

## (Book 2) Lesson 29d.

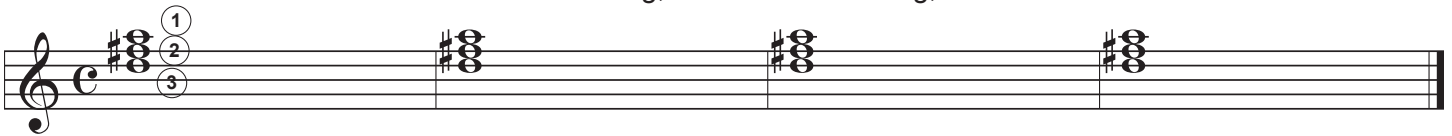
### Specific Chord Spelling

Routine for spelling "Major" triads.

1. Spell the general notes (thirds)
2. Add Key Signature
3. Spell the specific notes.
4. "Talk" over the note locations before playing..

Example: Notes in a "D" Major chord

1. "D-F-A" (general notes)
2. Key of "D" has two sharps, F# and C#.
3. Specific notes: "D-F becomes F#-A"
4. Note Locations: "D"                      "F#"                      "A"  
2nd string, 3rd fret      1st string, 2nd fret      1st string, 5th fret  
3rd string, 7th fret      2nd string, 7th fret      2nd string, 10th fret  
3rd string, 11th fret      3rd string, 14th fret



Looks like this in music. Now play it on the guitar. Practice spelling and playing Major chords on the first three strings. Concentrate on this for at least one to two weeks, relegating some time to it in your daily practice routine.

Students will most likely notice that there is a pattern to the fingering of Major Triads on the first three strings. There will be a tremendous urge to play the pattern rather than thinking at all about the notation or the chord spelling. Practicing only the pattern will spell disaster. Yes, there are patterns but remember that the patterns are developed from the required notes rather than the notes being developed from the patterns. The majority of guitar courses stress the "picto-gram" form of learning. (Chord diagrams and such.) Scale fingerings are often also taught on a pattern basis. This book attacks all of these subjects from the musical angle. Put the cart behind the horse and you will win the race.

Perhaps you have sometimes wondered why horn and woodwind players tend to play "lines" that guitar players only dream of playing. There may be many reasons but certainly one of them may be that they are not controlled by a visual pattern. Guitar players often end up being so stuck in the pattern that they sound exactly the same as the next guy. Now, if that is the way you wish to sound, sure, go ahead and play the same patterns as your idol. On the other hand, if you want to discover your own musical self, think about what you are doing and let the pattern evolve from your playing rather than have the pattern "control" your playing.

A positive aspect of the visual pattern is that it may be a short cut to recognizing a certain chord.

If you take a pencil in hand and "write" (in musical notation) a series of Major Triads, you should notice that if the lowest note is on a line, the other two notes are on the next adjacent lines above the original note. Similarly, if the root note is on a space, the other two notes are on the two spaces directly above. This pattern may help you when you are "reading" chords, and/or when you are spelling chords and trying to visualize the musical notation.