

GUITAR: ADVANCED JAZZ GUITAR LESSONS

WorkshopLive's Advanced Jazz Guitar Lessons are designed to bring unique perspectives to the essential techniques of the jazz guitarist. These lessons will improve your playing through the use of walking bass lines, artificial harmonics, diminished scales, playing outside, the jazz blues, and these lessons will give you ways to vary your sound when playing solo jazz guitar. When you have completed these lessons, you will have a deep understanding of jazz guitar, and you'll be able to take it in any direction you desire.

COURSE	LESSON	TEACHER	DESCRIPTION
Symmetrical Scales I	Diminished Scales	Jody Fisher & Mark Dziuba	The diminished scale in jazz improvisation is an invaluable tool that will produce jazzy sounds over both altered-dominant, and diminished chords. In this lesson, I'll talk about the two kinds of diminished scales, the 'whole-half' diminished scale and the 'half-whole' diminished scale. Besides learning how these scales are constructed, you'll also learn which chords work well with the diminished scale. We'll even talk about using the diminished scale in the blues! There is a lot to learn in this lesson, so let's get started.
Symmetrical Scales I	One-Octave Fingerings for the Whole-Half Diminished Scale	Jody Fisher	At this point, you should know how to construct a whole-half diminished scale. You should also be aware of the types of altered chords this scale accommodates. In this lesson, you will learn one-octave fingerings of this scale all over the fingerboard. This knowledge will give you flexibility to use this scale anytime you want to access these altered sounds. The sound of this scale is one of the definitive sounds in jazz improvisation, so you'll want to learn this material well.
Symmetrical Scales I	Two-Octave Fingerings for the Whole-Half Diminished Scale	Jody Fisher	Now that you can play One-Octave Diminished Scales all over the fingerboard from every root, it's time to learn to play this scale over two octaves. In this lesson, you'll learn one great, and easy fingering that will let you improvise freely over altered dominant chords. The concept is simple, but its application is huge. This lesson should open many doors for you.
Symmetrical Scales I	Three-Octave Fingering for the Whole-Half Diminished Scale	Jody Fisher	So far, you have learned a variety of one-octave diminished scale fingerings that you can move around from root to root. You have also learned a two-octave fingering that can be moved around in minor thirds so that you can improvise with this scale anywhere on the fingerboard. In this lesson, you will learn a larger three-octave fingering. Three-octave fingerings are important to learn because they give you a nice visual command of the intervals that make up the scale. After all of this, you should find the whole-half diminished scale falling under your fingers quite easily.

Symmetrical Scales I	One-Octave Fingerings for the Half-Whole Diminished Scale	Jody Fisher	You've learned about the whole-half diminished scale, its theory, application and fingerings. Now it's time to look at diminished scales from a different perspective, the half-whole diminished scale. You'll find a slightly different symmetry so the fingerings will be new. The application will also change somewhat, but the kinds of chords that work well with the the half-whole diminished scale are identical to those that work with the whole-half diminished scale.
Symmetrical Scales I	Two-Octave Fingerings for the Half-Whole Diminished Scale	Jody Fisher	In this lesson, we'll talk more about the half-whole diminished scale. Now that you've memorized and practiced one-octave versions of this tone set, you are ready to learn another great and useful two-octave fingering that will enable you to improvise freely over many kinds of altered dominant chords all over the fingerboard. Let's get started.
Symmetrical Scales I	Three-Octave Fingerings for the Half-Whole Diminished Scale	Jody Fisher	Well, you've made it to the final lesson about all the various diminished scale fingerings. Once you have explored all of the previous lessons fingerings and methodology, and learned all the material in this lesson, you can decide for yourself which approach is best for the way you play. In this lesson, we'll learn two fingerings for the half-whole diminished scale that span three octaves.
Symmetrical Scales I	One-Octave Diminished Arpeggios	Jody Fisher	In this lesson, we'll explore that mysterious sound you've heard so often: the diminished chord. Diminished chords can be written into a progression or can be used as extremely flexible substitute chords. In terms of improvising their arpeggios can be used to reflect the tones in a diminished chord or used to accent the altered notes in dominant chords. We'll start by looking at the basics of diminished triad construction and investigate all the different inversions on various string-sets.
Symmetrical Scales I	Two-Octave Diminished Chord Arpeggios	Jody Fisher	The symmetry of the diminished chords formula produces many interesting patterns on the guitar. In this lesson, we'll take a completely different approach to learning two-octave diminished chord arpeggios. This should expand your perspective of the fingerboard and diminished sounds. After you understand the principles and can apply them easily, you will have much greater control over these interesting and unique sounds.
Symmetrical Scales I	Three-Octave Diminished Chord Arpeggios	Jody Fisher	In this lesson, we'll be combining some of the earlier diminished arpeggio fingerings you have learned to create large three-octave diminished chord arpeggios. Remember that the main reason we learn three-octave fingerings of any arpeggio or scale is to gain a greater perspective of the overall fingerboard, and thereby gaining much more control of our improvising and chord vocabulary.
Symmetrical Scales I	The Dim7 Chord: Definition, Function, and Voicings	Jody Fisher	Diminished 7 chords add an element of movement to your chord progressions. They make great passing chords and sound great when used as substitutes for dominant sounds. In this lesson, you will learn how to build diminished 7 chords. I will also discuss how and when to use them and show you some fingerings as well. These sounds will add maturity to

			your comping and chord-melody arrangements.
Symmetrical Scales I	Harmonic and Melodic Duplication of Dim7 Chords	Jody Fisher	In a previous lesson, you learned how to build dim7 chords. You also learned how they function harmonically along with a few common voicings. In this lesson, you will turn those few voicings into many. Once you understand the concept, you'll have multiple places on the fingerboard to play dim 7 chords. This in turn will give you more options and flexibility when using them as substitute or approach chords.
Symmetrical Scales I	Extended and Altered Chords	Jody Fisher	When students first begin studying jazz the topic of altered tones and chords can seem overwhelming. At first there seems to be an unending list of confusing terms and rules. In this lesson, we will demystify the entire subject and you will find that it is really quite easy and logical. We will also talk about correctly reading and writing chord symbols that contain these altered tones.
Symmetrical Scales I	Diminished Phrases	Jody Fisher	At this point, you know what altered tones are, and which ones can be added to all the various types of chords. You also know that the diminished scale contains many of the possible altered tones that we can use to improvise over dominant chords. Now it's time to put some of this information together and learn a few licks and phrases based on the diminished scale that you can apply to some of these chords. This lesson will give you some altered sounds that you can add to your improvisational vocabulary.
Symmetrical Scales II	The Whole Tone Scale	Jody Fisher	There is a whole category of scales known as symmetrical scales. The whole tone scale is another scale that is commonly used to improvise over altered dominant chords. It has a unique, symmetrical sound that can be used in ways to produce both traditional and more modern lines in your solos. In this lesson, we will look at basic theory and construction of the whole tone scale. This will give you more ammunition to improvise over altered dominant chords.
Symmetrical Scales II	One-Octave Fingerings for the Whole Tone Scale	Jody Fisher	Now that you know a little about the construction and theory of the whole tone scale, it's time to apply some of that knowledge to the guitar. In this lesson, we'll look at a few different ways to finger one-octave whole tone scales, both horizontally and vertically on the fingerboard. Having a variety of ways to play the same thing gives you control of your instrument along with the flexibility you want when you're improvising.
Symmetrical Scales II	Two-Octave Fingerings for the Whole Tone Scale	Jody Fisher	Now that you've learned some whole tone scale theory and worked with several one-octave whole tone scale fingerings, it's time to expand this scale and learn some two-octave fingerings. I think it's important to learn all scales this way. In other words, learn your one-octave fingerings along a single string, and vertical fingerings as well. In this lesson, we will work on two different two-octave fingerings. This will increase your improvisational prowess over altered dominant chords.

Symmetrical Scales II	Three-Octave Fingerings for the Whole Tone Scale	Jody Fisher	Now that you have worked on the theory and construction of the whole tone scale, along with a few fingerings, one and two octaves, its time to look at the bigger picture. In this lesson we'll look at a couple of three-octave whole tone scale fingerings. Remember that there are many ways to come up with three-octave scales on a guitar. Learn the ones shown here and then try to come up with some fingerings of your own. We have a lot of frets to cover, so let's get started.
Symmetrical Scales II	Application of the Whole Tone Scale	Jody Fisher	Now that you have worked very hard learning the theory and fingerings for the whole tone scale, it's time to put it to work as an improvisational tool. The whole tone scale is primarily used over altered dominant chords. In this lesson, we'll figure out exactly which chords this scale works best with. We'll also talk about an important shortcut for using this scale which will make working with this sound much easier. Let's get to work.
Symmetrical Scales II	Whole Tone Phrases	Jody Fisher	Everybody loves learning licks and phrases. Now it's time to beef up your vocabulary with some whole tone phrases. Even though you don't want your improvised solos to consist of a bunch of licks strung together, learning phrases and licks can give you an important start towards developing your own voice. In this lesson, you will learn three new phrases based around the whole tone scale.
Introducing the Modes of the Harmonic Minor Scale	Harmonic Minor Derivation	Jody Fisher	The harmonic minor scale is one of three important minor scales that you need to be familiar with in order to have a well-grounded understanding of music. The harmonic minor scale, along with the melodic minor, natural minor, and major scales provide the basis for most of the music we hear. In this lesson we'll begin to explore the construction, and nature of the harmonic minor scale. Like the major scale, the harmonic minor scale generates its own system of harmony and the means to improvise within that system. Let's get started.
Introducing the Modes of the Harmonic Minor Scale	Harmonic Minor Scale Usage	Jody Fisher	Now that you know a few fingerings for the harmonic minor scale, you may be wondering just where and how to use it. There are actually many applications. In this lesson you will begin to get an overview of what this scale is about and how to think about its use in improvisation. We'll be talking about the chords generated by harmonizing this scale and how to start improvising over them.
Introducing the Modes of the Harmonic Minor Scale	The Modes of the Harmonic Minor Scale	Jody Fisher	Now that you've learned about the harmonic minor scale, it's time to start thinking about its modes. In this lesson I'll give you a short overview of the modes of the harmonic minor scale, and then we'll start talking about its first mode known as either the Dorian b2b5 or Locrian Natural 6 mode. By the time you finish this lesson, you'll have a few fingerings to use and you'll know how to apply this mode improvisationally.

Introducing the Modes of the Harmonic Minor Scale	Dorian b2b5 or Locrian Natural 6 Application	Jody Fisher	It's important to know your scales, modes and theory of course, but unless you know how to use it tastefully all that knowledge doesn't make your solos sound any cooler. In this lesson we'll take a look at how to use the Dorian flat-2,flat-5 (or Locrian natural-6) mode. You'll be working with both the scale and its corresponding chord. I'll also have a little to say about arpeggios.
Introducing the Modes of the Harmonic Minor Scale	Ionian Augmented	Jody Fisher	In this lesson I'll be talking about the third mode of the harmonic minor scale known as the Ionian Augmented Scale (or mode). Be sure you are comfortable with both the fingerings and theory for the harmonic minor scale before you embark on this journey. By the time you finish this lesson, you'll have a few fingerings to use, and you'll know how to make this mode work in your solos. Let's get to work.
Introducing the Modes of the Harmonic Minor Scale	Ionian Augmented Application	Jody Fisher	As you spend time and effort learning the information and techniques required to become a proficient jazz guitarist, you can't help but notice that certain tools in jazz improvisation are used all the time, and others aren't used very often at all. In this lesson we're talking about the Ionian Augmented, or third mode of the harmonic minor scale. It's one of those tools that we just don't use that often- but when we need it, nothing fits the bill quite as well. Let's find out how to use it.
Introducing the Modes of the Harmonic Minor Scale	Dorian #4 (or Lydian b3b7)	Jody Fisher	In this lesson I'll be talking about the fourth mode of the harmonic minor scale known as the Dorian #4 or Lydian b3b7 Scale (or mode). Make sure you are comfortable with both the fingerings and the theory for the harmonic minor scale before you begin this lesson. By the time you finish this lesson, you'll have several fingerings to use, and you'll know how to improvise using this mode. Let's get started.
Introducing the Modes of the Harmonic Minor Scale	Dorian #4 (or Lydian b3b7) Application	Jody Fisher	It seems as if most players have an abundance of minor sounds for improvising. Well, here's another one- and it sounds pretty cool. In this lesson, we're talking about the Dorian #4 or Lydian b3b7, also referred to as the fourth mode of the harmonic minor scale. It's one of those tools that sounds pretty good most of the time. Let's go to work and see what it has to offer.
Introducing the Modes of the Harmonic Minor Scale	Phrygian Dominant (or Mixolydian b2b6)	Jody Fisher	As we move on learning about the modes of the Harmonic Minor Scale, we come to the 5th mode, known as the Phrygian Dominant, or Mixolydian b2b6. In this lesson we'll talk generally about all the modes of the Harmonic Minor Scale, and then learn a few fingerings specifically for the 5th mode. This is an extremely useful scale for jazz and many other kinds of music as well.
Introducing the Modes of the Harmonic Minor Scale	Phrygian Dominant (or Mixolydian b2b6) Application	Jody Fisher	The Phrygian Dominant (or Mixolydian b2b6) mode has enjoyed a great deal of popularity, especially in rock styles of the '80s and '90s, but is also very useful in jazz where we use it primarily for dominant 7 and dominant 7b9 chords. The Phrygian Dominant (or Mixolydian b2b6) is the fifth mode of the harmonic minor scale and provides some good altered sounds. Let's check it out.

<p>Chord Melody II</p>	<p>Inner Voice Movement Lesson 2</p>	<p>Jody Fisher & Mark Dziuba</p>	<p>In this lesson, we're going to go a little further in our discussion about inner voice movement. By this time, you're starting to realize how difficult this is to accomplish on a guitar. It's a little easier on a keyboard instrument. So I'm going to show you some voicings that work particularly well to add to your repertoire of ideas when you're improvising solo jazz guitar. Stick with me on this next segment and I think you'll find a whole lot of new things to try.</p>
<p>Playing Outside II</p>	<p>Symmetrical Movement</p>	<p>Jody Fisher & Mark Dziuba</p>	<p>If I had to name the number-one question people ask me about improvisation, its:</p> <p>'How do you play outside? - How do you play outside the key center and make it sound right? It sounds so cool when I hear Chick Corea or Herbie Hancock do it.'</p> <p>Well, its no big secret. Playing outside is not a difficult technique - no matter what technique you use, really. The hard part is learning to use it tastefully. In this lesson, we're going to be talking about using symmetry to create outside lines. It's not very difficult but when you get the hang of this thing, it will add a lot of drama to your solos. People will wonder, "Where did he get that idea!" Stick around. You're going to like this...</p> <p>This lesson is video only. Animations will be coming soon.</p>