

GUITAR: BEGINNER JAZZ GUITAR LESSONS

WorkshopLive's Beginner Jazz Guitar Lessons are perfect for those early guitarists who want to do more than just learn to play guitar, but who want to have a better understanding of the theory behind the music. These in-depth jazz guitar lessons will cover essential topics such as Major, Minor and Pentatonic scales, intervals and building chords, arpeggios, comping and rhythms, phrasing, and Major, Minor, and Diminished 7th chords. You'll also learn a few additional techniques and licks as well. These jazz lessons will prepare you to start taking on some of the great jazz song lessons available here at Workshop Live.

COURSE	LESSON	TEACHER	DESCRIPTION
Major Scales I	Construction of Major Scale	Tom Dempsey & Amanda Monaco	For this lesson, we are going to take a look at the construction of the major scale. We will discover how to construct a major scale by knowing the formula for a major scale. We will see how by plugging in this formula, we are able to play a C Major scale by moving up the neck of the guitar on one string. Understanding scale construction is a very important skill to comprehend. As you begin to understand this concept, a whole world will open up to you, and you will begin to understand how music is put together. So, let's begin our study.
Major Scales I	One-Octave C Major Scale in Open and 2nd Positions	Tom Dempsey & Amanda Monaco	Now we understand how to construct the C Major scale and have done so up the neck of the guitar. In this lesson we will explore some different ways of playing a C Major scale in a single position. Specifically, we will look at the one in open position using the open strings and the one in 2nd position. Learning the fingerings of your major scales is a very important skill to acquire. And In this lesson we will begin that study, so let's get to work.
Major Scales I	One-Octave C Major Scale in 5th, 7th & 10th Positions	Tom Dempsey & Amanda Monaco	In the last lesson we looked at a couple of one-octave fingerings for the C Major scale on adjacent strings. In this lesson, we will continue that study by moving into 5th, 7th and 10th positions to play the one-octave C Major scales. This is a very important skill to get down and these fingerings will eventually be transferable all over the neck. But for now we are going to work on these fingerings as they apply to the C Major scale. So let's get started digging into these fingerings.
Major Scales I	Introduction to Accidentals	Tom Dempsey & Amanda Monaco	For this lesson, we are going to further our knowledge of Major scale construction by looking at Major scales constructed off of notes other than C. When we do this, we are going to see that we have to add certain accidentals to keep the formula intact. This is an important concept to become conversant with, as it will eventually lead to our understanding of keys and how they are formed. There's a lot of important info in this lesson. So let's get started.

Major Scales I	Introduction to Key Signatures	Tom Dempsey & Amanda Monaco	In a previous lesson we worked on understanding the construction major scales. In that lesson we discovered that in order to meet the intervallic requirements of a major scale, we had to add accidentals to maintain that consistent sound. In this lesson we are going to go deeper into our understanding of key signatures. I will discuss the order of sharp keys as well as the order of flat keys and show you some ways to better understand this concept. I will also talk to you about a very important theoretical concept: the cycle of fourths and the cycle of fifths. This too will help you to understand key signatures better. There's a whole bunch of great stuff in this lesson, so let's dig in.
Intervals I	Intervals on One String	Amanda Monaco	Learning intervals and what you can do with them is a great way of transforming your playing into something more exciting and creative. This lesson will define intervals and uses the major scale to explain the many different intervals available to you. It will give you ideas of how to incorporate these different intervals into your playing, and ways to access new sounds that you wouldn't normally use in a solo.
Intervals I	Definition of Unisons, 2nds, and 3rds	Tom Dempsey & Amanda Monaco	In this lesson we are going to begin our in- depth look at intervals. Your ability to identify intervals mentally, visually, aurally, and on the guitar is an essential skill to acquire on your journey to becoming a stronger musician. Here we will discuss five specific intervals, beginning with the perfect unison and continuing with the major and minor 2nds and 3rds. All of the aspects of intervals will be covered here. When you think about it, intervals are related to all aspects of melody and harmony, so becoming proficient with intervals can't be emphasized enough. Let's get to work.
Intervals I	Definition of 4ths and 5ths	Tom Dempsey & Amanda Monaco	In this lesson, we are going to take a look at two more intervals: the perfect 4th and the perfect 5th. We'll continue to study these intervals both melodically and harmonically and relate them to the guitar. As with the previous lesson, we will work on learning them conceptually, hearing and recognizing the sound of the intervals, and playing them on the guitar. So, let's go check them out.
Intervals I	Definition of 6ths, 7ths and Octaves	Tom Dempsey & Amanda Monaco	These intervals are going to span a much larger range than the other intervals we've studied so far, but assuming that you're comfortable with all of your intervals through the perfect fifth, these shouldn't be too difficult for you. You will work on them learning them conceptually, hearing and recognizing the sound of the intervals and playing them on the guitar. So let's go check them out.
Triads I	Introduction to Triads	Tom Dempsey & Amanda Monaco	In this lesson, we will begin our study of chords by looking at root-position triads. Triads are the building blocks of harmony in Western Music. You may have been playing these chords for years and never really understood what they are. They may have remained names like G, A minor, C diminished. Well, here we will de-mystify all this information and show you how you can start to figure out chords throughout the guitar. Coupled with your knowledge of

			intervals, learning about these chords will take on new meaning. So, let's get to work.
Triads I	Formulas for Diminished and Augmented Triads	Tom Dempsey & Amanda Monaco	We will continue our study of triads by looking at diminished and augmented triads. As we've done previously we will look at the construction of these chords individually and look at some different ways to play these chords on the guitar. Becoming proficient with triads is very important. After completing this lesson our knowledge of triads will be rounded out nicely, so let's get started.
Triads I	Open-Position Major Triads	Tom Dempsey & Amanda Monaco	In this lesson, we are going to take a look at some open-position major triad voicings. I'll define what an open-position voicing is and give you some fingerings for common open-position voicings to play on the guitar. Learning more voicings on the guitar will open up possibilities for you as an accompanist and will help your whole musicianship to grow. Having a firm understanding of this material will help you to dig deeper into the sound of jazz. So let's go check out some open-position major triad voicings.
Triads I	Open-Position Minor Triads	Tom Dempsey & Amanda Monaco	Here we are going to take a look at some open-position minor triad voicings. We've already established what an open-position chord is in the last lesson. So here we will take that concept and learn some of the common open-position minor chord voicings to play on the guitar. This will further develop your skills as an accompanist and will make you a better musician. Learning these harmonic concepts is the building block of all of the jazz harmonic concepts that will follow in your studies here. So let's get started checking out some open-position minor triad voicings.
Triads I	Basic Progressions	Tom Dempsey & Amanda Monaco	For this lesson, we are going to take a look at some fundamental chord progressions found in jazz. The idea here is to get you used to the chord movements that you will undoubtedly run into in your jazz pursuits. Learning about progressions is a very important skill to acquire as it really helps to unlock the language and sound of jazz music. There are some really interesting concepts ahead in this lesson. So, let's get started.
Triads I	Root Position Major Triad Arpeggios	Tom Dempsey & Amanda Monaco	For this lesson, we are going to examine root position major triads. We will take a look at the intervallic structure of a root position major triad, and I'll show you some different fingerings to use when playing these arpeggios. Being able to define harmony with your melodic lines is essential to your musicianship. And the way you can develop this skill is by having a strong command of your different arpeggios. This skill is such an important component to your musicianship. So, let's get started with our study of root position major triads.

Triads I	Root Position Minor Triad Arpeggios	Tom Dempsey & Amanda Monaco	In this lesson, we are going to look at root position minor triad arpeggios. As in the previous lesson, we will take a look at the intervallic structure of a root position minor triad as well as some different fingerings to use when playing these arpeggios. Major and minor tonalities are two of the most widely used sonorities in jazz, so knowing these arpeggios is essential. There's a lot of great stuff ahead in this lesson, so let's begin our study of root position minor triad arpeggios.
Triads I	Root Position Diminished Triad Arpeggios	Tom Dempsey & Amanda Monaco	For this lesson, we are going to explore the world of root position diminished triad arpeggios. As in the previous lesson, we will examine the intervallic structure of a root-position diminished triad and take a look at some different fingerings to use when playing these arpeggios. While the diminished triads are somewhat less commonly used, they are still an important sonority to become familiar with in your ever-growing musicianship. There's a lot of great stuff ahead in this lesson, so let's go take a look.
Triads I	Root Position Augmented Triad Arpeggios	Tom Dempsey & Amanda Monaco	We are going to finish up our study of root position triad arpeggios for now by taking a look at the root position augmented triad arpeggio. Once again, we will examine the intervallic structure of a root position augmented triad and take a look at some different fingerings we can use when playing these arpeggios. The augmented triads are arguably the least commonly used triad in jazz, but they are still an important sonority to become familiar with as you continue to grow here in your study of jazz. Cool stuff lies ahead in this lesson, so let's go take a look.
Basic Comping	Standard Subdivision of the Beat	Tom Dempsey & Amanda Monaco	In order to begin developing a strong comping concept, it is really important to understand the rhythmic components that are the elements of this skill. Here, we will take a look at the basic subdivisions of the beat. This lesson is going to be crucial in developing the foundation of your rhythmic concept. It is really important that you have a strong understanding of the standard subdivisions of the beat as it will enhance all aspects of your musicianship, including your comping. So, let's take a look at this concept.
Basic Comping	Introduction to Four-to-the-Bar Comping	Tom Dempsey & Amanda Monaco	<p>Four to the bar comping is an important aspect of the legacy of the jazz guitar. Stemming from the tradition established by swing era banjo and guitar players such as Johnny St. Cyr, Danny Barker, Charlie Dixon, Bud Scott and Eddie Condon, the name most closely associated with this style of rhythm guitar playing is Freddie Green. This great guitar player of the Count Basie Band established a style of playing rhythm guitar on all four beats of the measure that propelled the rhythmic drive of the Basie band and strongly contributed to the Kansas City Swing sound.</p> <p>Here, we will begin to look at some of the fundamentals to playing in this style. If you have ever played in a big band, you've undoubtedly run across this style of playing. This style will be dealt with throughout this curriculum, but here we will begin the journey. Lets take a look...</p>

Basic Comping	Introduction to the Charleston Rhythm	Tom Dempsey & Amanda Monaco	<p>In the 1920's, a popular dance style emerged called the Charleston. Remember the flapper dress? That's the era we are talking about. The dance was all the rage of the time. The basic rhythmic components derived from this dance have greatly influenced jazz throughout its history. In this lesson, we are going to look at the basic Charleston rhythm and how we can utilize it in its pure form to create comping rhythms. We will also explore some variations on this rhythm that can be integrated into our comping. By using these rhythms, you can improve and vary your accompaniment skills. There is a wealth of information and possibilities contained in this lesson. So let's go take a look at this material.</p>
Basic Blues Progression and Introduction to the Pentatonic Scale	Introduction to Basic Blues Progression with Triads	Tom Dempsey & Amanda Monaco	<p>In your various musical travels you have probably heard people talk about the 'blues', or the '12-bar blues.' Well, as you may or may not know, the term '12-bar blues' refers to the length of a blues progression in its most basic form. The terms 'bar' and 'measure' are interchangeable. All of the basic blues progressions you find in jazz repeat this 12-bar progression or form.</p>
Basic Blues Progression and Introduction to the Pentatonic Scale	Pentatonic Solo Over a Blues Progression	Tom Dempsey	<p>For this lesson, we will explore some different ways of using a pentatonic scale to improvise over a blues progression. Seeing as the blues progression is a fundamental component of the jazz repertoire and that the pentatonic scale is one of the first scales that guitarists tend to learn, this lesson should act as a spring board to get you into playing some jazz solos. In order to get the most out of this lesson, you should have a basic understanding of your major and minor pentatonic scales and the various fingerings associated with these scales. So, if you are cool with that, then let's get started.</p>
Introduction to Fingerstyle	Hand Position with Exercises	Tom Dempsey	<p>While many jazz guitarists play generally with a pick, there are also a considerable number that employ another style of playing to some degree or another. That style is fingerstyle. In this lesson, we are going to begin our study of fingerstyle jazz guitar. I'll show you some basic elements of both left- and right-hand technique that will be the basis of your fingerstyle guitar technique. Some of these elements will also be applicable to any style of guitar playing. Having strong technique allows you to easily articulate your musical ideas. The easier it is for you to play, the more effective you will be at expressing your own musicality. So, let's go check this out.</p>
Introduction to Fingerstyle	Finger Designation with Exercises	Tom Dempsey	<p>Now that we have some guiding principles for our right-hand position, we need to look at what to do with those fingers. In this lesson, we will take a look at finger designation for the right hand when playing fingerstyle jazz guitar. I'll show you a few different exercises to reinforce this concept and help send you on your way into the world of fingerstyle jazz guitar. This lesson will build upon the technique we have been working on in our lesson on hand position and get you deeper into this world of fingerstyle jazz guitar playing. So let's go check it out.</p>

Introduction to Fingerstyle	A Simple Fingerstyle Piece	Tom Dempsey	<p>We have looked at some basic principles of hand position and finger designation that relates to playing fingerstyle jazz guitar. Well its time to incorporate all of these different principles into some music that represents all that we have been working on so far. In this lesson, I'll show you a little piece I put together that uses the different elements of fingerstyle jazz guitar technique that I have introduced so far. We'll work on playing this piece so that we have something musical to go with all that we have been working on so far. It's time to get some music happening here so let's dig into this lesson.</p>
Major Scales II	Two-Octave Major Scales, Single Position	Tom Dempsey & Amanda Monaco	<p>Here we are going to take a look at some different two octave fingerings of the major scale. Now there are a number of cool things about learning the major scale in this way that will help you to become a better guitar player. First is that once you learn one of these fingerings, you have essentially learned your major scale in all twelve keys. Pretty cool!!! By plugging-in these fingerings to the correct position that correlates to the key you are trying to play the scale in, you will now have the freedom to play in any key. This is certain to wow all your friends and family. Another cool thing about learning your two octave scales is that when it comes time to use these scales to improvise a solo, you will have a large range of notes to work with full of musical possibilities. So lets get started checking out these fingerings.</p>
Major Scales II	Two-Octave Fingerings in Multiple Positions	Tom Dempsey & Amanda Monaco	<p>OK. Its great to know your two octave scales in one position. But sometimes you also want to be able to move up the neck of the guitar to bring about more musical possibilities. Here I am going to show you a couple of fingerings for your two octave major scales that are played in multiple positions. These fingerings will build upon your knowledge of the two octave fingerings you learned in the last lesson and expand them to move up the neck. These fingerings are intended to give you more possibilities for improvisation and help you to learn the neck of the guitar better. They also will feel very natural in correlation to how the guitar is laid out. Besides, they are just plain hip. So lets go check them out...</p>
Major Scales II	More Fingerings	Amanda Monaco	<p>This lesson will show you how to play the same major scale in many different positions on the neck. Learning how to play the same major scale in more than one spot on the neck allows you the ultimate freedom to play wherever and whenever, while knowing exactly what you are doing. Using five patterns, you'll be able to see where all of the notes on the neck are located and how they work together. For this exercise, we will play in the same major key up and down the guitar neck and map out where the roots of one particular key are located. Then you'll be able to take it from there and learn all twelve keys.</p>

Major Scales II	Major Scale Fingerings	Tom Dempsey	For this lesson we'll take a look at some more complicated patterns of the major scale. We will begin by looking at some two-octave patterns that are played in multiple positions and end by showing you some three octave major scale patterns as well. It's very important in your development as a guitar player to have a strong command of the major scale and the fingerings associated with playing this scale. This will give you more facility throughout the neck of the guitar and eventually will lend itself to more improvisation possibilities. There is a lot ahead so let's get started.
Major Scales II	Cycle of 4ths	Tom Dempsey	For this installment we'll take a look at a concept known as the Cycle of 4ths. We'll also look at how the Cycle of 4ths relates to the Cycle of 5ths. There are a number of different ways that the cycle can be useful including understanding key signatures, certain intervals, and chord progressions. This is an important visual learning aid to understand and memorize as it will have far reaching benefits for your musicianship. This is also a concept that frequently appears throughout the curriculum and your musical journey. So let's dig in here and check out this concept.
Intervals II	Interval Inversion	Tom Dempsey	Now that we have an understanding of all of the different intervals that exist within the span of one octave, we need to look at what happens when we invert these different intervals. In this lesson we'll do just that. Here we'll take a look at the concept of interval inversion and how to invert different intervals using a pretty simple methodology. Understanding this concept will only strengthen your theoretical knowledge which will in turn strengthen your musicianship. It'll also have compounded returns as you get deeper into understanding harmony. But for now let's forge ahead and check out this concept of interval inversion.
Intervals II	Interval Inversion Application	Tom Dempsey	By now we have a pretty good understanding of the concept of interval inversion theoretically. But as with all theoretical concepts, we need some application to the guitar. In this lesson we'll build on our knowledge of interval inversions and show how this concept can be applied to the guitar. I'll go over the basic intervals within a one octave span and show you how they can be inverted and what the end result sounds like. Time to apply that theory to the guitar so let's get started.
Comping II	Ties and Dotted Note Values	Tom Dempsey	As we continue to strengthen our musicianship it is important to understand how to extend notes beyond their basic values. The most common way to do this is through the use of ties and dots. So in this lesson we will take a look at the concept of ties and dots and see how to use them. It is important for your musicianship to understand this concept and to be able to apply it practically. By using ties and dots you will be able to accurately articulate certain rhythms. Important information lies ahead, so let's get started.

Comping II	Shuffle Comping Techniques	Tom Dempsey	In this lesson we are going to broaden the scope of our comping knowledge and abilities by taking a look at some ways to comp on a shuffle. We'll explore what a shuffle is and how to best play chords for this type of feel. A shuffle is a type of groove that is very common in jazz. Chances are that you have already heard and possibly played a shuffle before. This lesson will help solidify your concept more thoroughly and will give you more possibilities of things to play on a shuffle. There is a whole lot of good information waiting for you in this lesson, so let's go check it out.
Comping II	Intro to Triple Meter	Tom Dempsey	For this lesson we'll explore the concept of triple meter. Understanding your basic types of meters is an important component to your musicianship. It is through our understanding of meter that we are able to strengthen our rhythmic concept. This lends itself to establishing a strong internal sense of time which is very important. Triple meter, which is commonly associated with a waltz feel is found frequently in the jazz repertoire. Two of the most popular pieces of the jazz repertoire which are written in triple meter are "Someday My Prince Will Come" and "Bluesette." "Bluesette" was written by the great harmonica player as well as guitar player Toots Thielman. So go check out those tunes when you get a chance, but for now let's begin our study of triple meter.
Comping II	Waltz Comping Techniques	Tom Dempsey	Now that we have an understanding of triple meter it's time to apply this knowledge to our comping skills. In this lesson we'll take a look at some basic comping techniques and rhythms based in triple meter. As I've mentioned earlier, triple meter is the meter used for waltzes. There are many jazz tunes written as waltzes, so being able to have some ways of comping in this meter is very important. It will also help to strengthen your entire rhythmic concept. So let's get started with our study of how to comp for a waltz.
Diatonic Improvisation I	Using Major Scales to Solo over Triads	Tom Dempsey	For this lesson we'll begin to study diatonic improvisation by looking at how we can use the major scale to solo over various triads as well as progressions based out of certain keys. Being able to understand the relationship between certain chord progressions and the major scale is an essential skill to develop in becoming a strong improviser. It is the foundation of any jazz musician's improvisational house. It is also an important key component to being able to play through the changes. So let's begin to take a look at how we can use the major scale to solo over triads.
Diatonic Improvisation I	Using Arpeggios to Solo over Triads	Tom Dempsey	Arpeggios are the melodic representation of a chord. So using arpeggios in improvisation is a great way to really bring out the sound of the chords we are playing. In this lesson we will take a look at how to begin to use arpeggios when improvising over chord progressions. I'll show you some basic ways to play them so you get the sound of the chords more strongly embedded in your ears. Using arpeggios can serve as a useful way to capture the sound of the harmony in a melodic fashion. This skill is essential for any jazz musician so let's get started checking out this material.

<p>Diatonic Improvisation I</p>	<p>Combining Major Scales and Arpeggios over Triads Using Target Tones</p>	<p>Tom Dempsey</p>	<p>Now that we've looked at soloing techniques using the major scale and arpeggios, it's time to investigate how we combine these two techniques to create musical solos. The combination of these two techniques is the guiding principle behind creating strong jazz improvisation. It is through the use of these two techniques that we are able to have harmonic structure and melodic color. One important term will be introduced here is target tones. We will see how through the use of target tones in our improvisation we are able to create solos. There's plenty of interesting and important information that lies ahead in this lesson. So let's get started.</p>
<p>Diatonic Improvisation I</p>	<p>Phrasing Techniques Using Repetition</p>	<p>Tom Dempsey</p>	<p>We have spent a lot of time in some of the previous lessons learning about note choices and ways to come up with the so-called right notes that work with the chords. But we both know that what attracted us to music in the first place was how the sound of it made us feel. This feeling is intrinsically connected to phrasing. For this lesson we'll spend some time looking at a phrasing technique called repetition. The concept itself is pretty accessible but the possibilities are endless. Let's go take a look.</p>
<p>Pentatonic Scales</p>	<p>Review and Major-Minor Connection</p>	<p>Tom Dempsey & Amanda Monaco</p>	<p>The pentatonic scale is one of the most user friendly scales on the guitar. If you are coming from a rock background you are probably somewhat conversant with your pentatonic scales. Applying pentatonic scales in a jazz setting is quite similar. Here, we are going to look at one specific fingering of the pentatonic scale. It is generally the one we guitar players learn first cause it feels so good to play.</p> <p>We will take a look at the construction of the pentatonic scale, the major and minor pentatonic scale relationship, and the fingering. Who knew five notes could be so much fun! Lets take a look...</p>
<p>Pentatonic Scales</p>	<p>Introducing Two Pentatonic Patterns</p>	<p>Amanda Monaco</p>	<p>In this lesson, we'll learn two more pentatonic scale fingerings. These fingerings work for both major and minor pentatonic scales. We'll begin by looking at them as minor pentatonic scales, then shift them into major. We'll play them as entire scale fingerings and then find the roots of both major and minor pentatonic scales within the fingerings. By doing this, we can see where all of the similarities between the different scale fingerings are, how they're all connected and how they fit on the neck. We'll also have a chance to improvise using each scale fingering, in both major and minor, and hear how the notes fit with both major and minor tonalities.</p>
<p>Pentatonic Scales</p>	<p>Connecting the Major and Minor Pentatonic Scales</p>	<p>Tom Dempsey & Amanda Monaco</p>	<p>Here we are going to finish our study of the pentatonic scale for now with the last two single-position fingerings of the major and minor pentatonic scale. As with the previous two sections on this topic, we will look at the fingerings in relationship to their respective tonality shape for both the major and minor pentatonic scale. After completing this section and applying all of the information as we have</p>

			discussed, you will now be able to play any major or minor pentatonic scale, in any key all over the neck. We will also look at a few more phrases that bring out the sound of this scale. These phrases are going to add to your catalog of ideas. Lots more work to do here, so let's get to it.
Pentatonic Scales	Pentatonic Scale Patterns	Tom Dempsey	Now that we have an idea of our various fingerings for the pentatonic scales, it's time to start to take a look at some different patterns that can be applied to these pentatonic scales. In this lesson I'll show you some different patterns that you can apply to any and all of your pentatonics. Working with patterns is a great way to reinforce the sound and fingerings of the pentatonic scales. They are also helpful devices to aid you in applying the pentatonic scale towards improvisation. So let's go check out these patterns.
Pentatonic Scales	Pentatonic Improvisation Techniques	Tom Dempsey	We've covered various fingerings for the major and minor pentatonic scale as well as patterns that we can use to play these scales. So now we need to check out how to apply this knowledge to improvisation. Here we'll take a look at some different improvisational techniques based out of the pentatonic scale. I'll show you some different ways you can begin to integrate pentatonic scales into your jazz improvisation. This will give you some new ideas on how to approach playing jazz solos. So let's check out these techniques.
Basic Blues Progressions and Blues Improvisation	Basic Blues Progression and Variations	Tom Dempsey & Amanda Monaco	The roots and traditions of jazz stem from the blues and from spirituals. You could spend the rest of your life working on playing the blues, so get ready for an awesome trip. But for now I am going to introduce you to some basic blues progressions. I will show you some simple chords and cover the most basic blues form along with several variations. The information here is vital to your jazz playing. Capturing the sound and spirit of the blues is at the core of every great jazz musician. You need to live with this spirit in your ears and your soul. So let's start the journey and check out some basic blues progressions.
Basic Blues Progressions and Blues Improvisation	Introduction to the Blues Scale	Tom Dempsey & Amanda Monaco	Now that we are starting to get familiar with the sound and structure of the blues and blues progressions, we are going to focus on a scale that comes right out of the sound of the blues. You guessed it, it's the blues scale. Here we'll look at what makes this scale sound so dog-gone bluesy. We will also learn one of the most popular single position fingerings of the blues scale, and then we'll build some phrases from it. Add these phrases to your ever growing catalog of musical ideas. The blues scale sound is prevalent throughout Jazz, and will become an essential ingredient in your playing. So let's dig in.

Basic Blues Progressions and Blues Improvisation	Blues Scale in Third and Fifth Positions	Tom Dempsey & Amanda Monaco	<p>In this lesson we will continue our study of the blues scale. We'll stay in the key of F and continue up the neck learning the 3rd and 5th positions. It is so important know this scale throughout the neck of the guitar. Taking it through the tonality shapes will not only help you to learn your blues scale in all twelve keys throughout the neck, but it will also help when we start to look at longer form multi-position fingerings of this scale. Later in the curriculum we will focus in on some phrases that are derived from these scales; but for now, let's start to dig into the fingerings.</p>
Basic Blues Progressions and Blues Improvisation	Blues Scale in Eighth and Tenth Positions	Tom Dempsey & Amanda Monaco	<p>We've already looked at three of the five fingerings of the Blues scale in previous lessons. In this lesson, we finish up with our final two single-position fingerings of our F Blues scales. This will take us through the scale in tenth position. After finishing this lesson, you will have been exposed to all of the single position fingerings for the Blues scale throughout the guitar. Very cool! The applications and possibilities are vast and we will use Blues scales in various forms throughout the curriculum. Let's dig into these remaining fingerings.</p>
Basic Blues Progressions and Blues Improvisation	Call-and-Response Technique	Tom Dempsey & Amanda Monaco	<p>In this lesson, we are going to isolate a specific skill for improving your phrasing. This technique is known as call-and-response. It uses repetition as an important device to develop strong solos. Good phrasing is the hallmark of all the great players. It is an important aspect of your musicianship. In earlier lessons, I referred to music as being like a language. Using this analogy, proper phrasing would be the difference between making your statement sound strong or weak. You need to be able to use certain techniques to strengthen the sound of your musical phrases. When utilized properly, call-and-response phrasing can define your musicality and add new dimensions to your personal voice on the instrument. Let's go take a look.</p>
Basic Blues Progressions and Blues Improvisation	Blues Scale Patterns and Licks	Tom Dempsey	<p>Now that we have an understanding of some blues scale patterns around the neck, we need to take look at how we can make some music out of these patterns. In this lesson I am going to show you some patterns which can be used as licks or ideas to play over a blues progression. Like learning any language, we need to have some phrases at our disposal to be able to begin to speak the language. The same is true here. We need to learn some jazz blues phrases to begin communicating in the language, so let's get started.</p>
Relative Minor	Construction and Theory of the Relative Minor Scale	Tom Dempsey	<p>For this lesson we will look at the construction of the relative minor scale which is known as the Natural Minor scale. The understanding of this scale and the theory associated with it is very important as we will encounter tunes in both major and minor keys. We will also encounter tunes that start out major and modulate to the relative minor. So becoming conversant with the concept of relative minor and the relative minor key is very important. I will also show you the relationship between relative minor and major keys and how they share key signatures. Lets go check it out.</p>

Fingerstyle II	Continued Fingerstyle Exercises	Tom Dempsey	In this lesson I'm going to show you some more exercises to improve your fingerstyle jazz guitar technique. These exercises will build upon the skills we worked on earlier and will help you to become more adept at playing this style of jazz guitar. Improving your technique will allow you more versatility and fluidity in the way your are able to execute different pieces. It will also give you more confidence in your playing because you won't be struggling technically to play. It all adds up to a much more rewarding and musical experience. Let's go take a look at these exercises.
Fingerstyle II	Fingerstyle Shuffle Comping Patterns	Tom Dempsey	Now that we have a more of an understanding of fingerstyle technique we need to look at some ways to apply it to our everyday playing. In this lesson we will look at some different ways to apply fingerstyle techniques to shuffle comping patterns. This will allow us to have even more possibilities when comping on a shuffle. Coming up with new ideas for comping is a very important skill to develop. Matching up new ideas with the possibilities that fingerstyle playing presents is going to really broaden your accompanying ability. Let's start to check some of these out.
Fingerstyle II	Waltz Comping Patterns	Tom Dempsey	We will continue our study of fingerstyle technique by taking a look at some different ways that you can utilize this style to accompany on a waltz. I'll show you some different comping patterns that are specifically designed to be played fingerstyle. These patterns will offer you different possibilities for playing on a waltz. There are so many jazz tunes that are written as a waltz. Learning new comping patterns for these types of tunes will open up new and important ideas for your playing, not to mention the fact that it will only continue to strengthen your overall musicianship and jazz playing. Let's go check out these patterns.
Basic Seventh Chords	Construction of Major 7 Chords	Tom Dempsey & Amanda Monaco	Learning your chord voicings over the entire fret board is a very important skill, and in this next section, we will start to become conversant with our major 7th chord voicings in root position. We will discuss the construction of all major 7th chords along with learning the root position voicings that correspond to our tonality shapes. We will also spend some time discussing variations in nomenclature used to represent these chords. The more voicings you know, the better your accompaniment and voice leading skills will be. Considering that in the course of playing a tune you will probably spend much more time playing chords then you will soloing, it is very important to know lots of different voicings to enrich the sound of your accompaniment. So, let's get started learning this material.
Basic Seventh Chords	Construction of Minor 7th Chords	Tom Dempsey & Amanda Monaco	Here we will check out all our root position minor seventh chord voicings over the entire fretboard. I'll explain the construction and nomenclature of the minor seventh chord and we will check out all the root position voicings that are derived from our tonality shapes. As we work on these chord voicings, try to make some

			<p>comparisons between these new minor seventh chord voicings and the major seventh chord voicings we covered in the previous lesson. Specifically, you should start to become familiar with the notes of the chord voicings. The more you can get used to where these notes are, the better off you'll be when it comes to understanding chord construction. This will also help you to strengthen your voice-leading chops. Let's get started.</p>
Basic Seventh Chords	Construction of Dominant 7th Chords	Tom Dempsey & Amanda Monaco	<p>Now for dominant 7th chords. Here we will discuss the construction root position dominant 7th chords across the fretboard, in all five tonality shapes. In doing so, you will gain more freedom to find dominant 7th chords wherever you are on the neck. This, of course, will continue to strengthen your voiceleading and accompaniment skills - very cool!</p> <p>The dominant 7th chord is very common in jazz and has fewer variations in nomenclature. We'll be playing a lot of these guys, so its really important to nail down these voicings in your playing right from the start. So let's get ready to dig into this harmony!</p>
Basic Seventh Chords	Construction of Minor 7 Flat-5 Chords	Tom Dempsey & Amanda Monaco	<p>In this lesson, we're going to learn about the minor 7 flat-5 chord. This chord is also known as a half-diminished chord because of its similarity to the diminished chord. We will look at the intervallic construction of the chord itself and spend some time learning root-position voicings in our five tonality shapes. I'll share with you some different nomenclature used to represent this chord as well. This chord is, of course, a very important one to learn throughout the neck of the guitar. Continue to be aware of how this voicing compares to the minor 7th chord voicing. This way you'll really start to digest the intervallic construction of the chord. Let's get started...</p>
Basic Seventh Chords	Construction of Diminished 7 Chords	Tom Dempsey & Amanda Monaco	<p>In this lesson, we will deal with the diminished 7th chord. Once again, I'll give you root position voicings that correspond to the five tonality shapes that we have been working with. We will take a look at the unique symmetrical construction of this chord as well. I'll also be showing you the various ways you might find this chord written.</p> <p>This is a very useful chord that we will return to time and time again throughout the curriculum. There are many different applications of the diminished chord that we will use in future lessons. The most important goal here is to learn these voicings thoroughly, so let's get to work...</p>
Diatonic Improvisation II	Major Scale: Patterns and Licks Applied	Tom Dempsey & Amanda Monaco	<p>In this lesson we are going to take a look at three different melodic patterns that are derived from the major scale. Learning patterns of any scale has a number of different benefits for you. First, it helps to reinforce the scale in your mind's eyes and ears. Secondly, it builds technique which can really help your musicality to grow. Patterns can be the building blocks of new phrases and ideas that you can incorporate into your own playing. To get you used to this process, I'll introduce a pattern, and then show you a phrase</p>

			that I derived from it. The idea here is to start to get you used to playing and developing patterns and then to make some music out of them. So let's go check out this material.
Blues Progressions and Improvisation	Basic Blues Progression with 7th Chords	Tom Dempsey & Amanda Monaco	Here we are going to build on basic blues progressions and change the harmony from triads to 7th chords. In jazz, the blues progressions that we play generally utilize 7th chord harmony, so these progressions will be more in line with what we would encounter in a true jazz setting. The actual root movement of the progression will be very similar to what we saw earlier, but the chords will be different. It is so important to know different variations of the progression because in jazz we are constantly trying to change things up to make them more interesting. Built into these examples are some different comping rhythms that you should try to integrate into your rhythmic consciousness. Dig? Cool . Let's get started.
Blues Progressions and Improvisation	Blues Scale Patterns and Licks	Tom Dempsey & Amanda Monaco	Now that we are getting comfortable with the fingerings of the blues scale in all of the tonality shapes, let's move on and learn some phrases. Earlier we learned some blues ideas in the first position; so, in this lesson we are going to take a look at some patterns that come out of the other four tonality shapes. For each of the tonality shapes, I will show you two different patterns or licks. One will be a two measure pattern, and the other will be four measures. We'll keep the consistency here by playing them out of our F blues scale. Here we will play them over an F7 chord, but they could also work over the Bb7 or C7 in an F blues progression. And by now, it goes with out saying that all of these ideas can be applied to other keys. Lots of material to learn here, so let's dig in.
Comping III	Introduction to Clave	Tom Dempsey & Amanda Monaco	This is going to be an exciting lesson introducing you to the basic principles of clave. The clave rhythm is essentially a two measure-long rhythmic pattern that is the basis of Latin music. Latin music is a key component to jazz. Being able to play this music authentically is the goal here. In Latin music, the clave is actually played by an instrument called the clave. You have probably seen it before. The clave is essentially two wooden sticks that are struck side by side and generally play the clave rhythm. Their function in the band is essentially to be the built-in metronome. That's why studying clave like this will make you stronger musician by strengthening your rhythmic concept. Let's take a look.
Comping	Basic Bossa Nova-Samba	Tom Dempsey	Now that we are starting to get familiar with the clave concept, we are going to start to apply some of this knowledge to comping for Latin music. Specifically here we will take a look at some basic samba and Bossa Nova patterns. Comping authentically in these styles is so important. The role of the guitar player is intrinsically connected to the sound of Brazilian music. The Bossa Nova and samba are commonplace styles in the jazz repertoire, so it's important to become conversant in these genres. Learning to play in these styles will also help your overall musicianship

			grow making you a stronger jazz guitar player. So let's begin the journey.
Comping III	Basic Samba and Bossa Nova Comping Patterns	Amanda Monaco	Brazilian styles such as Samba and Bossa Nova are an essential - and really beautiful - part of playing jazz guitar. We'll explore both of these styles, learning the proper right-hand technique and rhythms. We'll also add in some Brazilian-style chords.