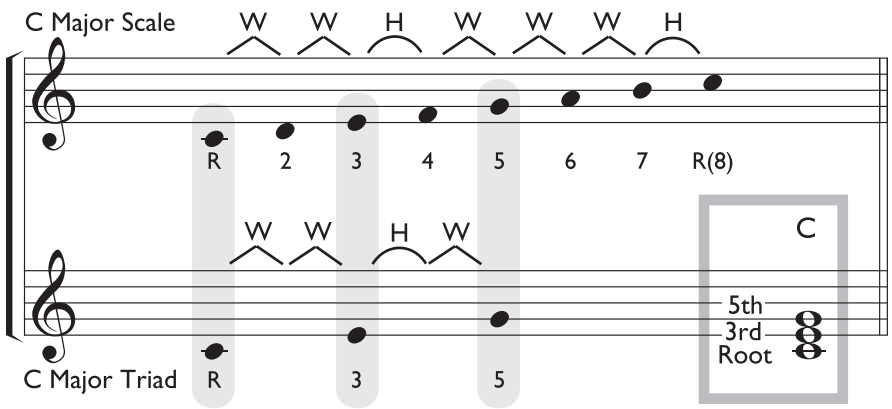
CHAPTER 3

Chords

THE WORKHORSE OF ROCK: THE TRIAD

A *chord* is a group of three or more notes played together. A *triad* is a three-note chord. Most rock music uses triads. Triads are derived from the major scale, and are built with intervals of a 3rd. For example, if you play the root, 3rd and 5th of a C Major scale, you will create the C Major triad. It's that easy!

15



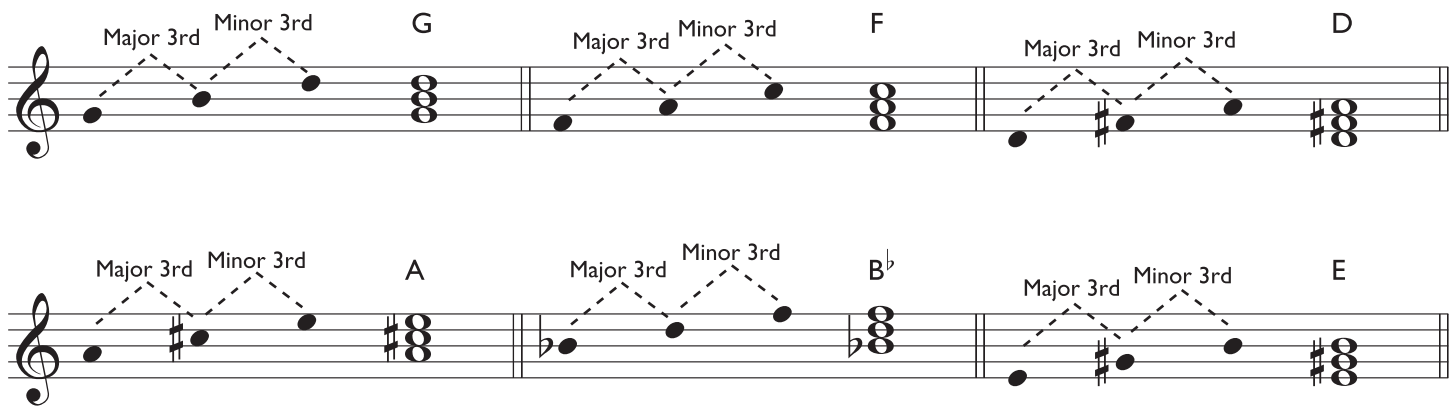
Let's check the intervals used in the C Major triad (in rock lingo, we would simply say "C chord").

All major triads have the same formula of interval relationships:

1 = The Root.
3 = The middle note or 3rd of the chord (a major 3rd above the root).
5 = The upper note or 5th of the chord (a minor 3rd above the 3rd
or
a perfect 5th above the root).

We built our C chord on the root of a C Major scale. We can build similar triads on the root of any major scale. Let's build a few more chords. Notice how all major chords have the same formula.

16

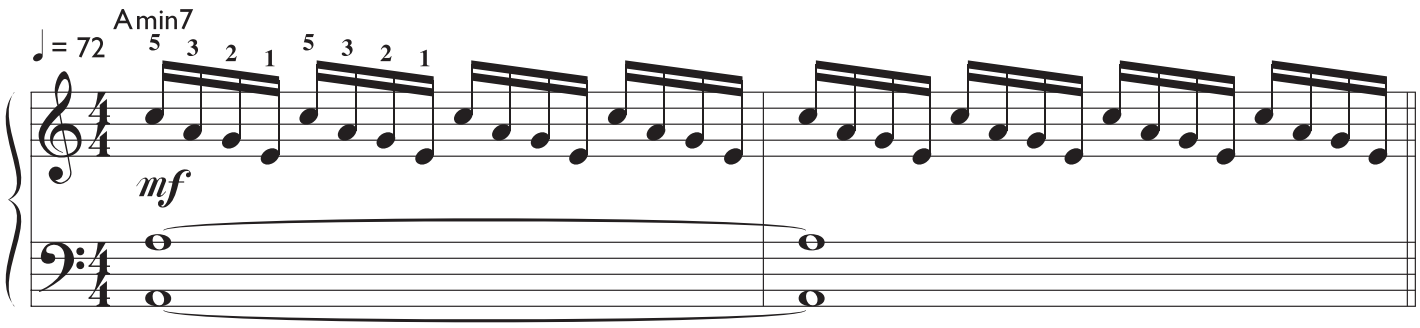


LICK IT UP!

A *lick* is a short melodic line. Some licks are so commonly used that they have become a part of our common musical language. Over time, a good musician will memorize hundreds of licks and use them in solos. Remember that these licks are used in conjunction with—not instead of—improvisation. Hopefully, you will constantly be inventing new licks of your own.

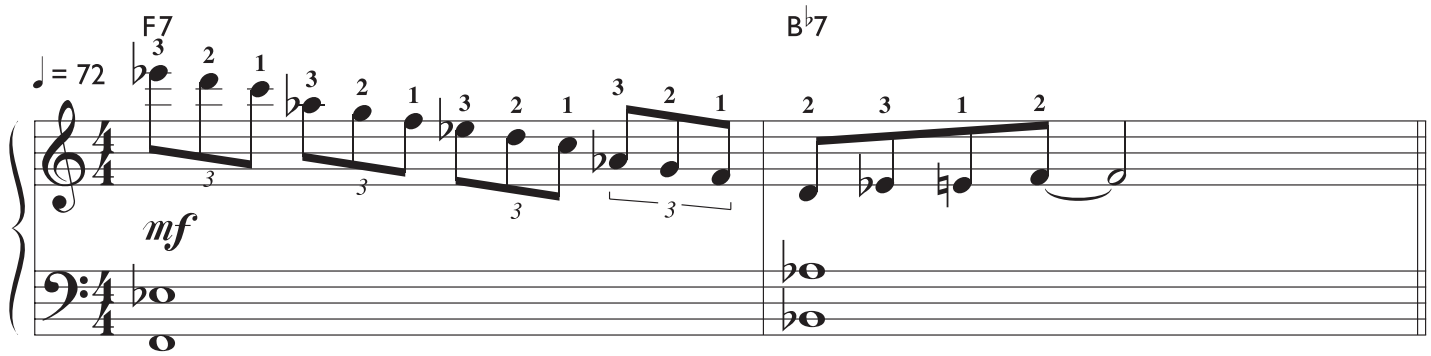
Below are a few licks to learn. Try each of them in every key. This first one demonstrates how a little repetition can be a good thing.

32
Track 27



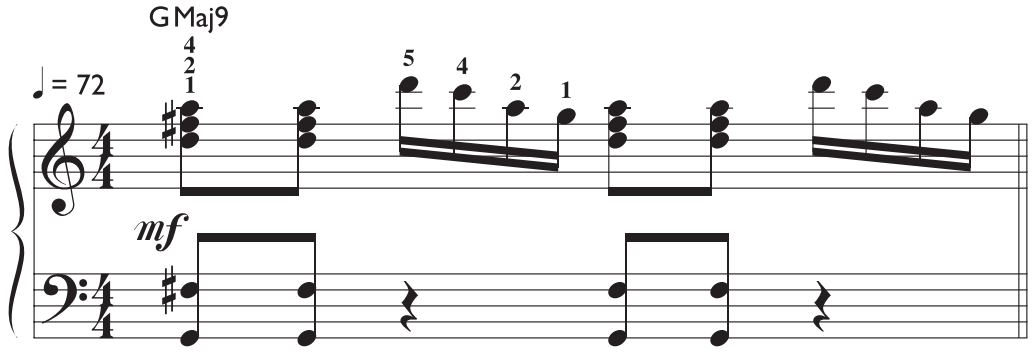
Example 33 is a triplet idea.

33
Track 28

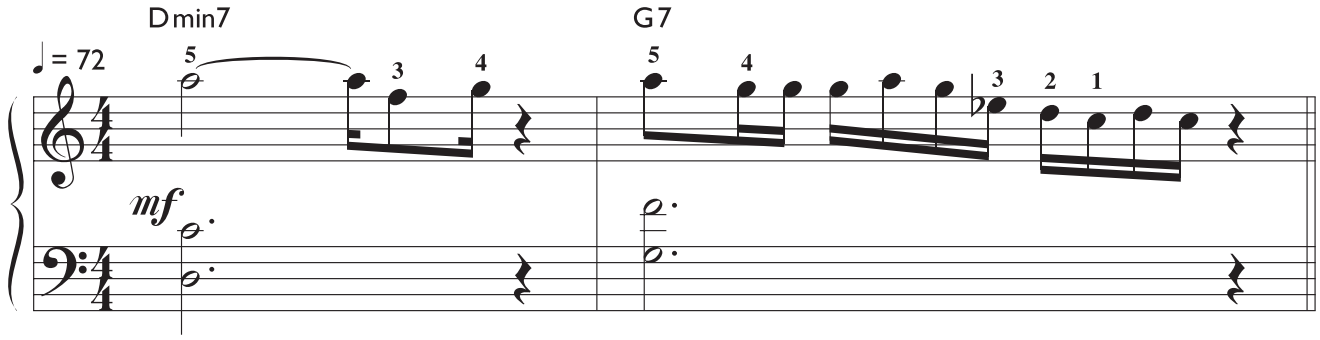


Count the sixteenth-note rhythms in examples 34 and 35 carefully.

34
Track 29



35
Track 30



CHAPTER 8

Odd Meter

Odd meter encompasses time signatures that are not typically used or heard. Since most commercial music is written in standard meters, such as $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc., the atypical number of beats per measure found in odd meter time signatures throws a rhythmic "curve ball" at the listener.

There are many odd meter time signatures, but in this book we will explore some more commonly used, such as: $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{8}$ and $\frac{11}{8}$.

COUNTING AN ODD METER

Counting an odd meter can be tricky. The most commonly used method is *subdivision*. Subdividing is the method of breaking down each measure into smaller rhythmic groups according to how the measure is to be accented. Note that there can be more than one way to subdivide some odd meters.

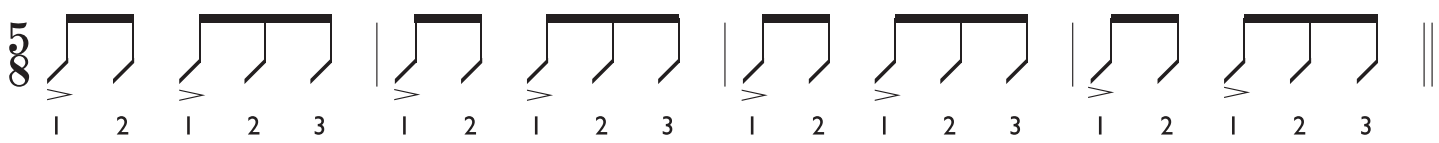
$\frac{5}{8}$ TIME

Look at the following examples in $\frac{5}{8}$ (five beats per measure, the eighth note gets one beat). In example 38, beats 1 and 3 are accented. Therefore, the measure is broken into one group of two eighth notes and one group of three eighth notes, with the accent on the first note of each group. Also, instead of counting to "5" for each measure, each subdivision is counted separately (1-2, 1-2-3). Example 39 shows another subdivision.

Try clapping and counting the following two examples aloud. Be sure to clap the accents and count the subdivisions.

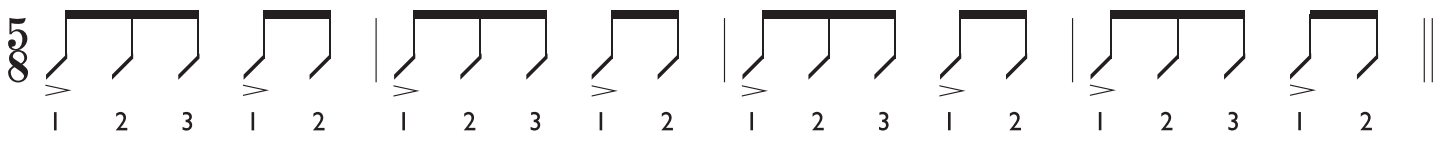
Beats 1 and 3 Accented (1,2 – 1,2,3)

38



Beats 1 and 4 Accented (1,2,3 – 1,2)

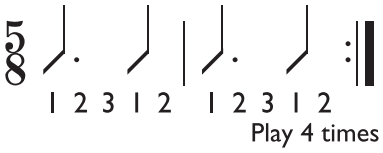
39



Try playing Examples 40 and 41 repeatedly to get used to how $\frac{5}{8}$ "feels." Chords have been suggested, but you can use any chord you like. Remember to count the subdivisions!

40

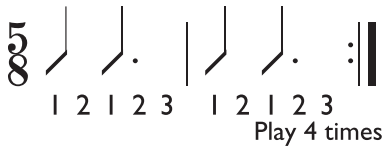
Cmin7 Fmin7



Play 4 times

41

C7 G7



Play 4 times