

CHORD METHOD

How to practise drop 2 & 3 chords.

Blues progression:

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|C7///|C7///|C7///|C7///|  
|F7///|F7///|C7///|C7///|  
|G7///|F7///|C7///|G7///|
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Play the above basic blues progression very slowly.
Play a different inversion of the chords on each
beat.

More will be added to this section at a later date.

CHORD METHOD

PART 1 - 1

Dominant 7th 4 note Chord Voicings

A dominant 7th chord is made up of the 1st, 3rd, 5th, and 7th degrees of the mixolydian mode.
(Chord tones are 1, 3, 5, b7)

DROP 3 VOICINGS - Set 1 on strings 6, 4, 3, 2

	F7	F7	F7	F7	F7
Fret 1					
FINGERS	1 2 4 3	3 1 4 2	3 2 4 1	2 1 1 1	1 2 4 3
NOTES	F Eb A C	A F C Eb	C A Eb F	Eb C F A	F Eb A C

DROP 2 VOICINGS - Set 2 on strings 4, 3, 2, 1

Fret 1					
	1 2 1 1	1 3 2 4	2 3 1 4	1 1 1 2	1 2 1 1
	Eb A C F	F C Eb A	A Eb F C	C F A Eb	Eb A C F

DROP 2 VOICINGS - Set 3 on strings 5, 4, 3, 2

Fret 2					
	2 3 1 4	2 4 1 3	1 3 1 4	2 3 1 4	2 3 1 4
	C F A Eb	Eb A C F	F C Eb A	A Eb F C	C F A Eb

Practice Tips:

Practice each set up and down the fretboard.

E.G. 4 beats on every chord

2 beats on every chord

1 beat on every chord

CHORD METHOD

PART 1 - 2

Minor 7th 4 note Chord Voicings

A minor 7th chord is made up of the 1st, 3rd, 5th and 7th degrees of the dorian mode.
 All we do to make dominant 7th chords into **minor 7th** chords is to flatten the 3rd of the Dom 7 chord.
 The 3rd of F7 is A. Therefore, every A is flattened. A becomes Ab.
 (Chord tones are 1, b3, 5 b7)

DROP 3 VOICINGS - Set 1 on strings 6, 4, 3, 2

	<i>Fmi7</i>	<i>Fmi7</i>	<i>Fmi7</i>	<i>Fmi7</i>	<i>Fmi7</i>
Fret 1					
FINGERS	2 1 1 1	2 1 3 4	3 1 4 1	4 2 3 1	2 3 3 3
NOTES	F Eb Ab C	Ab F C Eb	C Ab Eb F	Eb C F Ab	F Eb Ab C

DROP 2 VOICINGS - Set 2 on strings 4, 3, 2, 1

Fret 1					
	1 1 1 1	1 3 2 2	1 3 1 4	2 3 1 4	1 1 1 1
	Eb Ab C F	F C Eb Ab	Ab Eb F C	C F A Eb	Eb Ab C F

DROP 2 VOICINGS - Set 3 on strings 5, 4, 3, 2

Fret 2					
	2 3 1 4	2 3 1 4	1 3 1 2	2 3 1 4	2 3 1 4
	C F Ab Eb	Eb Ab C F	F C Eb Ab	Ab Eb F C	C F Ab Eb

Practice Tips:

Practice each set up and down the fretboard.
 E.G. 4 beats on every chord
 2 beats on every chord
 1 beat on every chord

CHORD METHOD

PART 1 - 3

Major 7th 4 note Chord Voicings

A major 7th chord is made up of the 1st, 3rd, 5th and 7th degrees of the ionian or lydian mode. All we do to make dominant 7th chords into **major 7th** chords is to sharpen the b7 of the Dom 7 chord. The b7 of F7 is Eb. Therefore, every Eb is sharpened to E natural. Eb becomes E. (Chord tones are 1, b3, 5 7)

DROP 3 VOICINGS - Set 1 on strings 6, 4, 3, 2

	<i>Fmaj7</i>	<i>Fmaj7</i>	<i>Fmaj7</i>	<i>Fmaj7</i>	<i>Fmaj7</i>
Fret 1					
FINGERS	1 3 4 2	2 1 3 4	3 2 4 1	3 1 1 1	1 2 3 4
NOTES	F E A C	A F C E	C A E F	E C F A	F E A C

DROP 2 VOICINGS - Set 2 on strings 4, 3, 2, 1

Fret 1					
	2 3 1 1 E A C F	1 3 3 3 F C E A	2 4 1 3 A E F C	1 1 1 3 C F A E	2 3 1 1 E A C F
					* See b9 note below

DROP 2 VOICINGS - Set 3 on strings 5, 4, 3, 2

Fret 2					
	2 3 1 4 C F A E	4 3 1 1 E A C F	1 3 2 4 F C E A	2 3 1 4 A E F C	2 3 1 4 C F A E

Practice Tips:

Practice each set up and down the fretboard.
E.G. 4 beats on every chord
2 beats on every chord
1 beat on every chord

* b9 INTERVAL (E-F)

This Cmaj7 voicing is not usually played. It has a b9 interval which are usually avoided. Play the Cmaj6 instead.

CHORD METHOD

PART 1 - 4

Major 6th 4 note Chord Voicings

A major 6th chord is made up of the 1st, 3rd, 5th, and 6th degrees of the ionian or lydian mode. All we do is make dominant 7th chords into **major 6th** chords by flattening the b7 of the Dom 7 chord. The b7 of F7 is Eb. Therefore, every Eb is flattened to D natural. Eb becomes D, or the 6th. (Chord tones are 1, 3, 5, 6)

DROP 3 VOICINGS - Set 1 on strings 6, 4, 3, 2

F6 **F6** **F6** **F6** **F6**

Fret 1	3	6	10	13
FINGERS	1 0 4 3	3 1 4 1	4 2 3 1	2 3 3 3
NOTES	F D A C	A F C D	C A D F	D C F A

DROP 2 VOICINGS - Set 2 on strings 4, 3, 2, 1

Fret 1

0 2 1 1	1 3 1 4	2 3 1 4	1 1 1 1	1 3 2 2
D A C F	F C D A	A D F C	C F A D	D A C F

DROP 2 VOICINGS - Set 3 on strings 5, 4, 3, 2

Fret 2

2 3 1 4	1 3 1 2	2 3 1 4	2 3 1 4	2 3 1 4
C F A D	D A C F	F C D A	A D F C	C F A D

Practice Tips:

Practice each set up and down the fretboard.

E.G. 4 beats on every chord

2 beats on every chord

1 beat on every chord

SPECIAL NOTE:

All major 6th chords here are inversions of the relative minor 7th chords presented in Part 1 - 2. All F6 chords here can be used as (relative minor) Dmi7 chords.