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The CD that is available for this book can make learning with the book easier and more enjoyable. It includes performances by Andrew York and Joe LoPiccolo. The symbol shown above will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on.

The track numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune your guitar to this CD.

**HAVE FUN!**

**JAZZ FOR CLASSICAL CATS**

# ABOUT THE AUTHOR

Andrew York presents a unique persona in the world of guitar. He is well-known to classical guitarists through the recordings of his compositions by John Williams, Christopher Parkening and himself; and in the fingerstyle world for his inclusion on the extremely popular Windham Hill Records "Guitar Sampler". Few guitarists cross over stylistic boundaries with such authority and depth of writing and playing. Andrew's second CD, "Denouement," on GSP Recordings, won the 1994 *Guitar Player* reader's poll for best classical guitar album. Rhino Records release "Legends of Guitar — Classical," featuring such luminaries as Segovia, Julian Bream and Los Romeros, also included Andrew playing his composition *Sunburst*. Andrew York is also a member of the world-renowned Los Angeles Guitar Quartet. The quartet also performs and records Andrew York's compositions written specifically for the group.



# INTRODUCTION

As a result of teaching “Jazz for Classical Cats” at the National Guitar Workshop for several years, I know there is a desire among many classical guitarists to learn how to play some jazz on the classical guitar. But they often have expressed reservations or even fear when confronted with the idea of playing jazz, reading jazz charts or improvising. I’ve designed this book to help classical guitarists learn the necessary harmonic skills to play jazz with confidence and to have some fun doing it.

Learning jazz harmony will be the focus of this book. Before chord/melody or improvising with scales or modes can be learned effectively, it’s vital to have a solid grasp of jazz harmony. So that is where I chose to begin.

There are some basic differences between the jazz and classical worlds. Compared to classical music, jazz uses a different style of notation and has a different rhythmic sensibility. We’ll talk about this, since understanding these differences is important for gaining fluency and authenticity in playing jazz.

You’ll find the layout is not strictly linear; though I’ve tried to progress somewhat logically, I’ve also digressed frequently and put in many things that will stretch you every step of the way. I didn’t want to spoon-feed you. Getting the most out of this book will require your participation and study.

Most of all, I hope you find some inspiring new directions for your music.

**Enjoy.**

## EDITOR’S PREFACE

This book is the first installment in a three-part series. The other two books in the series, *Jazz for Classical Cats: Chord/Melody* and *Jazz for Classical Cats: Improvisation*, will pick up where this volume leaves off.

At the National Guitar Workshop, the divisions between different styles of guitar playing have never been drawn with a heavy line; we have always encouraged as much “cross-fertilization” as students are comfortable receiving. So it was a no-brainer when Andrew first suggested this course for our Classical Guitar Seminar. It continues to be a popular course at the Workshop every time it’s offered.

This book assumes you play classical or fingerstyle guitar on at least an intermediate level and have a basic understanding of music theory. There is a quick review of the basics of theory on page 63, but we make no pretenses about it being complete. If harmony is not a strong area for you, you may want to brush up a bit.

Guitarists tend to be fun-loving, gregarious and curious, which is one very important reason why the level of technical skill and musicianship among us continues to improve with each new generation of players. We believe this series will appeal to that wide streak of curiosity and joy in music making—music of all kinds—among our fellow guitarists.

# CHAPTER ONE

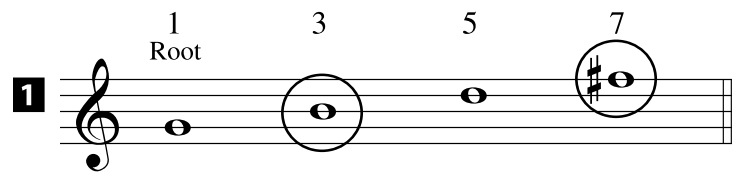
## Chord Families

Understanding jazz harmony is the first step to playing jazz. The concept is similar to classical harmonic theory; the main difference in jazz is that the chords usually have a 7th added, and are often extended to include notes like the 6th, 9th, 11th and 13th. If you need to review the basics of music theory, there is a quick review of basic theory on page 63.

Before we add extensions to the chords (such as 6ths, 9ths, etc.), let's talk about chord families and what distinguishes each family from the others.

### Chord Family Groups

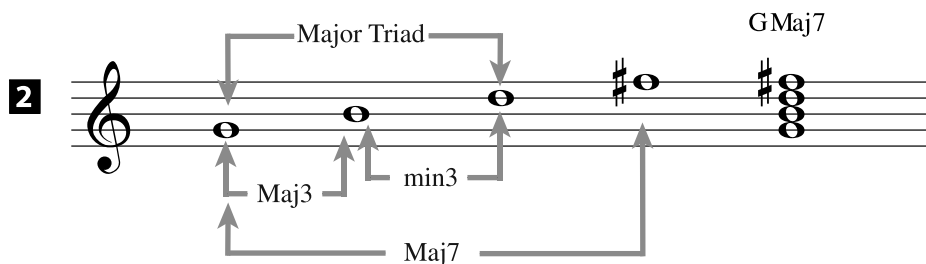
Jazz chords come in three basic family groups. They are the **major** family, **dominant** family and **minor** family. ***It is the 3rd and the 7th of a chord that determines the family to which it belongs.***



Let's take a simple G Major triad. The root is G, the 3rd is B and the 5th is D. If we want to add a 7th to this triad, we have only two choices: We can add an F# or we can add an F natural. Each chord belongs to a different family:

The G Major chord (G, B, D) with an F# is in the major family and is called *G Major 7*.

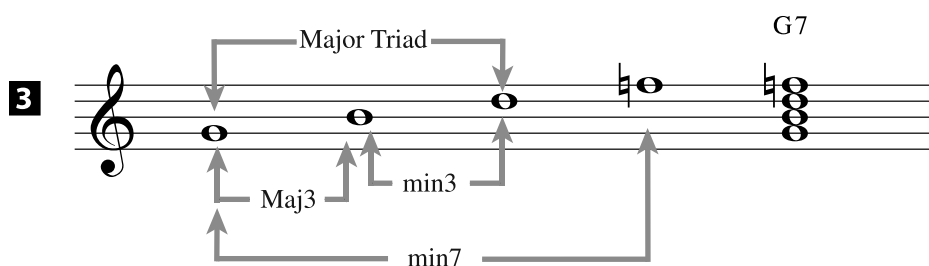
**Major triad + 7th (interval of major 7th from root) = Major Family Chord**



min3=minor 3rd  
Maj3 = major 3rd  
min7=minor 7  
Maj7 = major 7

The G Major chord (G, B, D) with an F natural is in the dominant family and is called *G7*.

**Major triad + 7th (interval of minor 7th from root) = Dominant Family Chord**



# CHAPTER THREE

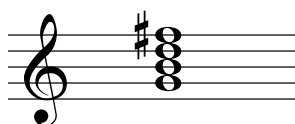
## Reading Jazz Charts

Unlike classical music, jazz notation rarely specifies exactly what to play. In a way, a jazz chart is just shorthand for the basic chord progression and melody of a song. The player must use his harmonic skills and chord knowledge to create an accompaniment. There are some peculiarities to the way jazz is written and we'll cover that now.

### Identify the Chord Family

First of all, we have to determine which of the three chord families is being indicated by each chord symbol. There are a few different ways in which this is usually indicated.

#### Major Family Chord Notation



Here are some of the standard ways you'll find major family chords written: \_\_\_\_\_

GMaj7 Gmaj.7 GΔ7 GΔ

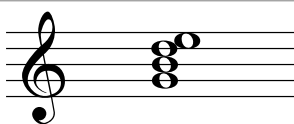
Though all of these indicate a G Major 7 chord, remember that you can play anything from the major family adding 9ths and 6ths, etc. The triangle symbol Δ is often used as a shorthand for "major 7."

Sometimes more extended voicings are called for directly: \_\_\_\_\_

GΔ9 G Maj9 Gmaj.9 Gadd9

These symbols call for specific extensions but they are usually interchangeable. All are major family voicings.

#### "6" chords (G<sup>6</sup>)

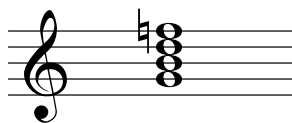


G6 and G<sup>6</sup> are also in the major family and are interchangeable with major 7 voicings. Usually, if just a number is used with the chord, it is in the dominant family. For example, G7 and G9 are both dominant family chords. There is an exception with regard to 6 chords: a 6 or a <sup>6</sup> chord (G6 or G<sup>6</sup>) is still in the major family. You may also see these chords written as follows: \_\_\_\_\_

G6 G<sup>6</sup> Gmaj.6 G Maj6 GΔ6 Gmaj.13\* Gmaj<sup>6</sup>

\* "13" is the octave version of "6."

#### Dominant Family Chord Notation



Dominant family chords will usually be written with just a number to indicate the extensions, like this: \_\_\_\_\_

G7 G9 G11 G13

Sometimes a suspended 4th (a chord where the 3rd is replaced with a 4th) will be indicated with the word "sus" or "11" (which is the same as the 4th): \_\_\_\_\_

G7sus G9sus G11