

Slash chords

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Slash chords are not as violent as they sound!

The cool thing about slash chords is that you can take an easy chord that you know and make really complex sounding chords!

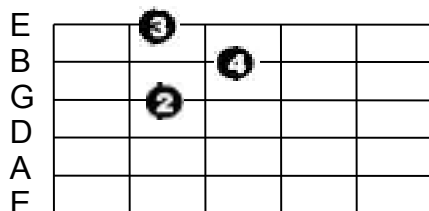
You have probably seen the following chord progression before G **D/F#** Em C
The second chord called either "D slash F sharp" or "D with a F sharp in the bass".

D/F# The letter to the left of the slash is the name of the Chord "D"

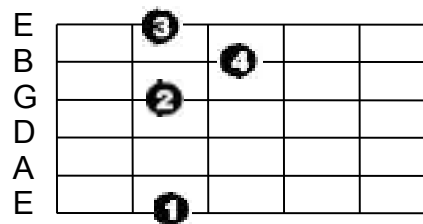
D/F# Slash

D/F# The letter you see to the right of the slash is the bass note, or lowest sounding note of the chord. Normally in a D chord the lowest sounding note is D. But in a D/F# chord, the lowest sounding note is a F (F sharp).

D major Chord



D Chord with F# in bass

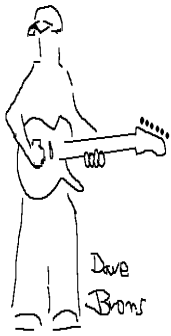


The reason for using a D/F# chord in the Chord Progression is to get a smooth bass line that goes G F# E.

In the key of G you get the following chords

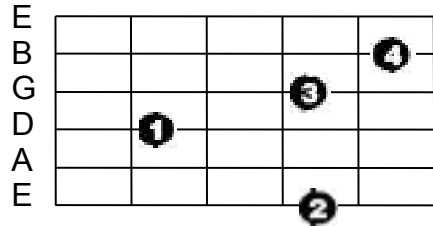
1 2 3 4 5 6 7
G Am Bm C D Em F#dim

It is really common to swap the F#diminished chord for a D/F# which is the 5th chord in the key (D) with the 7th note in a G scale (F#).

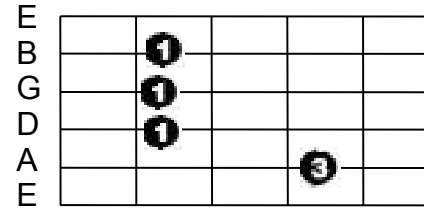


Slash chords

E/G# Movable shape

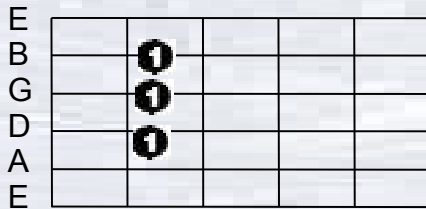


A/C# Movable shape

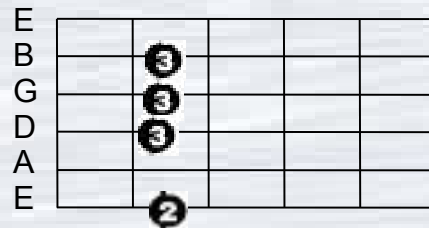


Above You have the two most common slash chord shapes. The A/C# is really useful. You can experiment by moving the bass note around to get different chords. See below

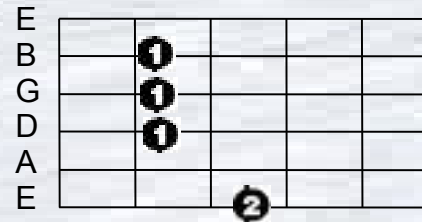
A



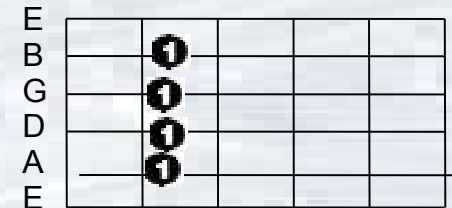
A/F# or F#minor 7



A/G or G6add9#11

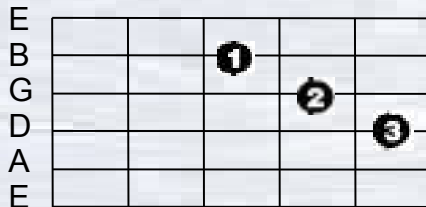


A/B or Bdom11

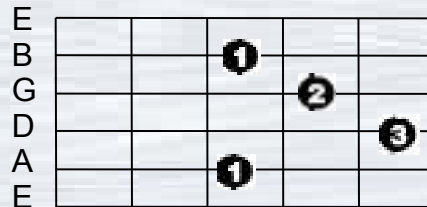


You can do the same with a G chord and get some really interesting chords.

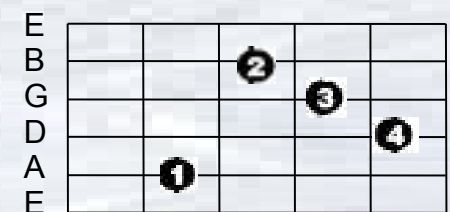
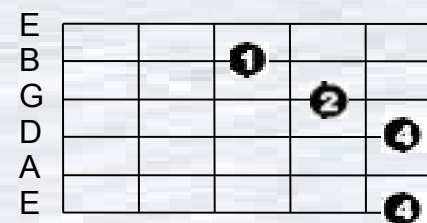
G



G/C or Cmaj7add6



G/A or (A dominant 11) G/B



Slash chords



Ok, so you know how slash chords work. Below I will give you a few chord progressions to work on, so that you can see where slash chords are used.

Remember in the Key of G you get the following chords

1	2	3	4	5	6	7
G	Am	Bm	C	D	Em	F#dim

Below you can see that chord sequence played with Slash chords. Try to work out the chord shapes and play them

1	2	1/3	4	5	6	5/7	1
G	Am	G/B	C	D	Em	D/F#	G

You can see that the Bm (chord 3) and the F# diminished (Chord 7) have been swapped for a slash chord. This is really common because the slash chords sound a bit softer than the chords that they replace.

1	4/2	1/3	4	4/5	6	5/7	1
G	C/A (Am7)	G/B	C	C/D (D11)	Em	D/F#	G

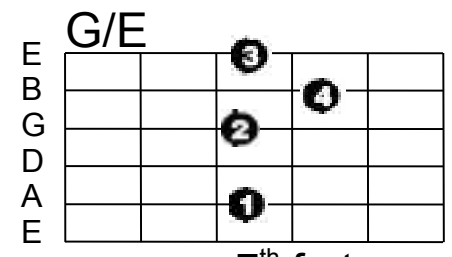
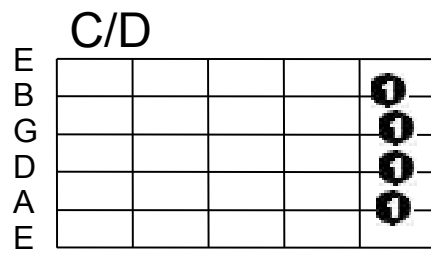
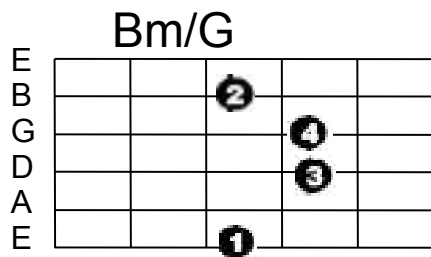
Here you can see that the Am (chord 2) has been swapped for a slash chord. You will not often see Am7 written as a slash chord.

The D chord has been swapped for a C/D chord which has also be written as a D dominant 11 chord. Both ways of writing this chord are common.

3/1	4/2	1/3	1/4	4/5	1/6	5/7	1
Bm/G (Gmaj7)	C/A (Am7)	G/B	G/C (C6add9)	C/D (D11)	G/E (Em7)	D/F#	G

Here the G chord has been replaced with a Bm/G chord. Again, you will rarely see this chord written that way because it is easier to understand the chord as a Gmaj7.

The C chord has been replaced by a G/C chord, this is more common way of writing the chord than the alternative: C6add9.



7th fret