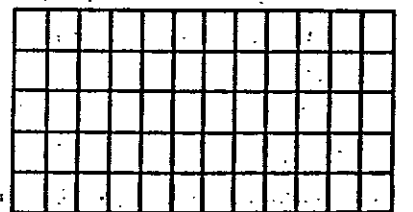
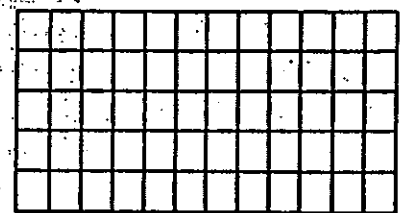
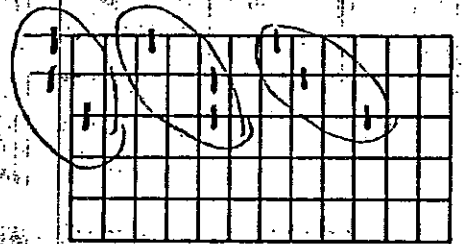
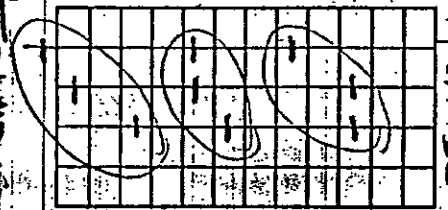
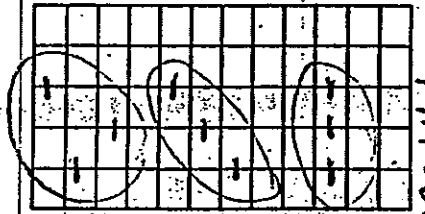
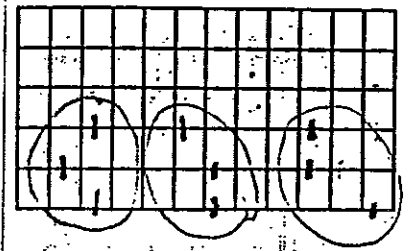
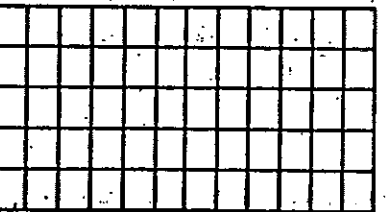
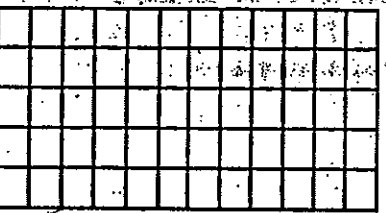
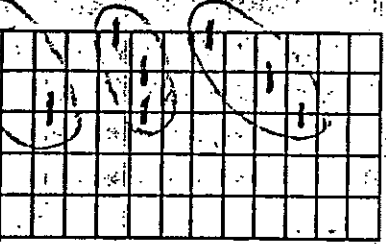
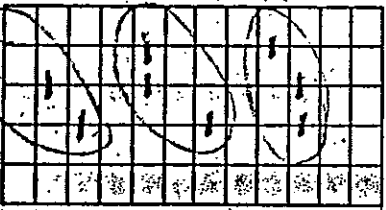
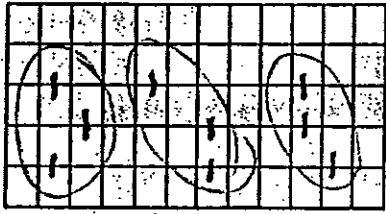
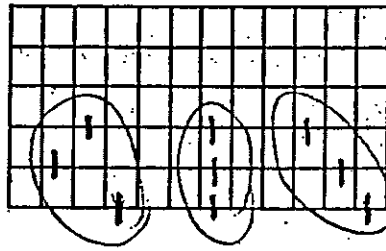


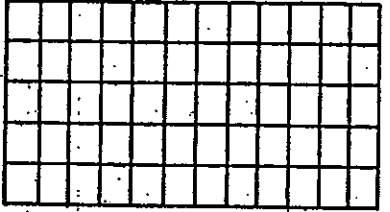
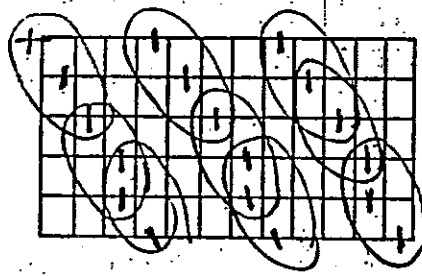
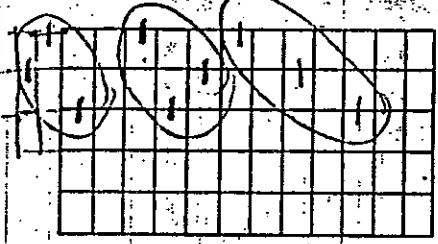
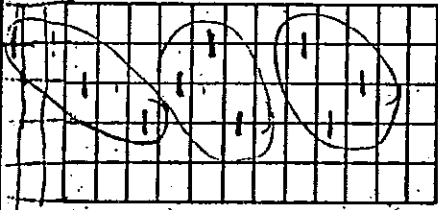
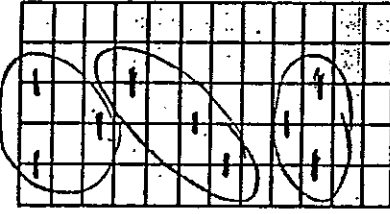
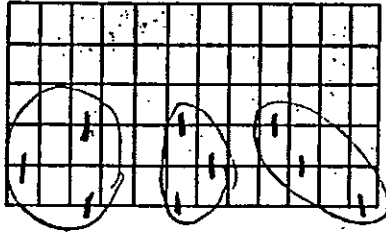
# MAJOR TRIADS



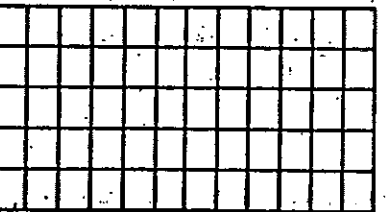
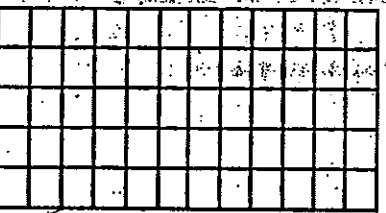
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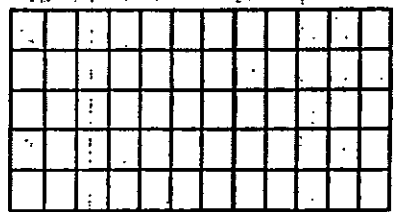
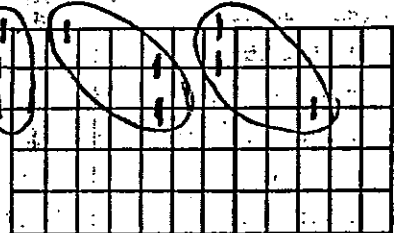
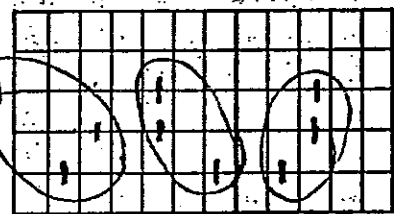
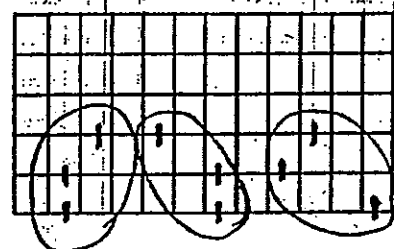
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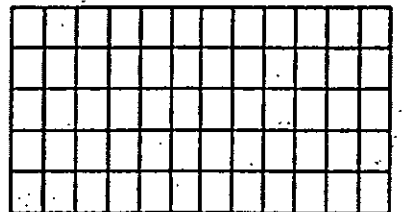
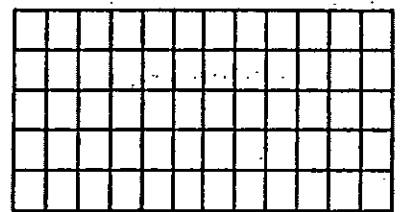
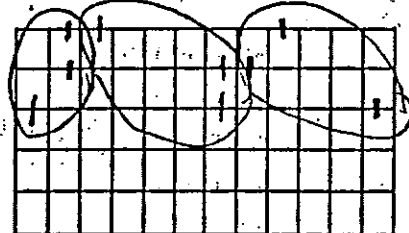
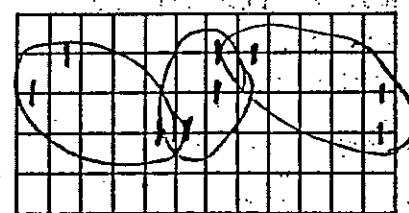
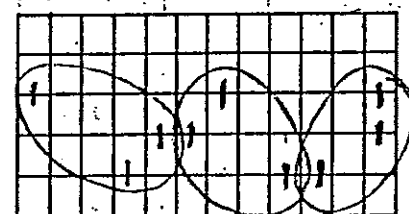
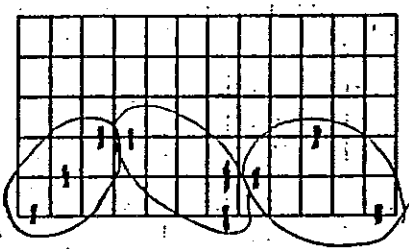
# AUGMENTED TRIADS



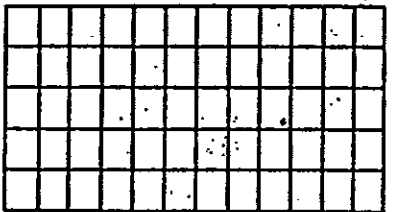
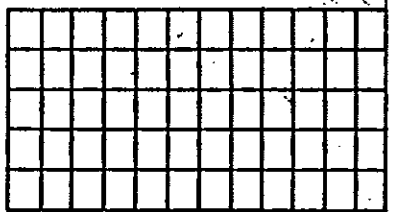
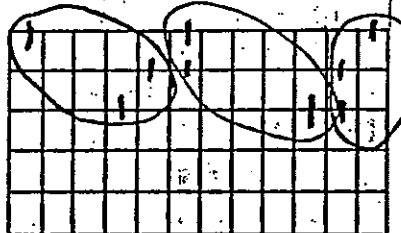
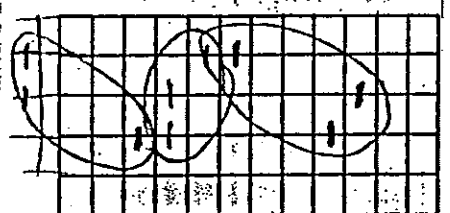
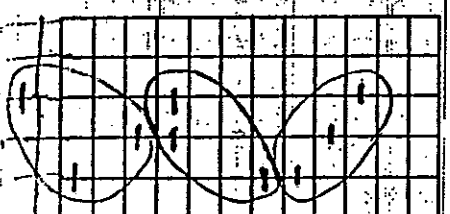
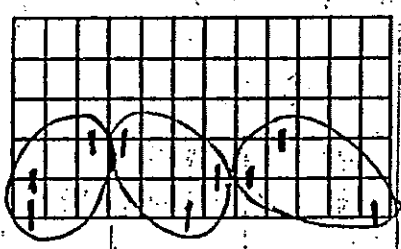
# SUSPENDED TRIADS



# LYDIAN TRIADS



# LOCRIAN TRIADS



# DROP VOICINGS

DROP VOICINGS ARE COMMONLY USED ON THE GUITAR BECAUSE ITS TUNING DOES NOT PERMIT EASILY REACHED FOURWAY CLOSE STRUCTURES. A DROP VOICING REORDERS THE CHORD PROVIDING A MORE USEABLE INVERSION.

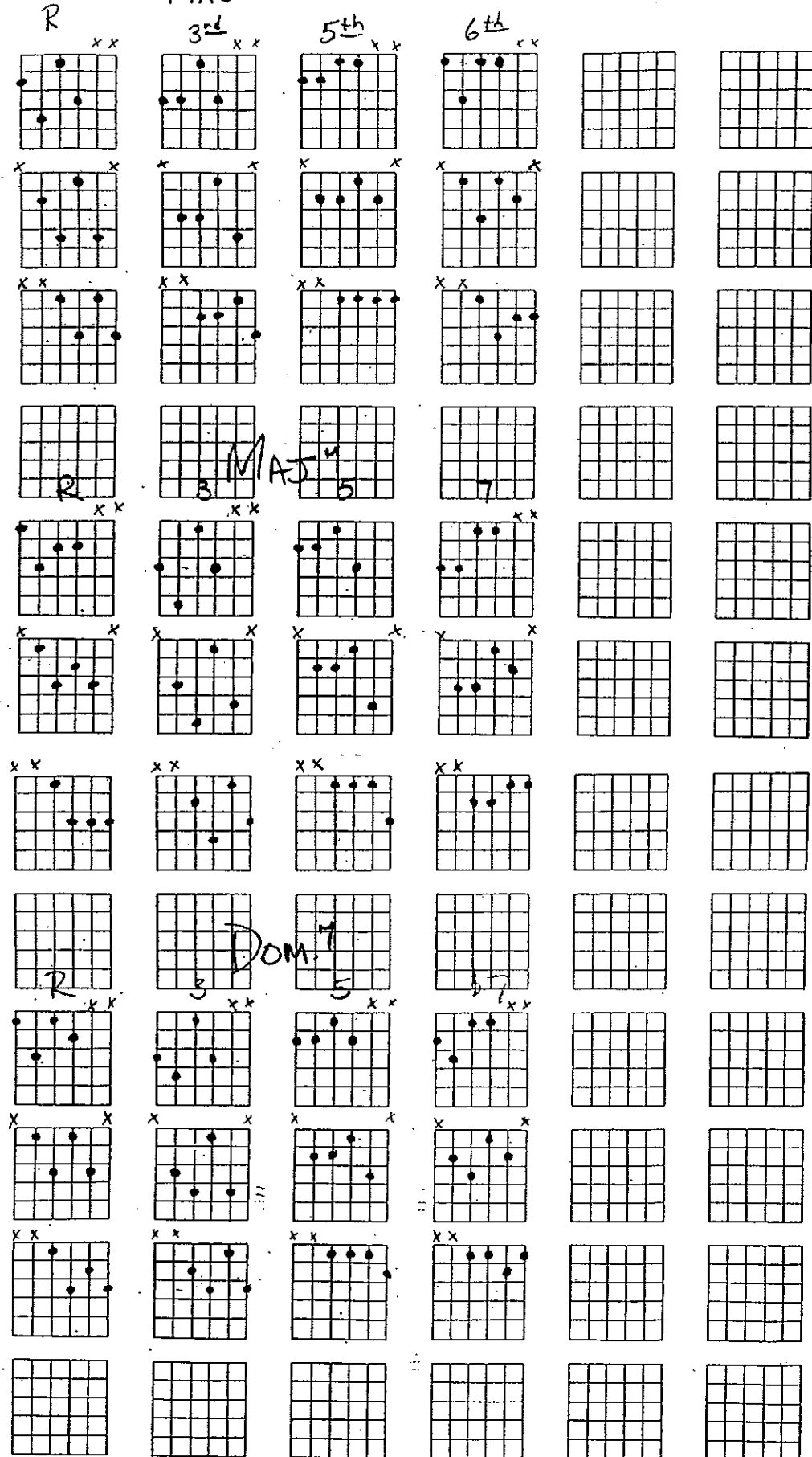
## EX 133 VOICINGS OF CMAJ7

	4WAY CLOSE	DROP 2	DROP 3	DROP 2+3	DROP 2+4
1 B	→	→	→	→	→
2 G	→	→	→	→	→
3 E	→	→	→	→	→
4 C	→	→	→	→	→

Diagram illustrating the voicings of CMAJ7 across five different voicing types: 4WAY CLOSE, DROP 2, DROP 3, DROP 2+3, and DROP 2+4. The diagram shows the movement of the four strings (1, 2, 3, 4) and the resulting notes (B, G, E, C) for each voicing type. Arrows indicate the movement of the notes between the different voicing types.

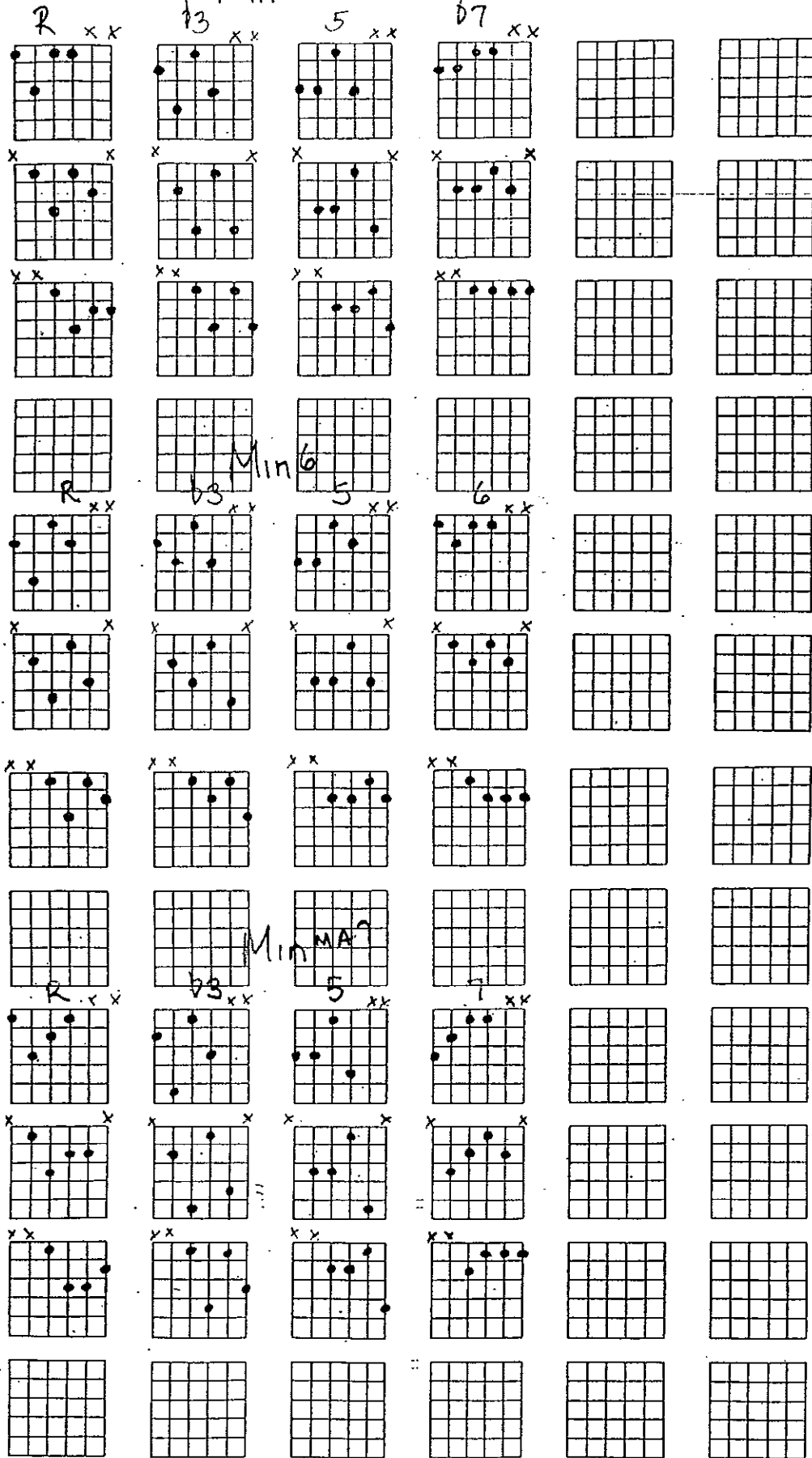
MAT 6

Drop 2



Drop 2

Min 7



Min 7b5 Drop 2

