 4 | 10 | 9 | 8 |
| B | 3 | 3 | 2 | 10 | 10 | 9 |
| | | | | 10 | 9 | 9 |

It is also possible to use the same concept with other extensions or with minor II-V-I. Explore and experiment !

Please refer to JazzGuitarLessons.net if you have any questions.

Write me an email and I will post the answer on the website.