

### CHAPTER 3

Ex. 3-24 (CD1 Track #79) shows a drop 2 harmonization of the first line from Ex. 3-23, starting on the root of the Dm7 chord. The first voicing is basic drop 2, the second and third are tweaked, and the fourth reharmonizes the F note as the 3rd of Db7, the tritone substitution for G7 (the Db7 is also tweaked).

Ex. 3-24

Ex. 3-24 shows a drop 2 harmonization of the first line from Ex. 3-23. The chords and their fingerings are: Dm7 (2), Dm7 (3), G7 (3), Db7 (4), and CMA7 (3).

Ex. 3-25 (CD1 Track #80) shows the second line from Ex. 3-23 (starting on the 3rd of the Dm7) in drop 2. All the voicings in the example are tweaked. The B note on the G7 is reharmonized as the 7th of Db9, while the G note (the root) on the G7 is reharmonized as the #11 (extension voicing) of Db9#11, a much more interesting note than the root.

Ex. 3-25

Ex. 3-25 shows the second line from Ex. 3-23. The chords and their fingerings are: Dm7 (5), Dm7 (6), Db9 (6), Db7(#11) (8), and CMA7 (3).

Ex. 3-26 (CD1 Track #81) shows the third line from Ex. 3-23 (starting on the 5th of Dm7) voiced in drop 2. The first two voicings are tweaked, while the third and fourth use something new, diminished voicings representing G7b9 as an actual dominant chord rather than as a passing chord. The first one is tweaked, while the second is basic. The C major chord is an alternate tweak (see appendix), C(add9) for C6.

Ex. 3-26

Ex. 3-26 shows the third line from Ex. 3-23. The chords and their fingerings are: Dm7 (8), Dm7 (6), G7(b9) (6), G7(b9) (9), and C(add9) (7).