

## GUITAR: ADVANCED ROCK GUITAR LESSONS

WorkshopLive's Advanced Rock Guitar Lessons are for players who are on the edge of greatness, and need a little help getting there. These rock lessons will give you the right tools to be the best player you can possibly be. The advanced techniques covered in these lessons include extending intervals and chords, speed picking, string skipping, using the whammy bar, multi-finger tapping, advanced sweep picking, slapping, advanced soloing, symmetrical scales and arpeggios. With these lessons completed, you should have no trouble mastering any of the rock song lessons available here, and you'll be able to play with the best of the best.

COURSE	LESSON	TEACHER	DESCRIPTION
<b>Extending Intervals and Chords</b>	<b>Beyond the Octave</b>	Tobias Hurwitz & Dave Martone	<p>Extending intervals beyond the octave happens in rock music quite frequently. Whether you're playing in the style of the Red Hot Chili Peppers, King Crimson, Jimi Hendrix, Steve Vai, or just jammin on the blues; 9ths, 11ths, and 13ths will be coming your way.</p> <p>Understanding the theory behind these extensions is important, and we'll be going over that, but learning some cool chord voicings and having interesting scale choices to play over them is also a must. This lesson will teach you extensions on three levels; theory, rhythm guitar application, and lead guitar application. The supplementary materials include coordination exercises and fun additional chords and progressions. Enjoy!</p> <p>Please wait for the video to download completely.</p>
<b>Extending Intervals and Chords</b>	<b>Extended/Altered Chords (9ths)</b>	D Martone	<p>What the heck is an altered 9th Chord? Good question. In this lesson, we'll learn how to play many different forms of altered chords. An altered chord is a dominant chord that has the 5th or the 9th flatted or sharped. So an altered chord may contain any of the following: a flat-5, sharp-5, flat-9 or a sharp-9. It is also common to find an altered 5th and an altered 9th in the same chord. The altered chords create more tension and dissonance compared to a standard 7th or 9th chord.</p>
<b>Extending Intervals and Chords</b>	<b>Extended/Altered Chords (Add9)</b>	Tobias Hurwitz & D Martone	<p>Add 9 chords are among the most beautiful I have ever come across in 30 odd years of guitar playing. The minor ones create a haunting and mysterious sound that's very effective in moody pieces, and the major add 9 chords might just be the warmest, prettiest chords I've ever heard. Some of the voicings are a little stretched out, but others are very easy. Songs like Welcome To The Machine, by Pink Floyd, and Mediterranean Sundance by Al Dimeola prominently feature the minor add 9. Songs like Every Breath You Take by the Police and Day After Day by The Alan Parsons Project show off the major add 9. We're about to learn a whole bunch of new chords and a beautiful song in which to play them. The bonus material even features sweep picked add 9 arpeggios! This is going to be a great lesson, so let's dig in!</p>

<b>Extending Intervals and Chords</b>	<b>Expanded/Altered Chords</b>	Tobias Hurwitz & D Martone	<p>The goal of this lesson is to expand your chord knowledge to the point where you are comfortable with the types of progressions that are commonly used by composers like Antonio Carlos Jobim. I'm not going to try and trick you into thinking this is a rock-n-roll guitar lesson. The chords we'll be going over do occasionally surface in rock, but it's more likely you'll find them in Brazilian or Afro-Cuban music. This music actually uses these chords with the same frequency that a rock guitarist might use a power chord. So, we'll be exploring some interesting progressions that change key and use sophisticated chords. Get ready for an intensive jazz chord and improv workout!</p>
<b>Extending Intervals and Chords</b>	<b>Partial Chords and Double Stops</b>	Tobias Hurwitz & Dave Martone	<p>This lesson will bring the exciting sounds of double stops and partial chords into your solos. The warmups include several diatonic sixth scales and pentatonic fourth scales that will help prepare you for the main lesson, which consists of three cool solos in vastly differing styles.</p> <p>Solo number one is a soulful major solo. The next up is an uptempo Blues solo and, lastly, we're going to stretch out into some funky non-diatonic territory. Each of these short solo flights displays an array of new and interesting ways to incorporate diads and partial chords into your improvisations. I'll also be delving into the theory behind these techniques, as much as possible, throughout the lesson.</p>
<b>Expanding Rhythm I</b>	<b>Syncopation</b>	Tobias Hurwitz & Dave Martone	<p>Hi, and welcome to syncopated funk! We've all grooved to the sounds of loose-wristed funk strumming mixed with double-stops and single-note lines. These sounds surface in everything from classic rock to Texas blues to metal, shred and, of course, funk.</p> <p>This isn't one of the easiest rhythm guitar styles you'll encounter, but it's well worth the effort to master. This lesson is designed to get the funk out of your head and into your fingers. So, let's get started!</p>
<b>Expanding Rhythm I</b>	<b>Odd Time Signatures</b>	Tobias Hurwitz & Dave Martone	<p>In this introduction to odd time signatures, which is music that is not in groups of odd-beat rhythms, we will be exploring 5/4 and 5/8 timing. An understanding of odd time will help you play and appreciate everything from classic rock to math metal, prog rock, fusion and, of course, classical and jazz styles. This user-friendly introduction to odd time will help open the doors to more difficult rhythmic applications such as alternating meter and metric modulation. This lesson will present very basic information at first, and will then get into some super scorching odd-time rock riffs!</p>
<b>Expanding Rhythm I</b>	<b>Advanced/Odd Time II</b>	Tobias Hurwitz & Dave Martone	<p>This lesson will focus on the potentially confusing realm of alternating time signatures. In songs like Led Zeppelin's The Ocean, a pair of time signatures alternates for the length of a repeated passage within the song. The main riff of the song alternates between 4/4 and 7/8, and yet continues to rock hard the whole time! We're going to experiment with similar</p>

			<p>concepts in this lesson. Learning to count the 7/8 and 11/8 time signatures will be explored, and as always, we'll be working in some cool licks. So, let's get started!</p>
<p><b>Variations of the Minor Scale</b></p>	<p><b>Harmonic Minor</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>This lesson will introduce the beautiful and exotic sound of the Harmonic Minor scale. The Rolling Stones, Dick Dale, The Offspring, The Beatles, Yngwie Malmsteen, and countless other rockers have woven this scale into their compositions and improvisations to conjure an Arabian, or Middle Eastern sound. The scale is also a doorway to learning the more advanced modes and chords used in fusion and jazz music. This lesson will introduce you to the theory, basic scale fingering, application, and cool licks of Harmonic Minor.</p>
<p><b>Variations of the Minor Scale</b></p>	<p><b>Melodic Minor (Root Position)</b></p>	<p>Tobias Hurwitz &amp; D Martone</p>	<p>The melodic minor scale, which is also nicknamed the jazz minor, will be introduced in this lesson. This scale is known for its sophisticated applications while soloing over altered dominant chords. As players become more and more conversant with melodic minor, they start to create specialized modes from it that fall into the category of exotic scales. These modes are then used for soloing over extended, altered, and diminished chords. The study of melodic minor is one of the final steps in mastering contemporary theory and musicianship. This lesson will get you started on that admirable course. So, lets do it!</p>
<p><b>Expanding Technical Skills III</b></p>	<p><b>Whammy Bar I</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>This lesson will introduce you to the colorful world of the whammy bar and its many wonders. The bar can raise or lower the pitch of whatever note or chord you're playing, and can be used for everything from the subtlest wavering of a whole chord to wildest dive bomb effects and extreme pitch bends. Hendrix used the bar to conjure striking images of bombs bursting in air during his historic rendition of The Star Spangled Banner, at Woodstock. Van Halen, Steve Vai, David Gilmour, Ritchie Blackmore, Yngwie Malmsteen, Joe Satriani, and many other greats rely frequently on the bar to help deliver their signature sounds, and so can you!</p>
<p><b>Expanding Technical Skills III</b></p>	<p><b>Speed Picking I</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>This lesson will help you develop the alternate picking speed and accuracy you need to fully realize your rock guitar potential! The do's and don'ts of speed picking are clearly explained here, as well as some valuable practice strategies that you may have overlooked in the past. So, get ready to buckle down and do the work it takes to get fast. We'll be learning some killer licks while we're at it! Ready? Here we go!</p>
<p><b>Expanding Technical Skills III</b></p>	<p><b>String Skipping I</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>String skipping is the technique of playing single-note passages that skip over strings. This intricate approach presents some technical challenges because it's much easier to play on the same string or on adjacent strings then to skip over strings, especially while alternate picking. Often, string skipping is achieved with hybrid picking. This is when a right-hand finger, instead of the pick, is used to strike the note on the next string. But hybrid picking is a topic for another lesson, so for now we will focus on string skipping while using the pick.</p>

			<p>Though this lesson is difficult, the sound of string skipping is really cool, so, let's check it out!</p>
<b>Expanding Technical Skills III</b>	<b>Sweep Picking and Tapping I</b>	Tobias Hurwitz & Dave Martone	<p>We've all seen top notch guitar shredders wowing audiences by sweep picking at supersonic speeds and adding a finger-tapped note to the top of the arpeggio. That will be covered in this lesson, as well as the art of slower, more soulful applications of the same technique. We will use Pachelbel's Canon in D as vehicle for the sweep/tap concept, and we'll learn how to improvise additional melodies and bass lines with tapping and sliding.</p> <p>We'll also try crossing hands to extend the low note of a swept arpeggio, which, to the best of my knowledge, is an original concept of my own, and is not available outside of this lesson.</p> <p>Even if you're not into shredding, these technical challenges may well be of interest to you.</p> <p>Please wait for the video to download completely.</p>
<b>Expanding Technical Skills III</b>	<b>Slapping I</b>	Tobias Hurwitz & Dave Martone	<p>Slapping, also called 'thumping', is that funky thing that is usually done on an electric bass guitar, as heard in the Seinfeld Theme, or in the Red Hot Chili Peppers version of Stevie Wonder's Higher Ground. This technique was reputedly invented by Larry Graham, the bassist for Sly and The Family Stone, and was later reinvented and popularized by the incredible Stanley Clarke. Slapping is tons of fun on an electric or acoustic guitar. Just listen to Van Halen's intro to Mean Streets for a perfect example of it. This lesson will introduce you to several awesome slapping techniques and killer grooves that will get you out of the zone of zero funkativity and into the pocket! Check it out!</p> <p>Please wait for the video to download completely.</p>
<b>Expanding Technical Skills III</b>	<b>Multi-Finger Tapping</b>	Tobias Hurwitz & Dave Martone	<p>Welcome to multi-finger tapping, which is a whole lot of fun--and might just be a bit easier than you think! The techniques we're about to learn will enable you to play lightning-fast legato passages with extremely wide interval leaps, scale tones, chromatic tones, or any other note set you might want to try.</p> <p>This lesson will introduce six awesome techniques, all of my own invention, which will be expanded upon in future multi-finger tapping lessons. Each technique has a unique sound and application, and builds important tapping skills. Just wait till you try the cross-hand-triple-triplet, or the underhand slide. Get ready for a cool lesson!</p>

<b>Expanding Technical Skills III</b>	<b>Hybrid Picking II</b>	Tobias Hurwitz & Dave Martone	Hybrid picking is a technique that uses one or more right-hand fingers in conjunction with the pick. It can be a sort of 'faux' fingerstyle approach, as has been covered in Hybrid Picking I, or it can be a lead guitar technique, as we will be covering in this lesson. Here, we'll be introducing smokin' country chicken pickin' licks, double-stop-pedal-tone licks, and also some basic mechanics to get you off the ground.
<b>Expanding Technical Skills III</b>	<b>Advanced Harmonics I</b>	Tobias Hurwitz	Electric guitar harmonics are one of those wonderful things that give the instrument its own special character and personality. Sure, you can play a pinch harmonic on acoustic guitar, or you can do a harmonic cascade, but these techniques are much more at home on the electric guitar and that's where they tend to enhance rock music the most. This lesson will cover a few advanced harmonic techniques, such as harp harmonics, Lenny Breau harmonics, natural harmonics, the harmonic porcupine, and Dave Martone harmonics! So, let's get started discovering a whole new world of sounds together!
<b>Advanced Arpeggio Technique I</b>	<b>Advanced Arpeggios I</b>	Tobias Hurwitz & Dave Martone	Welcome to advanced arpeggios! In Italian, the word arpeggio means 'broken chord,' so in this lesson we'll be breaking up chords all over the fretboard and following chord progressions with connected sweep arpeggios. We'll be using Pachelbel's Canon in D Major as a vehicle with which to study arpeggios. This is a fun and energetic lesson, so I hope that you will join me as we build our arpeggio chops together.
<b>Developing Advanced Solo Technique I</b>	<b>Modal Interchange</b>	Tobias Hurwitz & Dave Martone	Welcome to our lesson on modal interchange. This lesson will introduce the concept of using more than one mode over the same chord. Arnold Schoenberg summed it up beautifully by saying: "A triad standing alone is entirely indefinite in its harmonic meaning; it may be the tonic of one tonality, or one degree of several others." We'll be playing different modes over static chords in order to put this theory to the test. It is assumed that students pursuing this lesson already know their basic modal theory, scale forms, and key signatures. If so, let's get started learning the exotic sounds of modal interchange.
<b>Developing Advanced Solo Technique I</b>	<b>Creative Pentatonics I</b>	Tobias Hurwitz & Dave Martone	Hello, and welcome to 'Creative Use Of Pentatonic Scales'. Many players dismiss the pentatonic scale as overused, insignificant, or just too simple to bother with, but not in this lesson. We're going to be dabbling in modal interchange as applied to pentatonic scales, and also licks that combine several pentatonic tonalities for interesting effects. So, without further adieu, it's time to revisit our old friend, the pentatonic scale!
<b>Developing Advanced Solo Technique I</b>	<b>Phrasing IV</b>	Tobias Hurwitz	Phrasing is the art of adding punctuation, if you will, to musical statements. A person speaking in a monotone voice without ever pausing or changing pace would sound strange at best. It would be very hard to understand what that person was trying to say. Since music is also a form of auditory communication, just like speech, it also needs punctuation to

			<p>be effective. This lesson will focus on playing four-bar phrases with a distinct division between them and an intentional contrast from phrase to phrase. In this way musical passages become somewhat like sentences in a paragraph. So what are you waiting for? The sooner you start this lesson, the sooner you'll start sounding better!</p>
<p><b>Developing Advanced Solo Technique I</b></p>	<p><b>Soloing with Hendrix Fills IV</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>We've all heard the soulful sounds of chord ornamentation in the context of a rock guitar solo. Just about anything by Jimi Hendrix features this excellent technique. Back when Jimi was paying his dues in the Chitlin Circuit, he was heavily influenced by the Isley Brothers and Curtis Mayfield. Their influence can be heard in what we now simply call 'Hendrix fills'. Although Jimi did not invent this technique, he certainly put his own stamp on it and made it his own. 'Hendrix fills' have been widely used in rock guitar ever since the 1960s and have become part of every rock guitar player's vocabulary. This lesson will give you some new chord ornamentation skills and teach you how to incorporate them into your solos.</p>
<p><b>Developing Advanced Solo Technique I</b></p>	<p><b>Advanced Harmonics (Hand Tricks)</b></p>	<p>Tobias Hurwitz &amp; Dave Martone</p>	<p>This lesson will introduce you to an awesome array of hot-sounding and cool-looking moves. We'll be learning techniques like the artificial capo, the phantom whammy, bending behind the nut, the infamous harmonic porcupine, the harmonic cascade, and the cross-hand-dive-bomb! So, if you want to see what all of these ridiculous things actually sound like and build some killer chops while you're at it, this lesson is for you!</p>
<p><b>Extending Intervals and Chords II</b></p>	<p><b>Advanced Altered Dominant Chords</b></p>	<p>Tobias Hurwitz</p>	<p>This lesson will focus on chord substitution techniques involving altered dominants. Techniques such as the flat-five substitution, the inverted-augmented substitution, and the inverted-diminished 7th substitution will be taught. These are ways of utilizing dominant 7th chords, augmented triads, and diminished 7th chords to create interesting and active altered sounds. Of course, a scale or arpeggio also can be used for improv in each scenario. Sound interesting? You've come to the right place for an awesome lesson, so let's get started.</p>
<p><b>Extending Intervals and Chords II</b></p>	<p><b>Advanced 9th and add 9 Chords</b></p>	<p>Tobias Hurwitz</p>	<p>This lesson will continue building your knowledge of 9th and add 9 chords by adding chord scales to the fray. Some wacky voicings such as flat 9s will be included, and they may make your hand feel like it's been caught in a paper-shredder. After all of this, we'll even try an interesting chord progression that uses new chords and also weaves in the flat-5 substitution technique we learned in the last lesson. So, not only do you get the 9th chords, but you get some cool altered dominant stuff as well. What are you waiting for? Let's dig in!</p>
<p><b>Extending Intervals and Chords II</b></p>	<p><b>Advanced 11th and 13th Chords</b></p>	<p>Tobias Hurwitz</p>	<p>This lesson will introduce the sophisticated sounds of the 11th, minor 11th and dominant 13th chords. Songs like Stormy Monday and Stray Cat Strut are full of these types of chords. You'll even find them creeping into a Red Hot Chili Peppers or Pink Floyd tune here and there. To gain the kind of chord vocabulary real pros command on guitar, you'll have to</p>

			work through this material at some point or another. Since you're checking this lesson out, I'm guessing that now's the time to delve into the theory, voicings and applications of 11th and 13th chords. These sounds are useful in blues, funk, fusion, prog and jazz. So let's get into it!
<b>Extending Intervals and Chords II</b>	<b>Advanced Soloing Techniques with Double-Stops and Partial Chords</b>	Tobias Hurwitz	This lesson will jump-start your chops with some killer lead-guitar moves. We're going to use partial chords as the basis for mini sweep arpeggios that climb the neck, and culminate in bends. We'll also be using partial chords to preface screaming bends with chord tones a la David Gilmour. These new moves should really dress up your playing! So, let's get into it!
<b>Expanding Rhythm II</b>	<b>Advanced/Odd Time III</b>	Tobias Hurwitz	This lesson will unveil some of the arcane secrets behind Frank Zappa's notorious Black Page composition. The piece was written as a rhythmic challenge for Frank's virtuoso drummer, Terry Bozzio, and contains some very tough rhythms. Techniques such as superimposed polyrhythm and odd groupings with odd accents fill the score, which is so dense that the page looks black, hence its name. We're going to lift one of the hardest sections from the score and learn to strum basic chords with the same rhythm. We'll also try some displaced syncopated sixteenth notes while we're at it. So, if you'd like a glimpse into the beautiful mind of one of America's greatest composers come on in! This lesson is for you!
<b>Expanding Solo Technique with Scales I</b>	<b>Chromatic Scale</b>	Tobias Hurwitz & Dave Martone	Hi, and welcome to 'The Chromatic Scale!' This scale is tons of fun and can be used for many important purposes. In this lesson we will be learning the theory behind the chromatic scale, several fingerings for it, some technical exercises, and some excerpts from the works of famous composers like Paganini and Rimsky-Korsakov. Chromatic scale passages surface in all kinds of music, so whether you're improvising, learning a classic rock song, or just building your speed-picking chops, this lesson is for you!
<b>Symmetrical Scales and Arpeggios</b>	<b>Diminished 7 Arpeggios</b>	Tobias Hurwitz & Dave Martone	Hi and welcome to diminished 7 arpeggios.  The diminished 7 arpeggio is a uniquely useful arpeggio in that it is only one of two chord types that can be symmetrically inverted. (Incidentally, the other one is the augmented triad.) This gives the diminished 7 supreme ease of operation while climbing up and down the neck and also a totally wicked sound. So whether you're playing neo-classical shred licks, soloing over jazzy altered dominant chords, learning oldies, sight reading from the Real Book or just building chops, this lesson is for you.
<b>Advanced Arpeggio Technique II</b>	<b>Advanced Arpeggios III</b>	Joel Gregoire	Hi, and welcome to Advanced Arpeggios III. In this lesson, we are going to explore different approaches and ways to play more advanced and challenging arpeggios. We'll be covering exercises that will utilize sweep picking, legato, alternate picking, and string skipping. Some of the sounds created using these techniques for arpeggios are commonplace for a

			<p>lot of legendary guitarists. From Eddie Van Halen's tapped arpeggios in Eruption and his wide intervallic stretches in Ice Cream Man to Jason Becker's wizardry on Perpetual Burn, arpeggios are the cream of the crop with most of today's shredders and it is easy to understand why. They are anthemic, melodic and down right wicked when they are played at high speeds. So let's get started on this lesson and study some incredible techniques to help you get one step further in conquering arpeggios.</p>
<b>Extending Intervals and Chords III</b>	<b>Advanced 7th Chord Voicings</b>	G Schauss	<p>Ahh, chords. The unknown universe of possible sounds - or impossible as a matter of fact. In this lesson we will discuss the concept of a voicing type called 'Drop 2' and will apply the newly learned technique to the five chord groups: major 7th, dominant 7th, minor 7th, minor 7th flat-5, and fully diminished 7th. This will enable you to develop new sounds and create new chord connections. So let's drop in and get this lesson started.</p>
<b>Extending Intervals and Chords III</b>	<b>Advanced Minor Chord Progressions</b>	G Schauss	<p>Welcome to my musical cooking show 'Would You Like Spaghetti Napoli or a Neapolitan Ice Cream with That?' No, I am not trying to serve you a dish of delicious pasta or ice cream, I simply want to spice up your harmonic life with a new type of chord that is typically used in minor chord progressions. This chord has its origins with composers who lived around the area of Naples, Italy, and was introduced in the 18th century. You will be amazed at how simple yet awesome sounding this chord is, and it will definitely spice up your musical cooking!</p>
<b>Expanding Rhythm III</b>	<b>Advanced Syncopation</b>	G Schauss	<p>The textbook definition of syncopation is: a rhythmic figure that stresses weak beats or divisions. Let's explore the unlimited possibilities of utilizing syncopations by moving notes to weak beats and subdividing 4/4 in different ways. This lesson will be intense! Counting beats, developing a feel for superimposing different rhythmic groupings - it is going to be a fun ride!</p>
<b>Expanding Rhythm III</b>	<b>Advanced Time IV</b>	G Schauss	<p>The odd meter! Always a challenge for the unprepared. But seriously, the knowledge and mastery of odd meters are essential to every serious musician. Odd meters can enrich your rhythm playing or seriously spice up your solo chops. Listen to players or bands like John Petrucci, Dave Martone, and Meshuggah and you'll know what I am talking about. It takes skill and counting, but with practice you too will be doing it easily.</p>
<b>Expanding Solo Technique with Scales II</b>	<b>Combining Scales and Modes</b>	Tobias Hurwitz & Dave Martone	<p>In this lesson, we'll take a look at combining scales and modes. We'll be learning to navigate a 12-bar chord progression that changes key every two bars. We'll weave together several Aeolian modes with the whole-tone scale, several diminished scales, and the chromatic scale. We'll analyze the progression, learn the scale forms, and learn a cool 12-bar solo that uses all the scales over the progression.</p> <p>So, let's get started...</p>

<b>Expanding Solo Technique with Scales II</b>	<b>Harmonic Minor Chord Scales (with 7ths)</b>	G Schauss	Harmonic minor! When I hear this scale, I think right away of Yngwie Malmsteen, Vinnie Moore, and other great neoclassical guitar players. In this lesson, we will discuss the harmonic minor scale and harmonize it in triads and 7th chords. This will set the foundation for later, when we will learn the supersonic shred licks that all those great players use. But for now, let's take a closer look at the harmonic minor scale.
<b>Expanding Solo Technique with Scales II</b>	<b>Melodic Minor Chord Scales (with 7ths)</b>	G Schauss	The mysterious sound of the melodic minor scale leaves a lot of people wondering what this scale is really about. In this lesson, we will discuss the heritage and usage of this scale as well as harmonize it in triads and 7th chords. This scale will bring some fresh wind in your playing!
<b>Advanced Arpeggios III</b>	<b>Advanced Arpeggios 5</b>	G Schauss	Have you ever wanted to play 7th chord arpeggios fast but the traditional shapes and ideas kept you from getting the best out of this great open sound? In this lesson, I will show you how to tear it up with some new and fresh ideas. Be prepared to rock, not jazz!
<b>Advanced Arpeggios III</b>	<b>Advanced Arpeggios 6</b>	G Schauss	Hello, and welcome back to another installment of advanced 7th chord sweeping arpeggios. In today's lesson, we will talk about the lower octave arpeggios, harmonize the C Major scale, and finally put our knowledge to work with an extended arpeggio phrase that will leave you breathless. Are you ready to enter the land of blazing arpeggios? Yes? Then come on in!
<b>Expanding Technical Skills IX</b>	<b>Whammy Bar III</b>	G Schauss	Have you ever wondered what kinds of sounds and noises you can create with your whammy bar? The dive bomb... the growl... and the wide vibrato. In this lesson, we will explore the use of this peculiar device and the sounds you can create. It's going to be fun; just make sure you have the amp set to 11!
<b>Expanding Technical Skills IX</b>	<b>Speed Picking III (Shredding)</b>	G Schauss	Did you ever dream of racing up and down the fretboard at a neck-breaking speed! Have you ever wondered how you could achieve a fluid sound when alternate picking scales and licks? Well, I will let you in on a little secret in this lesson. Get ready for the ultimate picking challenge that will improve your playing and lead you to some new cool ideas!
<b>Expanding Technical Skills IX</b>	<b>Sweep Picking/Tapping III</b>	G Schauss	In this lesson we'll talk about combining sweep picking and tapping into one big flurry of notes that will definitely turn some heads. This technique is utilized frequently by guitarists such as Yngwie Malmsteen, Joe Stump and Rusty Cooley to name a few.
<b>Expanding Technical Skills IX</b>	<b>String Skipping III (Harmonic/Melodic Variation)</b>	G Schauss	Hello, in this outer worldly lesson we will discuss string skipping utilizing a different picking technique. This picking technique is called outside-inside picking. This enables us to skip from one string to the next, or even skip as many as you like without missing a beat or comprising accuracy. You can even skip to Mars if you can find the right notes!

<b>Expanding Technical Skills IX</b>	<b>Slapping III</b>	G Schauss	Slapping is one of the coolest rhythm sounds there is. It is mostly played by bass players and was invented by Sly and the Family Stone's bassist Larry Graham to compensate for the lack of rhythmic foundation and groove. It has been used mostly in R-and-B and funk styles but it also can be found in almost any style of music. This type of technique has become quite popular with guitar players. The popping and muted slapping sounds are very cool and can be utilized in either solo or rhythm playing.
<b>Expanding Technical Skills IX</b>	<b>Hybrid Picking IV</b>	G Schauss	This lesson will introduce musical ideas based on hybrid picking - a right-hand picking technique that uses the pick and middle, ring, and pinky fingers to play musical phrases. Guitarists like Carl Verheyen, Brett Garsed, and Steve Trovato use hybrid picking to play outstanding polyphonic or intervallic lines with ease. This lesson will show you how to develop lines based on pentatonic and heptatonic scales.
<b>Developing Advanced Solo Techniques III</b>	<b>Modal Interchange (7th Chords)</b>	G Schauss	How can you make your chord progression sound more interesting, more exotic, more catchy? You can use chords from a parallel key. This is called modal interchange. You might not have a clue what this is, but you surely have heard songs that use chords derived from a modal interchange. Across all stylistic borders, artists like John Coltrane, The Beatles, Iron Maiden, Elton John and Dream Theater all have used modal interchange to make their music sound more interesting. Come inside and find out how you can do it, too.
<b>Developing Advanced Solo Techniques III</b>	<b>Creative Use of Pentatonic Scales III</b>	G Schauss	Who hasn't used the typical relative minor pentatonic to solo over a major or minor chord progression? Have you felt that there should be more to it? Something as easy but slightly different? Well, here is the remedy you have been waiting for. This lesson will explain how to use your pentatonic scales and use some you might not have thought of.
<b>Developing Advanced Solo Techniques III</b>	<b>Phrasing VI</b>	G Schauss	Are you having trouble feeling the length of 1 measure, 4 measures or 16 measures? Do you wish you could come up with different rhythmic variations on your solos or lines? In this lesson, we will address how to practice playing specific numbers of measures and changing rhythms by just adding a rest. It's easy but very effective and always forgotten. So, get ready for some measure counting fun.
<b>Developing Advanced Solo Techniques III</b>	<b>Hendrix Fills VI</b>	G Schauss	Jimi Hendrix, guitar god and genius, has influenced millions of guitar players around the world and continues to do so today and will in the future. His style is based on the blues and chordal embellishments. Songs like 'Little Wing,' 'The Wind Cries Mary,' and 'Have You Been to Electric Ladyland' showcase Hendrix's bluesy chordal embellishment style and rhythmic feel.
<b>Developing Advanced Solo Techniques III</b>	<b>Head to Hands</b>	G Schauss	You are probably wondering how you are ever going to learn how to utilize the music theory aspect in your playing - how to connect the pieces and still make music. Well, this lesson is for you. I will show you how to practice the theoretical material in a fun way on the guitar and you'll really learn how to apply all this knowledge to your playing and ultimately

			become a better player. Let's get this lesson started.
<b>Developing Advanced Solo Techniques III</b>	<b>Other Extended Techniques II</b>	G Schauss	This lesson will show you some unusual ways of employing tapping in your linear playing and creating a massive flurry of notes. Guitarists like Greg Howe, Dave Martone and Derek Taylor use this concept to spice up their playing and leave the listener astounded. So, fasten your seatbelt and get your hands ready for some challenging playing.
<b>Developing Advanced Solo Techniques III</b>	<b>Other Extended Techniques III</b>	G Schauss	This lesson will take you around the world. You will discover the beautiful and strange sounds and scales from other countries like Algeria, Egypt, Bali and Japan. You will be able to use these great sounding scales in your improvisations and writing. Come on in and don't forget to bring your passport. It will be a great trip, worth remembering.