

Exploring the Guitar Fingerboard

- Fingerboard “Constellations”: The Five Basic Major Scale Fingerings (CAGED)
- One-String at a Time
- Long Form Scales

Scales and Modes

- Major and Relative Minor Scales (Natural, Harmonic, Melodic)
- Major Scale Modes
- Melodic Minor Modes
- Whole-Tone Scales
- Dominant/Diminished Scales
- Pentatonic Scales
- Blues Scale
- Bebop Scales (Chromatic Passing-Tones used in Dominant, Major and Minor Scales)

Pattern Building

- Diatonic Intervallic Patterns (3rds, 4ths, 5ths, 6ths, 7ths)
- “Hanon” Style Sequences
- Patterns Using Diatonic Triads and Seventh Chords
- Introducing Chromatics into Diatonic Patterns
- Triad Pairs
- Pentatonics (4 Note Groups)
- Patterns Built from Numeric Sequences
- Forward Motion, Rhythmic Permutation and Cross Rhythms (3 against 2, 4 against 3, etc.)

Picking Techniques

- Alternate (down-up) Picking
- Tremolo Picking
- Triplet Picking
- Sweep & Economy Picking

Reading Rhythms

- 8 Basic Rhythmic Groups
- Triplets
- “Swing” vs. “Straight” Eighths
- Reading in Odd Time Signatures

Chord Voicing Techniques

- Guide Tones & Shell Voicings
- Adding Notes to Shell and Guide-Tone Voicings
- Building Chords from the Diminished 7th
- Voicing Types (Close, Drop 2, Drop 3, Spread)
- Voicings in Fourths
- Cluster Voicings

Chordal Movement & Chord Melody Playing

- Diatonic Motion
- Chromatic Approach
- Parallel Approach
- Dominant Approach (“Back Cycling”)
- Cycles and Turnarounds
- Inner Voice Movement
- 6th/Diminished Passages
- Upper Structures and Triad Pairs
- Reharmonization

Accompaniment Styles

- Freddie Green Style
- Rhythmic Comping
- Bossa Nova (with alternate bass notes)
- Walking Bass Lines with Shell Voicings

Ear Training & Theory

- Learning to Hear Intervals
- Learning Melodies (via Solfege and/or Number Systems)
- Learning Chord Progressions
- Identifying Chord Voicings
- Matching Related Scales and Chords
- Ear-Training Self-Study Courses
- Computer-Assisted Ear-Training Courses

Repertoire Study

- Learning by “Ear”
- Transcribing from Records
- Fake Books, Real Books, etc.

Memorizing Tunes

- Find a Good Recording
- Learn The Lyrics (for “Standard” tunes)
- Playing Songs in 12 Keys
- Bebop Tunes
- Reciting Roots and Chord type
- Singing Bass Lines
- Learning Chord Progressions by “Type”

Repertoire Lists

- Organizing Repertoire by Style, Type, Composer, Theme, Etc.
- Using Lists to Memorize Tunes (“A”, “B” and “C” lists)

Improvisational Concepts

- Lines Based on the Melody (Thematic material from the tune itself)
- Lines That Outline the Chords (arpeggios)
- Scale Based Lines
- Lines Utilizing “Guide Tones” (3rds and 7ths)
- Quotes (from other tunes)

(continued)

- Licks (learned melodic patterns)
- Creation of simple, song-like melodies
- Pattern Playing (Arpeggios or Intervallic Patterns based on the key center)
- Triad Pairs
- Pentatonic playing (utilizing 4 note patterns, superimposition, etc.)
- Motivic development (cycling of ideas)
- Rhythmic motives and Permutation
- Tetrachordal lines (utilizing 1 2 3 5 or 1 2 b3 5)
- Symmetrical Patterns (patterns that repeat at a specified interval)
- Chromatics (used to even-out scales)
- Call and response
- Chord Substitutions (Tritone Substitution, bVI Turnarounds, Coltrane Changes, etc.)
- Rhythmic Forward Motion: Playing into "one".
- Melodic Forward Motion: Lines that anticipate the chord change.
- Harmonic Forward Motion: Playing ahead of the changes.
- Delayed Resolution
- Descending minor line cliché
- 6th/Diminished
- Idiomatic Devices (Blues Licks, etc.)

Practicing

- Setting up your workspace
- Setting Goals and Objectives
- Using a Metronome
- Keeping a Practice Log
- Limitation Exercises (playing in a 4-fret region, playing on 1-string, scale or chord tone lines in one direction, etc.)
- Using Play-Along Recordings (Aebersold) and Computer Assisted Learning (Band-In-A-Box, MiBac, etc.)
- Getting The Most from Jam Sessions and Other Group Playing Situations, etc.

Listening

Just as important as practicing, is the care and feeding of your ears and soul. Keep a journal and write notes about recordings and artists you've heard that made an impression on you. Take the time to sit down with your favorite recordings and listen analytically. Note the time-feel, form, instrumentation, shape and texture of the musical lines, use of unison, harmony and counterpoint, modulations, etc. Try to understand what makes a performance work. Then listen repeatedly, each time focusing on a different instrument (or combination of instruments). When you hear something you really like, get out your instrument and transcribe and learn from it.

A Brief List of Jazz Guitarists:

The following is a list of some guitarists whose work you should become familiar with. There are *many* others, but this should serve as a good starting point (my apologies if I omitted one of your favorites):

John Abercrombe, Ron Affif, George Benson, Peter Bernstein, Gene Bertoncini, Ed Bickert, Lenny Breau, Kenny Burrell, Charlie Christian, Ted Dunbar, Mark Elf, Herb Ellis, Tal Farlow, Bill Frisell, Freddie Green, Grant Green, Jim Hall, John Hart, Rodney Jones, Randy Johnston, Barney Kessel, Peter Leitch, Russell Malone, Pat Martino, Pat Metheny, Wes Montgomery, Oscar Moore, Joe Pass, Jimmy Ponder, Tony Purrone, Doug Raney, Jimmy Raney, Django Reinhardt, Howard Roberts, Kurt Rosenwinkle, John Scofield, Dave Stryker, Mark Whitfield.

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Fake Books and Anthologies:

- The New Real Book (Volumes 1, 2 & 3). Petaluma, CA: Sher Music Co.
- Charlie Parker Omnibook. Atlantic Music Corp., 1978.
- The Original #1 (1000 tunes from the big-band era).
- The Real Book (Volumes 1, 2 & 3)
- The Ultimate Jazz Fake Book. Milwaukee, WI: Hal Leonard Publishing Corporation, 1992.
- The Hal Leonard Real Jazz Book. Milwaukee, WI: Hal Leonard Publishing Corporation.
- The Jamey Aebersold play-a-long recordings are also an excellent source for lead-sheets.

Jazz Resources on the Internet

There are hundreds (thousands?) of internet sites with useful information on jazz. Some are more geared to selling a product of service (often the best place to look for difficult-to-find jazz books and recordings). Still others offer free lessons and advice on improvisation and theory, etc. There are far too many to list here, but you can access many useful resources to get you started from my website at <http://www.jazzand.com> (from the home page, go to the page titled "links")