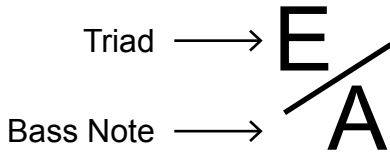


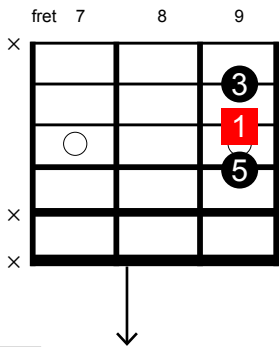
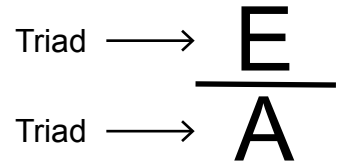
SLASH CHORDS (part 1)

Slash chords are a really cool way to add a little extra dimension to your Harmonic (ie- chordal) repertoire and no, they're not named after the guy from Guns 'n Roses.

The true definition of a Slash chord is a Triad (typically a 2nd Inversion Major) with a non - chord tone as the bass (lowest note). Think the 'numerator' is the triad, while the 'demoninator' is the bass note.



If you see something with a horizontal stroke be careful it denotes a POLYCHORD which something best left to keyboardists.



Lets' take a 2nd Inversion Major Triad, E for instance, and check out all the 12 potential bass note options.

The underlined chords (in red) are inversions therefore not true slash chords, as the bass notes are still chord tones. Despite this, they're still loosely classified as slash chords by many.

You'll notice some of these may be old friends in another guise - check out E over C# which is basically C#min7.

T	9	9	9	9	9	9	9	9	9	9	9	9	9	9
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	9	12	11	10	9	8	7	6	10	9	8	7	6	6
	E	E/A	<u>E/G#</u>	E/G	E/F#	E/F	<u>E/E</u>	<u>E/D#</u>	E/D	E/C#	E/C	<u>E/B</u>	E/A#	
		↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑
			1st inv. E major				root pos. E major	3rd inv. E maj7	3rd inv. E 7			2nd inv. E major		
	A ^{maj} 9			G ^{13b9}	F# ^{9sus}		G ^{13b9} /F (F ^Δ)			C# ^{min} 7	C ^{maj} 7#5		A# ^{7b5} b ₉	

You can of course use root position or 1st inversion triads in place of the 2nd inversion used in the tab examples to form other shapes. Try placing triads on the top 3 strings.

If you're feeling really brave - try using open voiced triads and place the initial bass note inside the shape and see what sort of monsters you can create. This is Mick Goodrick territory - not for the faint hearted !

