

Bradley Laird's

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MandoUniversity News

FREEMANDOLINVIDEOS.COM LAUNCHES!

In the last issue of the newsletter I mentioned that I was working on filming video lessons for the Watch & Learn Company. Before their new site could launch I needed to accumulate enough material to “stock the shelves”, so to speak. To date, I have filmed about 15 video lessons and I invite you to check them out at:

www.freemandolinvideos.com

There are two types of videos that will be offered on the website. First are the free videos. These are approximately 5-7 minute videos that cover a range of topics. The initial free videos are what I would classify as beginner material (you have to start somewhere) but even if you have been playing for a while you might find some information or ideas that you can use. So, go get ‘em--they are free!



At approximately 2-3 week intervals there will be new mandolin lessons added to the site. A lot of preparation goes into producing these video lessons and I hope you can appreciate the behind the scenes activity that has created them. They are not just “off the cuff” YouTube-type videos shot with a webcam. Each video is planned, written, shot in studio with multiple cameras and mics, pro lighting, split screens when helpful, captioning, graphics and then they are edited so they flow smoothly and make sense to the viewer. In addition to the on-camera instructor, it takes a three-person crew to make all this happen during video shooting sessions.

In addition to the free videos there are 20-25 minute Premium Download lessons available. You can preview these on the site. These videos include the video file which you can replay as often as you like. They are not “streamed” to you. You get the file! The video lesson file includes chapter markers so you can easily navigate to the sections you are working on.

The Premium Download lessons also include a PDF file of the written material which is presented in the lesson. It might be chord charts, tab/standard notation, chord progressions, or extra written explanatory information. You can print out the material and keep it all in a binder or just view them on your computer. Many of the Premium Download lessons also include one or more MP3 audio tracks for practicing what you learn on the video. You can play along with the videos or use the supplemental MP3 tracks. Here is a list of my video lessons currently available on FreeMandolinVideos.com:

- Getting Started
- Tuning
- Two-Finger Chords
- The Bluegrass Chop Chord
- Boil ‘Em Cabbage Down (Ver. 1)
- Boil ‘Em Cabbage Down (Ver. 2)
- What is a Major Scale?
- Barre Chords & 7th Chords* (Major 7ths, Minor 7ths, and Dominant 7ths)
- Bluegrass Rhythm Chops
- Liberty in D
- Moveable Major & Minor Chords*
- Salt Creek - Tune & Improvisation Ideas*
- 5 Turnarounds in 5 Keys*
- 5 Turnarounds in 5 Keys - Part 2*
- Cripple Creek - Tune & Improvisation Ideas*

The videos marked with an asterisk (*) are Premium Downloads with the features I mentioned earlier. In these initial stages I have tried to include both beginner and intermediate level material so that there is something available for mandolin players of varying skill levels.

As I create new videos I will hop around from beginner to advanced. Let me know what you think of the material and guide me towards the topics and content that you want! This is one “TV show” where you can call or write the “head honcho” and tell ‘em what you think and tell ‘em what you want!

THE MAILING LIST

I will be using the “brad@freemandolinvideos.com” address to announce my new videos as they are completed and added to the site. **If you do not want to receive these emails, or the newsletter announcement email, please let me know and I will remove you from the list.**

If you need to contact me for any reason feel free to call me at (770) 507-2753 or send me an email.

A CASE FOR PLAYING WRONG CHORDS

Let’s look at a little chord theory idea I have been playing around with lately--the idea of overlapping triads. This discussion is an extension of ideas you read about in “Mandolin Master Class” so if you feel like you need a refresher pull out your copy and re-read the stuff about building chords.

Many years ago, when I first joined Cedar Hill, our banjo player started playing a bluegrass up version of the jazz standard “Misty” and I learned the chords by ear. One day, after about 5 years of playing the tune on stage at gigs I had a sneaky suspicion that I was guessing at some of the chords. At rehearsal I asked they guys “What is the first chord in the song?” Three members weighed in on the chord:

One guy said, “Its a C.”

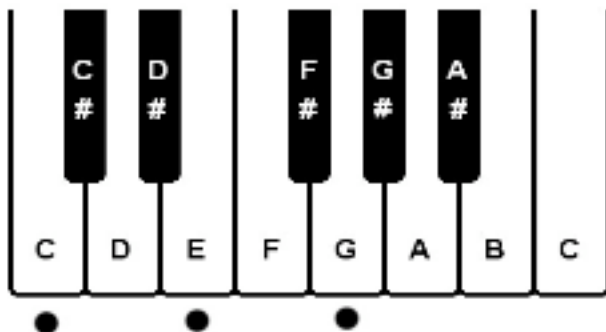
One guy said “It’s a C major 7th.”

I said “I thought it was an Em!”

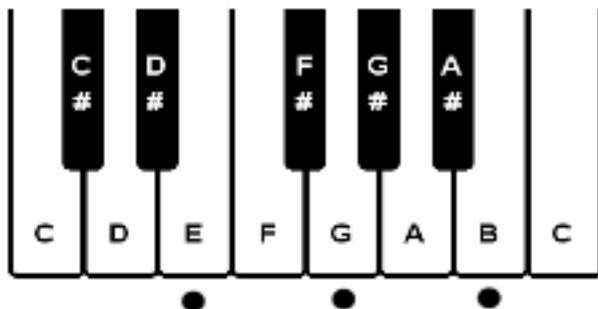
The bass player, also announced that he thought he normally plays a C there. So, what is going on? The tune actually sounded fine, but when describing the chord, we were in total disagreement. Well, believe it or not, we were ALL CORRECT!

Let me explain...

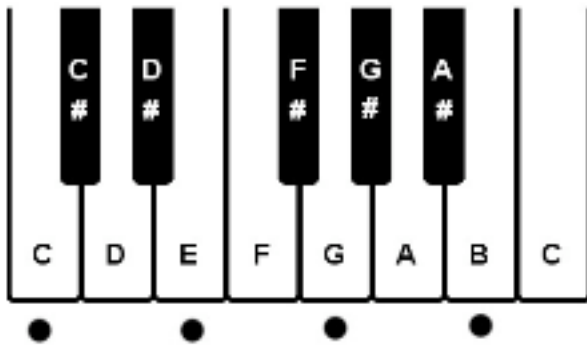
What happens if we play three different chords at the same time? Here are the notes of a C major triad. Two members believed this to be the chord.



I, on the other hand, had been playing an Em chord for years. I just guessed at the chord, tried it, it sounded right and I kept doing it. For years!!! Here are the notes of the Em triad:



Now, let's look at the resulting chord if we both play all of those notes at the same time:



When you combine the C major triad with an Em triad there are overlapping notes. The E and the G are shared by both triads. Take a C major triad, add B note (the 7th) and you get a C major 7th chord!

In the key of C the I chord is C major and the IIIIm chord is E minor. Put those two triads together and you get Ima7. So, as it turns out all of us were "right" in the sense that the notes we played worked together fine. Only one player was actually playing the "right" chord--the chord marked in the jazz fake book we consulted--the C major 7th. But, nobody else was wrong in that we were all playing notes of the C major 7th chord.

There are lots of possible combinations of triads which create four note chords. Anybody ever asked you to play a minor 7th chord? (Besides me.) Did you know that combining the iim and the IV gives you a minor 7th chord? Here is a little table, written in the key of C, showing some possible combinations of overlapping triads:

First Triad	+	Second Triad	=	Resultant Chord
I CEG C major	+	IIIIm EGB E minor	=	Ima7 CEGB C major 7th
IIm DFA D minor	+	IV FAC F major	=	IIm7 DFAC D minor 7th
IIIIm EGB E minor	+	V GBD G major	=	IIIIm7 EGBD E minor 7th
IV FAC F major	+	VIIm ACE A minor	=	IVmaj7 FACE F major 7th
V GBD G major	+	VIIø BDF B diminished	=	V7 GBDF G dominant 7th (G7)
VI minor ACE A minor	+	I CEG C major	=	IIIimin7 ACEG A minor 7th

I'll stop there. You can figure out lots of other possibilities on your own if you feel like it. Here's the takeaway concept for this article:

Let's say you are playing a song and you are on an F major chord. And, you'd like to "bend the band" so that it sounds more like an F major 7th. You can add an A minor over the top of the F major chord. The result is F major 7th!

Which note the bass player chooses to play can strongly influence the resultant chordal sound. Keep that in mind. If the guitar plays D minor, and you play F major you'll get a D minor 7th sound. But, the vote of the bass player breaks ties. If the bass plays a D you'll sound like Dm7. If he plays an F note it will tip the ear towards sounding like F major.

By the way, even if you don't play piano, I suggest you sit down and play these triads on the keyboard. It really helps to see it in a nice linear fashion. If you play lower triad with the left hand and the upper triad with the right (an octave higher) you can even fool people into thinking you know something about playing jazz piano. Try it!

AND NOW, THE TUNE OF THE MONTH...

(See next page)

Forked Deer

Traditional, Arr. by Bradley Laird

D G A D G A

3

D G A D G A D

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A D

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A D G A D

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