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The recording that is included with this book can make learning the material easier and more enjoyable. It includes performances by Andrew York. The symbol shown above will appear next to every example and piece that is on the recording. Use the audio to ensure 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 the recording.

**HAVE FUN!**

# CHAPTER ONE

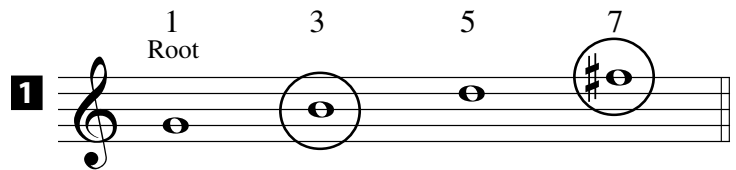
## Chord Families

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

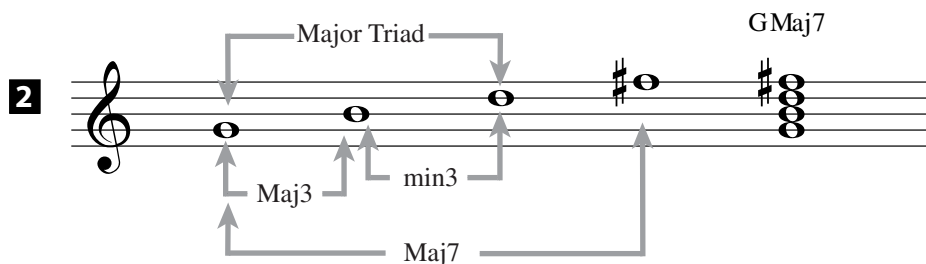
Jazz chords come in three basic family groups. They are the **major** family, **dominant** family and **minor** family. **It is the 3rd and the 7th of a chord that determines the family to which it belongs.**



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*.

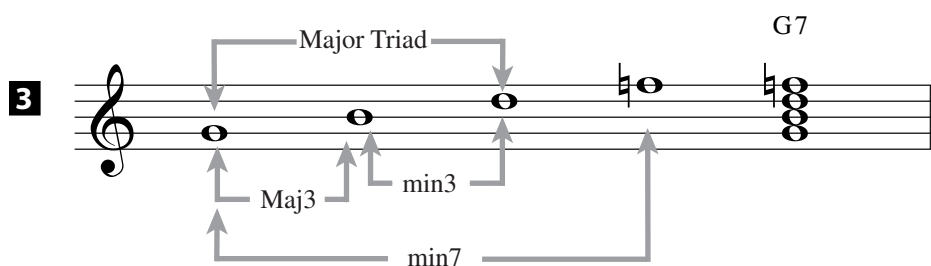
Major triad + 7th (interval of major 7th from root) = Major Family Chord



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*.

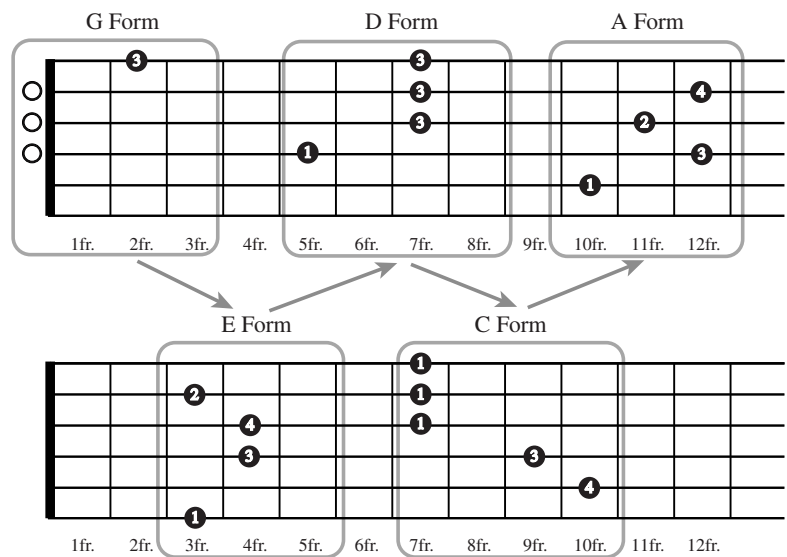
Major triad + 7th (interval of minor 7th from root) = Dominant Family Chord



# Five-Position Major 7 Chords

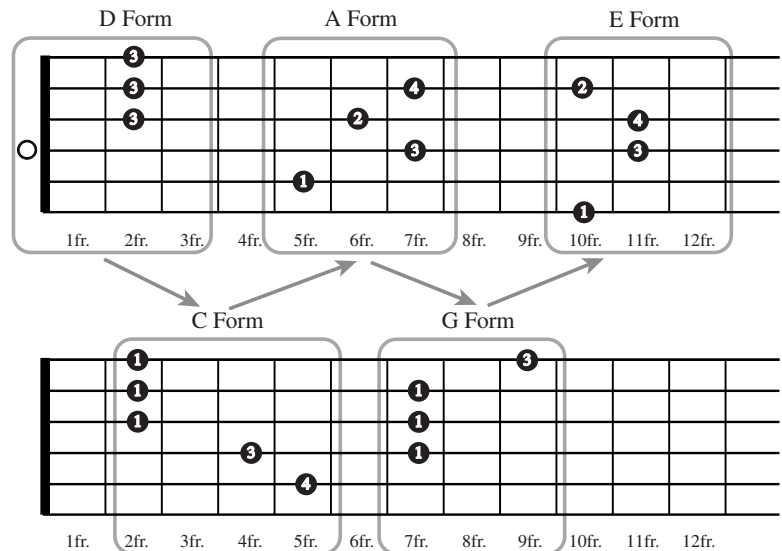
Let's try this again using major 7 chord forms. Notice how the forms vary from the straight major forms on page 18. Make sure you know where all the chord tones are in each position.

**GMaj7**



Practice these shapes so that you can play them throughout the full range of the fingerboard with ease. Then, try this with other major 7 chords. For example:

**DMaj7**



## EXERCISE:

Try this for even more major 7 chords. Start at the chord form nearest the nut (in the lowest possible position) and ascend on the fingerboard. The forms will always cycle through in the same order: C Form, A Form, G Form, E Form, D Form. For example, if the form closest to the nut is a G Form, an E Form will follow; if the form closest to the neck is an E Form, a D Form will follow, etc.

# Five-Position Chords Across the Fingerboard

Next, let's practice playing these forms in a different way; let's play them *across* the fingerboard instead of along it. Example 13 at the top of page 20 is an example that uses all five major 7 forms, *but they all cluster around the third and fourth positions of the neck*. This demonstrates how knowing the five positions for any chord can help you create smoother-sounding comps—staying in one area of the neck is smoother-sounding than jumping around the neck from position to position. All the chords are Maj7 chords except for the last, which is a dominant chord.