

THE PRACTICAL JAZZ GUITARIST

[Acknowledgements](#)

[Introduction](#)

[Making It Real](#)

[Making Progress](#)

[Part I](#)

[Your Toolkit](#)

[Chapter 1](#)

[The Basic Toolkit](#)

[Playing Ergonomics and Hand Health](#)

[Where to Start](#)

[Make It Real!](#)

[Chapter 2](#)

[Scales and Modes: A Mini Thesaurus of Common Scale Usage](#)

[Major Scale Fingerings](#)

[In-Position Fingerings](#)

[Diagonal Fingerings](#)

[Naming Modes of Harmonic Minor and Harmonic Major](#)

[Chromatic, Whole-Tone, Diminished, and Pentatonic/Blues Scales](#)

[The Chromatic Scale](#)

[The Whole-Tone Scale](#)

[The Diminished Scale](#)

[The Pentatonic Scale](#)

[The Blues Scale](#)

[Three-Octave Scales](#)

[Finger Orienting by a Tritone](#)

[Phrasing Up and Down a String](#)

[Scale Sequences](#)

[Make It Real!](#)

Chapter 3

Harmony Primer: How Musical Devices Work

[Chords and Voicings](#)

[Positions \(Inversions\)](#)

[Close vs. Spread Voicings](#)

[Drop Voicings](#)

[Make It Real!](#)

Chapter 4

Fingerboard Logistics

[Mapping out the Fingerboard](#)

Chapter 5

Tensions

[Adding Color Tones to Basic Chord Structures](#)

Chapter 6

Quartal Harmony: Comping by Scale

[Make It Real!](#)

Chapter 7

Form and Progression

[Structural Organization of Tunes](#)

[Make It Real!](#)

Part II

Let's Get Playing

Chapter 8

Roles: Walking Bass Lines, Comping, Soloing

[Some Things to Consider](#)

[Walking Bass Lines for Guitarist: Reality Check!](#)

[Step 1. Root and 5th Orientation](#)

[Step 2. Root and 5th with Chromatic Approach](#)

[Step 3. Scales and Scales with Chromatics](#)

[Step 4. Chord Tone Outline by Triads/Seventh Chord](#)

[Step 5. Variation of Basic Elements](#)

[Comping](#)

[Off-the-Beat and Anticipated Comping Rhythms](#)

[PreSoloing Ideas and Interpretation of Jazz Heads](#)

[Transcription and Soloing](#)

[Make It Real!](#)

Chapter 9

Navigating Changes: Linear Improv Concepts

[Chord Outlines and Chromatic Approaches](#)

Chapter 10

Soloing: Additional Concepts

[Improvising with Triads: Some Recycling, Some Rethinking](#)

[Diatonic Scale Triadic Harmonies: Improvising with I IV V Structures](#)

[Another Idea: Scale Fragments/Patterns](#)

[Pentatonic Scales](#)

[Make It Real!](#)

Chapter 11

Ear Training

[Tuning Your Guitar: Micro Ear Training](#)

[Guitar Intonation](#)

[Ear Training Exercises](#)

[Make It Real!](#)

Chapter 12

Reading

[Why Guitarists Have Trouble Reading](#)

[Reading Etude 1](#)

[The Bonga](#)

[Make It Real!](#)

Chapter 13

Auditioning for Schools and Scholarships

[Number One Rule: Come Prepared!](#)

[If you can, choose pieces that represent the “real you,” musically.](#)

[If you’re using a play-along, bring a backup.](#)

[Rule Number One Again: Come Prepared!](#)

[Be Prepared to Sight-read.](#)

[Practice “Call and Response” for Both Pitch Playback and Rhythm Playback.](#)

[Recap](#)

[Bonus Advice](#)

Afterword

A Listening Guide to Jazz Guitar

Appendix A

Chord Voicings

[Dominant 7 Voicings](#)

[Drop-2 Middle String Set](#)

[Drop-2 Voicings on the Top String Set](#)

[Drop-3 Voicings and Variants](#)

[More Voicings with Root and 9](#)

[Dominant 7sus4 Voicings](#)

[Major 7 Chord Voicings](#)

[Drop-2 Voicings](#)

[Drop-3 Voicings and Variants](#)

[Minor 7 Chord Voicings](#)

[Diminished Chord Voicings](#)

Appendix B

[Interview with Damien Bracken on Scholarships/Auditioning](#)

Appendix C

[Ear Training Exercises](#)

[Melodic Call and Response](#)

[Rhythmic Call and Response](#)

[About The Author](#)