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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!

INTRODUCTION

What is chord/melody? Basically, it is playing a melody and the harmonizing chords at the same time. In a way, playing a classical guitar piece is playing chord/melody, because everything is there, melody and harmony—it is complete. But in jazz, chord/melody usually means a setting of a standard, well-known song. These standards are learned by jazz players as part of the traditional repertoire; at a gig any one of these tunes can be called and everybody will know it, both chords and melody.

For guitar players, playing these standards with melody and harmony at the same time has become known as *chord/melody* style. The aim of this book is to cover the skills needed to play chord/melody. You'll find examples that are in the style of some of the jazz standards (the standards themselves won't be used because of copyright restrictions), as well as exercises and multiple harmonic settings of melodies.

This book presupposes that you have a functional grasp of harmony, and an understanding of jazz harmony. For a review of jazz harmony, go through the first book in this series, *Jazz Guitar for Classical Cats: Harmony* if you haven't already done so.

This book also makes the assumption that you can read music, and have a functional right- and left-hand fingerstyle technique. TAB is not used, though many of the notation examples also include chord diagram boxes for help with visualization of chord shapes.

I hope you enjoy this book and learn lots.

EDITOR'S PREFACE

This book is the second installment in a three-part series. The first book in the series, *Jazz for Classical Cats: Harmony*, was released in 1999. It explains the basics of jazz harmony such as reading jazz charts, dominant chords (extensions and alterations), ii–V progressions, various chord voicings, the blues, secondary dominants and so on.

The purpose of this book is to put that and new information to work in a chord/melody context, which, as the author points out, will be the most familiar jazz style to classical and other fingerstyle guitarists. An inquisitive, self-motivated classical or fingerstyle guitarist will be able to use this book as a jumping-off point and enjoy a lifetime of music making in this style. It's fun, and having this set of skills will help working guitarists fill out their sets on the gig.

The next book in the series, *Jazz for Classical Cats: Improvisation* will follow this book with a detailed look at improvisation. This may very well be the most exciting book in the series for us classical guitarists, because it is the area we typically know the least about. Even if we never perform as jazz guitarists, the impulse behind the spontaneous creation of music is one that we need to experience and try to bring to all of our interpretations of the classical repertoire. The joy and freedom of expression that is available in the jazz context is what attracts many of us to learning all we can about this great art form, and hopefully, to the direction of such a fine player, composer and jazz man as Andrew York.

CHAPTER ONE

Triads

First Word

The ability to play chord/melody is not something that just happens; you have to work at it. Specifically, you have to act as an arranger and work out good-sounding sequences and practice at finding good voicings. When you come up with voicings and sequences you like, then you need to make yourself use them so they become part of your chord/melody vocabulary. Arrange, experiment and spend time doing the work and you'll make continuous progress.

Not all tunes lend themselves to chord/melody arrangements. Even though I've used a couple of classical examples in this book, many historic classical pieces don't work well because:

- The harmony is rather simple and sounds forced or peculiar when extended in a jazz style
- The melodies rarely employ color tones, which are frequently used in the melodies of jazzier tunes.

Even so, the chord/melody of *Romanza* and *Greensleeves* settings included in this book will give you an idea of what is possible if you stretch a classical piece a bit.

Some chord/melody will seem hard for the left hand. If you think about it a bit differently, though, it isn't so difficult. In a swing style, some notes are "ghosted" a bit through the use of left-hand staccato. Using the left hand to articulate instead of the right is the trick; you simply lift the left-hand finger off the string to shorten the note instead of damping with the right-hand fingers. This left-hand staccato helps in two ways:

- 1) It allows more time to make difficult fingering changes
- 2) it often provides a good rhythmic feel in a jazz context

Though there are many cases in classical guitar repertoire when you wouldn't want to use this technique, in jazz this is often used and it sounds good. You may have noticed that even very good classical players often sound stiff when playing jazz arrangements; this is part of what I am talking about. In the recording that is included with this book, listen to how I play the examples and notice how it differs from a standard classical approach.

Enough talk. Time to dig in!

A Triad Tune

Using some of these A Minor triads and tossing in G Major triads to make it more interesting, I've written a little Chilean style tune to help you practice these triad patterns. Enjoy!



CHILEAN TUNE WITH CLOSED VOICINGS

♩. = 53

Practice this until you can see the triad inversions relating to each other.