

SLASH CHORDS (part 2)

The Slash chords lesson 57 (part 1) laid out how we create slash chords, let's see how to actually use them. Sound good ?

Taking a standard I VI7 ii-7 V7 chord progression in B^b

Let's give it some slash chord magic.

T	6	8	8	6
A	7	10	8	8
B	7	9	8	7
B	X	10	X	8
	6		8	
	B ^b maj7	G7	Cmin7	F7

Here's some standard options.

B^bmaj7 = $\frac{F}{B^b}$
 G7 = $\frac{D^b}{G}$
 $\frac{E}{F}$
 $\frac{E}{G}$
Cmin7 = $\frac{E^b}{F}$
 $\frac{B^b}{C}$
F7 = $\frac{B}{F}$
 $\frac{D}{E^b}$
 $\frac{D}{F}$

ex1.

T	10	9	8	7	6	9	6	7
A	10	8	8	7	5	8	7	7
B	10	8	8	7	7	8	8	7
B	X	8	8	8	X	8	X	6
	6			8	6		8	
	$\frac{F}{B^b}$	$\frac{E}{F}$	$\frac{E^b}{F}$	$\frac{D}{F}$	$\frac{F}{B^b}$	$\frac{E}{F}$	$\frac{B^b}{C}$	$\frac{D}{E^b}$

ex2.

ex3.

T	10	6	3	4	5	4	1	2
A	10	6	3	4	5	4	3	3
B	10	6	3	4	5	4	3	3
B	X	X	3	X	8	X	X	X
	6	3		1		3	3	1
	$\frac{F}{B^b}$	$\frac{D^b}{G}$	$\frac{E^b}{F}$	$\frac{B}{F}$	$\frac{F}{B^b}$	$\frac{E}{G}$	$\frac{B^b}{C}$	$\frac{D}{F}$

ex4.

I didn't include any chord fingering because 1. I'm lazy and 2. I figure if you're advanced enough to look at this stuff - you're smart enough to figure it out yourself.

Keep in mind there's no real re-harmonisation happening here, the triads imposed over each parent chord create the standard extensions associated with them. The drama and contrast (consonance - dissonance) is created by adding altered extensions over G7 and F7, the usual culprits being the #9's, b9's, #5's and b5's.

Explore different voicings using root position, 1st and 2nd inversion major triads with bass notes lowered or raised an octave where possible. Obviously checkout other familiar chord progressions and give 'em the slash treatment.

A final thought, slash chords aren't just confined to major triads - you can have minor, diminished or augmented possibilities over bass notes too. Yikes !!