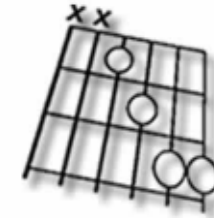




MASTER The BASICS SERIES - Secrets of the pro's! ★★★★★

# Guitar Chords

Inside Secrets of Guitar Chords



The trouble with the **basic guitar bar chords** is that they become extremely limiting if you want to make quick chord changes or play different chord voicings. One way around this is to start learning different ways to play chords.

Drop 2 chords are a very popular alternative to bar chords. They are used by blues players a lot, country, folk, rock and jazz players too. In fact, these are must-know chord shapes for any guitarist worth his salt.

You will also find some drop 3 examples too.

Drop 2 chords are basically made by dropping the 2nd voice down to the bottom of the chord. For example: A Cmajor chord has the notes C E G B. To make a drop 2 chord, we take the G and drop it to the bottom. So the voicing would be G C E B. There are 4 inversions of that chord.

Now the beauty of these chord voicings is that they are 4 note (7th) chords. But there is no doubling up of notes as in bar chords. They also free up the first finger from 'bar duties' to make movement between chords more subtle and fast. With these voicings you will always find the next chord is right under your fingers or just up or down one fret.

Learning these chord shapes thoroughly is also a great aide to targetting notes to play in your solos. You know the next chord coming up, you visualize the notes on the fretboard and 'target' those notes in your solos. Thinking this way gets you into a more linear or along (not across) the neck approach to playing. This helps avoid the problem of getting stuck in a box or a single scale pattern that is played in one position across the fretboard. It gets you moving up and down the neck. Watch the pro's, you'll see they do this a lot.

I have given you the voicings for the top 4 (E B G D) and middle 4 (B G D A) strings. If you wish, you can work them out yourself for the bottom 4 strings. Although, they aren't really used that much because you are getting into the bass player's territory and playing these chords can possibly muddy up the bass section of your band. You don't really want to be competing with the bass player for the bottom end. So, these chords are usually avoided.

Another neat trick is to learn these chords with just the top 3 notes. Drop the bottom notes altogether. Play around with it and see what you can come up with. Great for playing blues and jazz chord licks.

Have fun.

John Bilderbeck  
JB's Guitar School

# 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

|         |           |           |           |           |           |
|---------|-----------|-----------|-----------|-----------|-----------|
|         | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> |
| 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

|        |           |           |           |           |           |
|--------|-----------|-----------|-----------|-----------|-----------|
|        | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> |
| 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

|        |           |           |           |           |           |
|--------|-----------|-----------|-----------|-----------|-----------|
|        | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> | <b>F7</b> |
| 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

|         |             |             |             |             |             |
|---------|-------------|-------------|-------------|-------------|-------------|
|         | <b>Fmi7</b> | <b>Fmi7</b> | <b>Fmi7</b> | <b>Fmi7</b> | <b>Fmi7</b> |
| 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 EbAb C    | Ab F C Eb   | C AbEb 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  |
|        | EbAb C F | F C EbAb | AbEb F C | C F A Eb | EbAb 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

|         |              |              |              |              |              |
|---------|--------------|--------------|--------------|--------------|--------------|
|         | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> |
| 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

|        |              |              |              |              |              |
|--------|--------------|--------------|--------------|--------------|--------------|
|        | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> |
| Fret 1 |              |              |              |              |              |
|        | 2 3 1 1      | 1 3 3 3      | 2 4 1 3      | 1 1 1 3      | 2 3 1 1      |
|        | E A C F      | F C E A      | A E F C      | C F A E      | E A C F      |

\* See b9 note below

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

|        |              |              |              |              |              |
|--------|--------------|--------------|--------------|--------------|--------------|
|        | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> | <b>Fmaj7</b> |
| Fret 2 |              |              |              |              |              |
|        | 2 3 1 4      | 4 3 1 1      | 1 3 2 4      | 2 3 1 4      | 2 3 1 4      |
|        | C F A E      | E A C F      | F C E A      | A E F C      | 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

|         |           |           |           |           |           |
|---------|-----------|-----------|-----------|-----------|-----------|
|         | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> |
|         | ○         |           |           |           |           |
| Fret 1  |           |           |           |           |           |
| FINGERS | 1 0 4 3   | 3 1 4 1   | 4 2 3 1   | 2 3 3 3   | 2 1 4 3   |
| NOTES   | F D A C   | A F C D   | C A D F   | D C F A   | F D A C   |

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

|        |           |           |           |           |           |
|--------|-----------|-----------|-----------|-----------|-----------|
|        | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> |
|        | ○         |           |           |           |           |
| 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

|        |           |           |           |           |           |
|--------|-----------|-----------|-----------|-----------|-----------|
|        | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> | <b>F6</b> |
| 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.