

## 1. Drop 2 Voicings Part 3

- a. *Drop 2's with Rootless Voicings (2-5-1)* – Using our drop 2 technique over rootless voicings is a technique used by pretty much all pianists. By taking our second voice from the top of our rootless voicing and dropping it down, we now create a moving harmony line in our LH with RH support, which sounds amazing. Let's check it out. We'll start with our Rootless Voicing Structure 1 In the key of C, our first chord will be D-7 so our rootless voicing will be F, A, C and E. See below.



We now take our second voice from the top, the note C, and move it down to our LH. Our next rootless voicing is over our G7 chord. From our rootless voicing, F, A, B, E, we now move the note B down to our LH. Notice the only note that changed from the first voicing over the D-7 to the second voicing over G7 was our LH changing from C to B. See below.

**DROP 2**  
**D-7**

9

**DROP 2**  
**G7**

10

We have one more voicing to go. When we move from our G7 to our Cmaj7 rootless voicing our LH note B will stay the same, but all of our RH notes will move. Our Cmaj7 rootless voicing is E, G, B, D. So the second voice from the top, the note B, is already in our LH. That stays the same. Our other notes from our G7 voicing, F, A and E

**DROP 2**  
**CMAJ7**

11

move to E, G and D. (see figure)

This movement of the harmonies in this voicelead fits so nicely it's hard to not use these voicings!

For our Rootless Voicings Structure 2, we take the same steps to use our drop 2 voicing. Structure 2 of our rootless voicings in the key of C will be D-7, the notes, C, E, , A, G7, the notes B, E, F, A, and finally our Cmaj7 chord, the notes B, D, E and G. From these voicings we use our drop 2 technique and move the F of our D-7 chord, the F of our G7 chord, and the E of our Cmaj7 chord. (see figure)

#### STRUCTURE 2 DROP 2 VOICINGS

The musical notation consists of two staves: a treble clef staff for the right hand (RH) and a bass clef staff for the left hand (LH). The key signature is one flat (Bb). The time signature is 4/4. The notation is divided into three measures, each representing a different chord: D-7, G7, and CMAJ7. Above each measure, the chord name is written in a stylized font. The RH part shows drop 2 voicings for each chord, with the notes C, E, A, and G for D-7; B, E, F, and A for G7; and B, D, E, and G for CMAJ7. The LH part shows a consistent voicing across all three chords, with the notes C, E, and A for D-7; C, E, and A for G7; and C, E, and A for CMAJ7. The number 12 is written below the first measure of the RH staff.

12

This means that our left LH stays the same this time from our D-7 chord to our G7 chord, then moves when we resolve to our Cmaj7.