

1. *Drop 2 Voicing Part 7 – Harmonized lines on top*

- a. This is a fun little texture to play around with while using your drop two with your rootless voicings. At the top of your regular rootless voicing starting on the 3rd of the minor chord you have the interval of a major 3rd. Over a C-7 chord your interval at the top would be between the notes Bb and D.

When you use your drop 2 arrangement on this rootless voicing you are taking the Bb in this case and moving it down an octave which now creates an interval of a tenth between the Bb and D. We now have these voices in separate hands so we can start to harmonize them by moving them up or down in parallel motion using the notes of our dorian scale. For example, let's say we wanted to move our top voice in our right hand down, we can harmonize this movement in our LH as well by moving our drop 2 Bb down to A. This creates a nice harmonized line that floats over top of our harmonies. (see below)

C-7

The image shows two staves of music. The top staff is in treble clef and contains three notes: G4 (quarter note), Bb4 (quarter note), and D5 (quarter note). The bottom staff is in bass clef and contains three notes: C4 (quarter note), Bb3 (quarter note), and D4 (quarter note). The notes are aligned vertically. Above the top staff, the text 'C-7' is written.

We can now move both voices back up to their starting point of Bb in our LH and D in our RH. If we wanted to move our top voice up we could move our D to Eb. Our LH Bb would move to the note C in order to harmonize this line. This movement is a little tough because we have our RH 5th finger on the note D, so we would need to lift our pinky up and place it on Eb in this case. Look at the following examples of movements we can create with a couple of notes. (see below)

