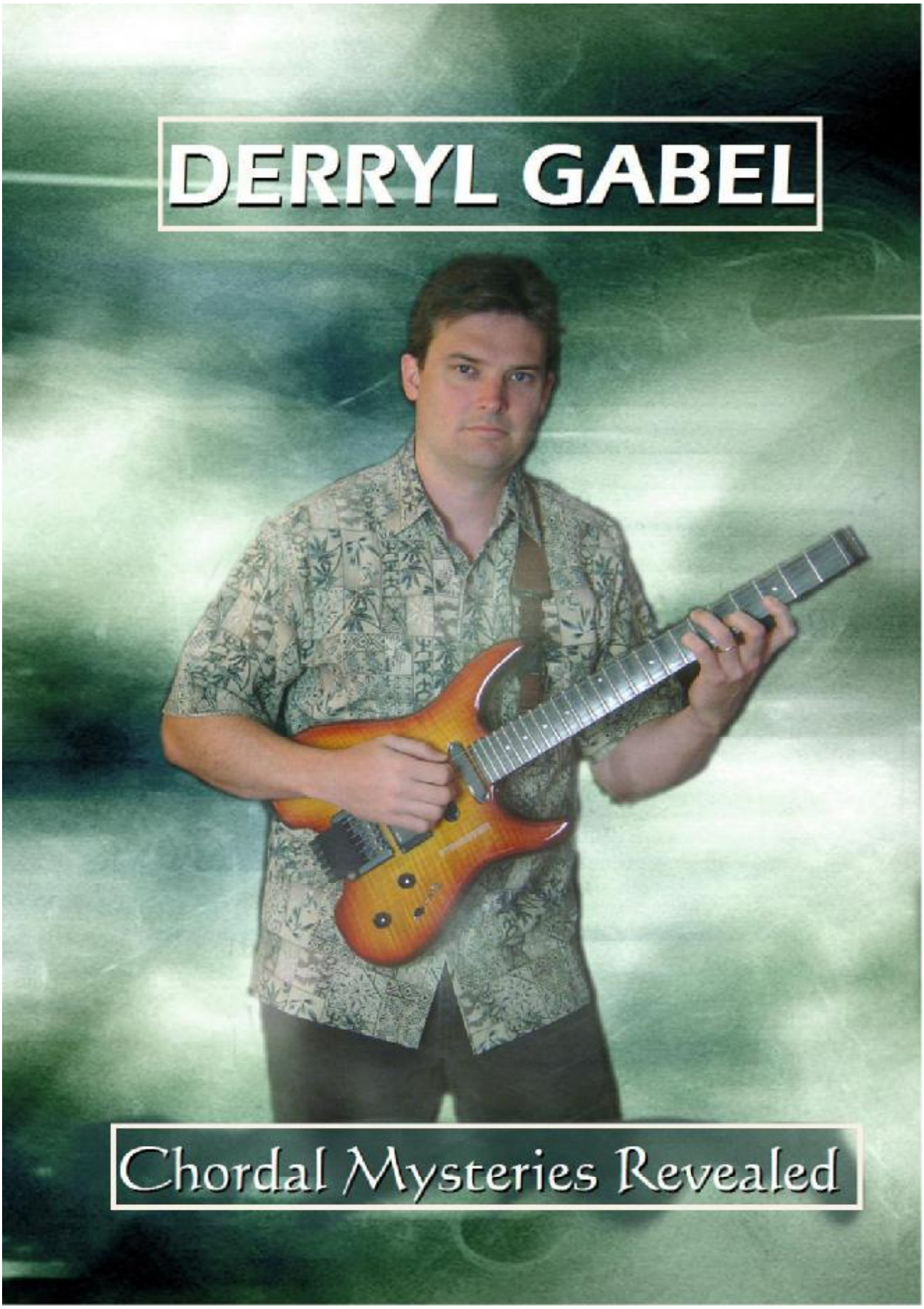

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Chordal Mysteries Revealed

In this video I show you the system I use for learning chords all over the neck. This systematic approach will help give you a massive chord vocabulary as well as revealing how to create new and interesting chord voicings. I also share with you how to create chord scales and inversions which will spice up your comping and progressions.

Chapters

1. The Major Triad
2. The Minor Triad
3. The Suspended Triad
4. The Diminished Triad
5. The Augmented Triad
6. Triadic Chord Scale
7. Major 7 Chord Types
8. Dom & Altered Dom Chords
9. Minor 7 Chord Types
10. Multiple Alterations
11. 7th Chord Scale
12. 9th Chords
13. 11th Chords
14. 13th Chords
15. Extracting Inversions
16. Instrumental ("Comeonova")

All accompanying Power Tab files accessed from the DVD including PDFs.
Questions should be sent to derrylgabel@gmail.com

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TRIADIC CHORDS

As recorded by Derryl Gabel

Transcribed by Derryl Gabel *Music by Derryl Gabel*

Performance Notes

The definition of a chord is every other note in the scale played together.
In this lesson we will examine the triad. A triad is a three note chord.
It is built off the first, third , and fifth degrees of the scale.

THE MAJOR TRIAD

Measures 1 - 4 is the C major triad. The notes come from the C major scale.
The notes in the C major triad are C , E , and G. Numerically you can think of this as a I , 3 , 5 , voicing.

C is the root or first degree
E is the major third
G is the perfect fifth.

In measures 4 - 8 we have the C major triad inverted. In this case E is in the bass . As a rule when the third of a chord is in the bass it is called the first inversion. So this chord is called the C major triad in the first inversion. It can also be refered to as C over E. Hence C/E. The numeric voicing would be 3 ,5, 1.

In measures 9 - 12 we have the C major triad inverted. In this case G is in the bass . As a rule when the fifth of a chord is in the bass it is called the second inversion. So this chord is called the C major triad in the second inversion. It can also be refered to as C over G. Hence C/G. The numeric voicing would be 5 ,1 ,3 .

In measures 13 - 24 I give examples of the C major triads played on diffrent sets of strings in all the inversions consecutively. This is another good way to practice them.

Measures 25 - 28 are examples of doubling.

THE SUSPENDED TRIAD

There are two types of sus chords: Sus2 and Sus4.
To create a sus 2 lower the 3rd to the 2nd.
Measures 30 - 32 C sus2 = CDG = 125

To create a sus 4 raise the 3rd of the chord to the fourth degree.
Measures 33 - 35 C major Triad CEG = 135
C sus4 = CFG = 145

THE MINOR TRIAD

To convert the major triad into the minor triad lower the third a half step. This is how you change C major into C minor.

C - E - G this is the major triad 1 - 3 - 5

C - Eb - G this is the minor triad. 1 - flat3 - 5

Measures 36 - 38 is the Cm triad in all the inversions.

THE DIMINISHED TRIAD

To convert the major triad into the diminished triad lower the third a half step and the fifth a half step. This is how you change C major into C diminished.
C - E - G this is the major triad

C - Eb - Gb this is the C diminished triad 1 - b3 - b5

Measures 39 - 41 is the C diminished triad in all the inversions.

THE AUGMENTED TRIAD

To convert the major triad into the augmented triad raise the fifth a half step. This is how you change C major into C augmented.

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C - E - G this is the major triad 1 - 3 - 5

C - E - G# this is the minor triad. 1 - 3 - #5

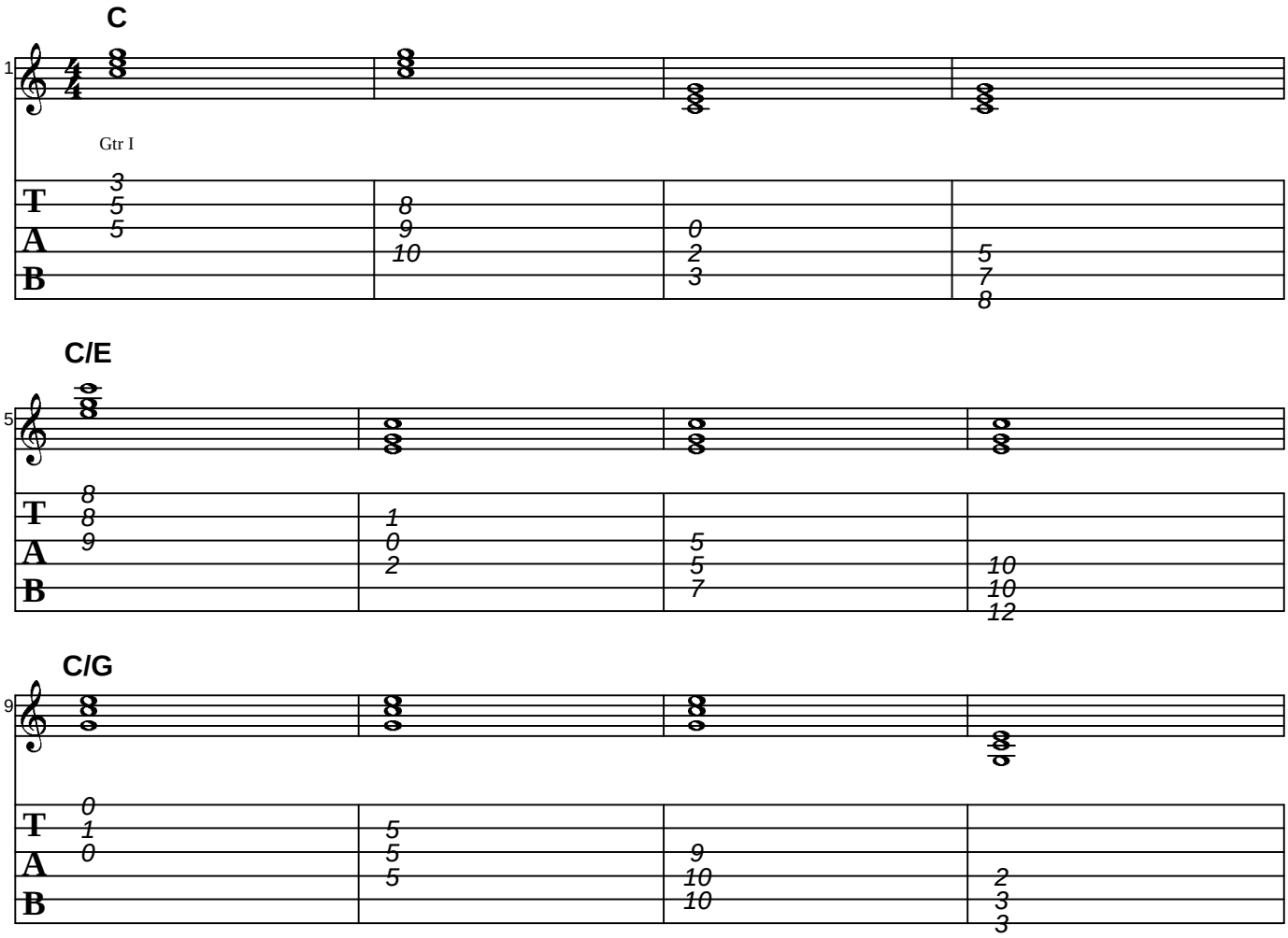
Measures 42 - 44 is the C augmented triad in all the inversions.

TRIADIC CHORD SCALE

Measures 45 - 52 are triads built from every degree in the C major scale. Hence the term chord scale.

Measures 53 - 60 is a chord scale in the 2nd inversion.

Measures 61 - 68 is a chord scale using doubling.
1- C major
2- D minor
3- E minor
4- F major
5- G major
6- A minor
7- B diminished



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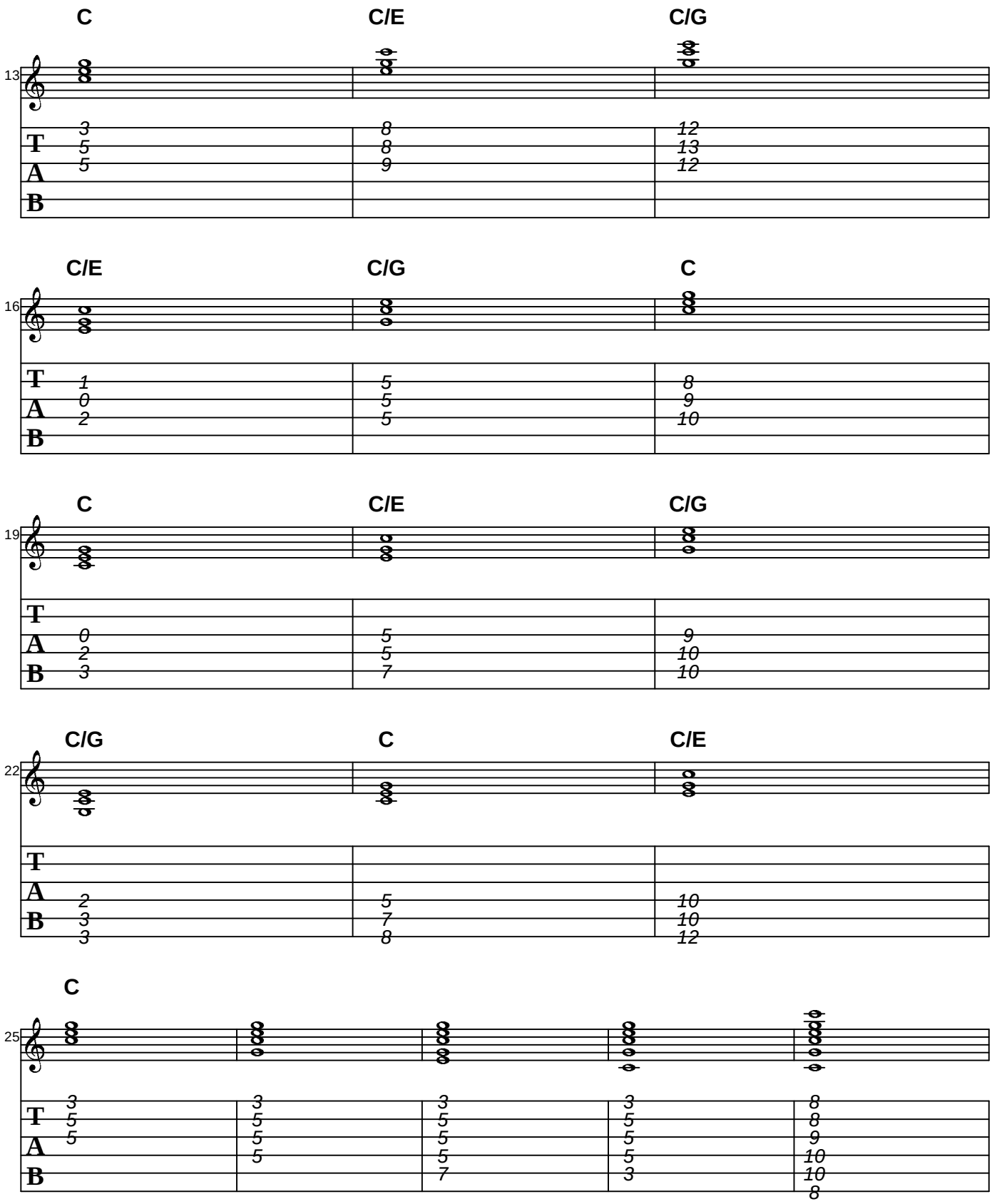

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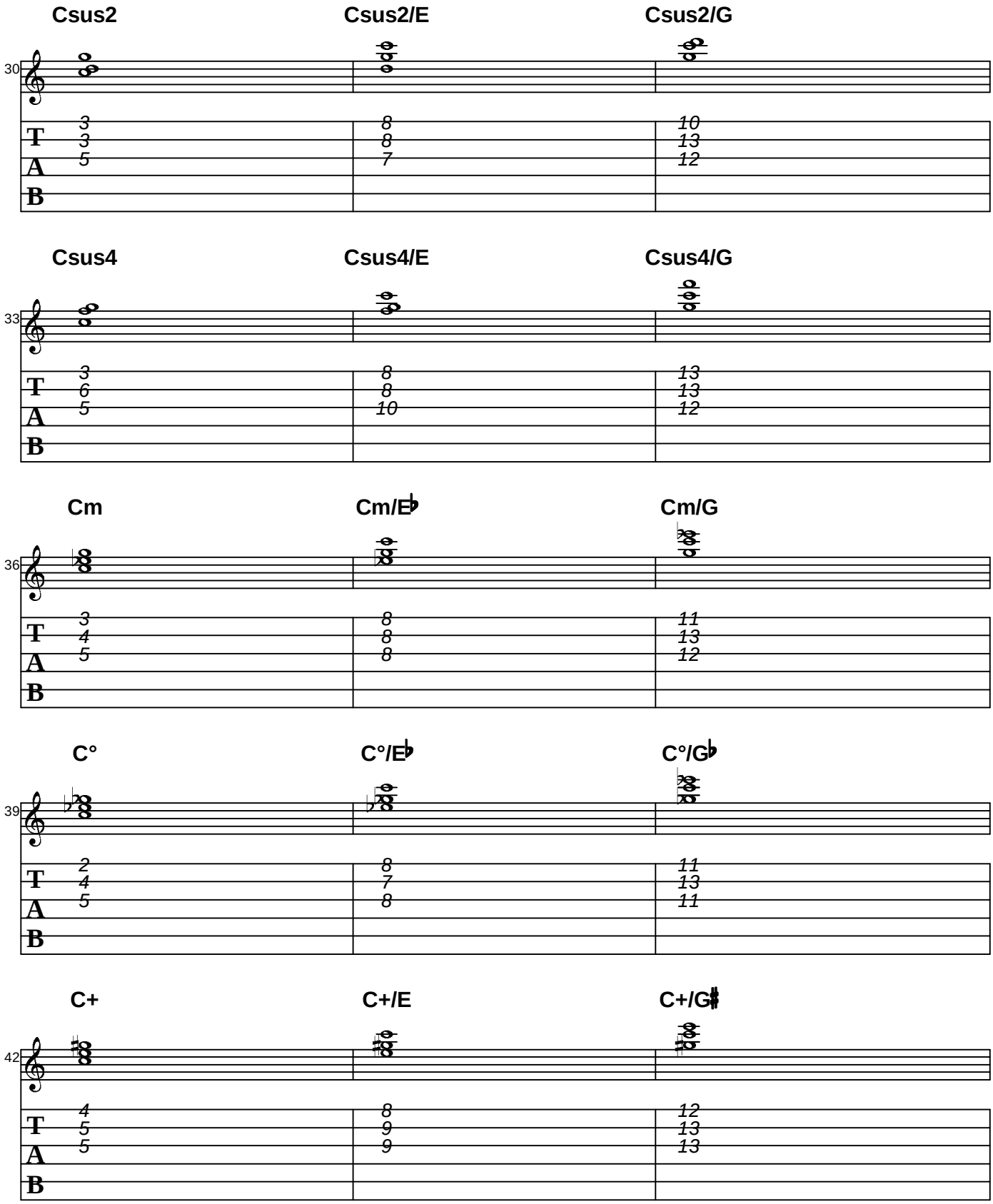

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