

## GUITAR: INTERMEDIATE JAZZ GUITAR

WorkshopLive's Intermediate Jazz Guitar Lessons are designed for the guitar player who has been able to grasp the basic concepts of Jazz guitar taught in the beginner jazz guitar lessons. These jazz lessons go more in depth into the technique and theory of jazz guitar by covering such areas as the Modes of the Major scale, modal improvisation, Major, Minor and Dominant 7th chord arpeggios, chord extensions, advanced comping, the Natural and Harmonic Minor scales, chord construction and substitution, modal planing, and chord melody arrangement. Once you have completed these lessons, not only will you be able to master any of the jazz song lessons available here, but you'll be able to take them into your own direction.

COURSE	LESSON	TEACHER	DESCRIPTION
The Modes	<b>Ionian: Theory and Fingerings</b>	Tom Dempsey & Amanda Monaco	<p>In this lesson, we're going to begin our study of the modes with an introduction to the first mode of the major scale: the Ionian mode. We will discuss the construction of this mode and the basic characteristics of its sound. We will also go over the fingerings of the Ionian mode through all the tonality shapes. Learning your modes is such a fundamental skill to acquire in your study of improvisation, it will greatly help you in your ability to develop interesting solos and to get right inside the sound of the harmony you're solosing over. Becoming comfortable with this concept is going to help you with future lessons that deal with the other modes of the major scale. So, let's begin our study.</p>
The Modes	<b>Dorian: Theory and Fingerings</b>	Tom Dempsey & Amanda Monaco	<p>The next mode that we're going to look at is the Dorian mode. This mode is important to become familiar with because the sound of it is so prevalent in jazz. There are also many tunes that are written out of this modal sound. Two of the most popular are 'So What' by Miles Davis and 'Impressions' by John Coltrane. In this lesson, we will take a look at the intervallic characteristics of the Dorian mode. We will also check out the fingerings that correspond to the tonality shapes. Throughout this lesson, we will make the connections between this mode and its parent chord so we can really start to get comfortable with the sound. Lots of work here as well, so let's take a look...</p>
The Modes	<b>Mixolydian: Theory and Fingerings</b>	Tom Dempsey & Amanda Monaco	<p>In this lesson, we are going to look at the construction of the fifth mode of the major scale, the Mixolydian mode. As with the previous lessons, we will discuss the construction of this mode and look at the five different single-position fingerings derived from the tonality shapes. We will also look at the voicings for the parent chord that corresponds to each individual tonality shape. The Mixolydian mode is a very unique sound and is prevalent throughout jazz. Besides modal tunes, the Mixolydian mode has applications that are far-reaching. By learning this mode, you will be able to get deeply inside the sound of your dominant seventh chord, which is very cool.</p> <p>Take your time as you go through this material. Let's go take a look.</p>

<p><b>Improvising with the Modes</b></p>	<p><b>Modal Improvisation Overview</b></p>	<p>Tom Dempsey &amp; Amanda Monaco</p>	<p>Now that we're starting to get familiar with our different fingerings for the modes of the major scale, we're going to start to work on using them in our improvisation. In this lesson, I will introduce you to the basic framework associated with modal improvisation. As the title indicates, this lesson will be more or less an overview of the concepts that deal specifically with improvising in the individual modes. These concepts will be fleshed out to greater detail in each lesson that deals with improvisating in the individual modes.</p> <p>Modal improvisation is an important concept to become familiar with. Proficiency in modal improvisation will help your overall melodic sensibilities to grow. This will influence the totality of your jazz playing immensely. Interesting concepts to explore here, so let's begin our journey.</p>
<p><b>Improvising with the Modes</b></p>	<p><b>Improvising in the Ionian Mode</b></p>	<p>Tom Dempsey &amp; Amanda Monaco</p>	<p>Here, we will look at improvising with the Ionian mode. In order to focus on melodies and ideas that represent the sound of the Ionian, we will take a look here at ten different Ionian mode phrases drawn from the five different tonality shapes. It is important to start becoming conversant with this sound by learning phrases. The idea here is to learn these phrases, connect with them with the sound and the fingering of the Ionian mode and start to use these ideas or variations in your playing. The more you learn to play in complete musical sentences, the more you will have to say in your own solos. So let's get started learning these ideas.</p>
<p><b>Improvising with the Modes</b></p>	<p><b>Improvising with the Dorian Mode</b></p>	<p>Tom Dempsey &amp; Amanda Monaco</p>	<p>In this lesson, we're going to work on improvising using the Dorian mode. As we saw earlier, the Dorian mode has a minor sound associated with it and the minor seventh chord as its parent chord. So, this is the sound that we're aiming to represent. Here, we will look at another ten phrases that come from the Dorian mode. These phrases will serve as great additions to your ever-growing catalogue of improvisation ideas. They will also work well with your scale fingerings to create new phrases. It's a lot of material, but it's so important to be able to connect to the sound of the mode with the various fingerings that we have. Reinforcing the fingerings with phrases is a very effective way to learn this material. Let's go check it out!</p>
<p><b>Improvising with the Modes</b></p>	<p><b>Improvising in the Mixolydian Mode</b></p>	<p>Tom Dempsey &amp; Amanda Monaco</p>	<p>Now, let's work on your improvisation skills using some new phrases that are derived from the sound of the Mixolydian mode. The Mixolydian sound is incredibly prevalent in jazz, and learning how to create strong phrases is such an essential skill for the jazz musician. In many ways, the best way to acquire this skill is through repetition and emulation of different phrases. This will be the focus of this lesson. These phrases will become essential building blocks in your ever growing jazz vernacular.</p> <p>There is a tremendous amount of information to sink your teeth into. So, let's get started.</p>

<b>Arpeggio Studies</b>	<b>Major 7 Arpeggios</b>	Jody Fisher & Mark Dziuba	In this lesson, you'll be learning about major 7th chord arpeggios. Having a complete knowledge of the various types of chord arpeggios will help you 'spell out the changes' in your solos more efficiently. You will discover where major 7th arpeggios come from, how to practice them, and how to start using them for improvisation. You will also learn two different methods for building major 7th chord arpeggios across the fingerboard.
<b>Arpeggio Studies</b>	<b>Minor 7 Arpeggios</b>	Jody Fisher & Mark Dziuba	In this lesson you will be learning about minor 7th chord arpeggios. It is important to know where chord tones lie all over the fingerboard so you can solo with more authority. You will learn quite a few minor 7th arpeggio shapes using two different methods. I will talk about how to learn and practice them, and how to start using them for improvisation. Along with major 7th arpeggios and dominant 7th arpeggios, minor 7th completes the process of learning arpeggios for the top three categories of chords.
<b>Arpeggio Studies</b>	<b>Dominant 7th Arpeggios</b>	Jody Fisher & Mark Dziuba	<p>In this lesson, we'll be learning about dominant 7th chord arpeggios. It is essential to know where the chord tones lie all over the fingerboard because so much of the jazz sound is based on dominant chords. You will learn dominant 7th arpeggio shapes using two different methods. We'll also talk about ways to practice improvising with them.</p> <p>Dominant sounds are so important because you're going to find them in every ii-V-I cadence, and you will also find them in the blues, whether you're playing a more traditional blues or a real jazz blues with a lot of substitutions. So, study this hard.</p>
<b>Comping IV</b>	<b>Swing Comping Patterns</b>	Jody Fisher & Mark Dziuba	Accompanying others in a jazz setting is very different from accompanying in other musical styles. In rock, blues and pop music, the guitarist is expected to lay down a steady rhythm. While there are times in jazz when this is also true, the guitar's role is generally to complement whatever the soloist is doing. In this lesson, we will discuss various ways to do this. Rhythmic ideas, taste and chord vocabulary will be our primary focus for now.
<b>Introduction to the Natural Minor Scale</b>	<b>Construction and Diatonic Harmony</b>	Jody Fisher & Mark Dziuba	In this lesson, we'll discuss the Natural Minor Scale and its associated harmony. This is the first step in learning about the minor keys. We will look at two different ways to construct the natural minor and investigate the relationship between the scale and the chords that are a part of it. But first, we will discuss the whole-step, half-step formula that comprises the natural minor scale.
<b>Learning Licks</b>	<b>The Anatomy of a Lick</b>	Jody Fisher & Mark Dziuba	In this lesson, we will discuss licks; what they are and what they are not, as well as how to learn and use them. Incorporating new licks into your vocabulary isn't easy, so we'll talk about ways to speed up that process, too. There are things to beware of when working with licks. We also might dispel a myth or two. For instance, there are a lot of people who think that soloing is merely a matter of stringing licks

			together. This is definitely not the case. Licks are an important part of your vocabulary, but it certainly isn't the whole story.
<b>Learning Licks</b>	<b>Using Target Notes</b>	Jody Fisher & Mark Dziuba	In this lesson, you are going to learn a very easy technique that will enable you to improvise over any chord, simple or complex. After a little experimentation, you should be able to apply this concept to your solos right away. You will find that using target tones is a refreshing departure from scale-oriented improvising. In fact, after this lesson you will never find a chord that you can't improvise over.
<b>Learning Licks</b>	<b>Using Neighbor Tones</b>	Jody Fisher & Mark Dziuba	In this lesson, you will learn how to use upper and lower neighbor tones. The term 'neighbor tone' can actually be used to describe many different combinations of intervals that surround a chord tone. For this lesson, neighbor tone refers to notes that are a half-step below a chord tone and notes a half-step, or a whole-step above a chord tone. You will find this adds a nice chromatic dimension to your improvisations.
<b>Minor Blues</b>	<b>Minor Blues Introduction</b>	Jody Fisher & Mark Dziuba	<p>In this introduction to the minor blues progression, you will learn its differences and similarities to the standard blues progression. There are as many variations on the minor blues progression as there are on the standard blues progression. Many blues players find the minor blues to be the most expressive form of the blues.</p> <p>This lesson will focus on two easy chord progressions and will offer a few ideas for improvising as well.</p>
<b>Chord Melody Technique I</b>	<b>Identifying Chord Tones in a Melody</b>	Jody Fisher & Mark Dziuba	<p>In this lesson, you will learn more about major scales, chord formulas and how to identify chord tones in a melody. This essential skill will help you when you are...</p> <ol style="list-style-type: none"> <li>1) working on a chord-melody arrangement (because , obviously, you need to harmonize the melody).</li> <li>2) Improvising (because you want to start your lines on chord tones so much of the time).</li> <li>3) Analyzing another player's solo (so that you can tell what the player is doing and, maybe, learn the same things for yourself).</li> </ol> <p>The concepts covered in this lesson will rapidly help you become a stronger musician and guitarist.</p>
<b>Chord Melody Technique I</b>	<b>Harmonizing A Simple Melody (Lesson 1)</b>	Jody Fisher & Mark Dziuba	This lesson takes what you know about chord theory and lets you apply it to the fingerboard by finding various ways to harmonize a simple melody. Now don't worry if you find this difficult at first because there's a lot to know. You have to be familiar with your chord formulas and major scales, as we've talked previously, and also you need to learn to grow a chord vocabulary. We will take three easy melodies and explore some options for harmonizing the chord tones found in the melody.

			This lesson is video only. Animations will be coming soon.
<b>Chord Extensions and Tensions I</b>	<b>Major 7 with Diatonic 9 and 13</b>	Jody Fisher & Mark Dziuba	<p>In this lesson we will be learning about additional notes from the major scale that can be added to major 7th chords. These added notes are extensions and will bring a bigger, more sophisticated sound to your playing. You'll learn quite a few new voicings and we'll cover a little theory at the same time.</p> <p>Remember that updating and adding to your chord vocabulary is an open-ended project. You'll probably be doing this for the rest of your life.</p>
<b>Chord Extensions and Tensions I</b>	<b>Minor 7 Chord Diatonic Extensions (9, 11, 13)</b>	Jody Fisher & Mark Dziuba	<p>In this lesson we will be learning about adding notes from the major scale to minor 7th chords. These added notes are called extensions and will add a much more interesting sound to your playing. You'll learn some new voicings and of course we'll cover a little theory, too. You need to remember that you'll never wake up some morning and say "Well, I've got all of those chords down." It's a life-long project. It might be a good idea to learn a few every week.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Chord Extensions and Tensions I</b>	<b>Dominant 7 Chord Diatonic Extensions (9, 11, 13)</b>	Jody Fisher & Mark Dziuba	<p>We'll be following the same format discussing dominant 7th extensions as we did in the major 7th extensions and minor 7th extension lessons. By now, you must be an expert at building extended chords. Now, let's try our hand at constructing some dominant 7th extensions. Dominant 7th chords are extremely important in jazz--all music really so you need a huge variety of these to keep your music from becoming predictable and boring.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Improvising with the Modes of the Major Scale and Modal Harmony</b>	<b>Emphasizing Dorian Modal Flavor</b>	Jody Fisher & Mark Dziuba	<p>In this lesson you'll learn how to manage the Dorian mode, which is a useful and popular sound. There are different perspectives on how to use this scale and you should be familiar with these different perspectives. We'll be talking about which notes to emphasize to maximize this modal tool. The Dorian sound became very popular in the early 1960s, thanks to Miles Davis, John Coltrane and a few others, and has become a standard part of the Jazz vocabulary.</p>
<b>Improvising with the Modes of the Major Scale and Modal Harmony</b>	<b>Emphasizing Mixolydian Modal Flavor</b>	Jody Fisher & Mark Dziuba	<p>In this lesson you will learn how to manage the Mixolydian mode, which is a very useful scale. Use of this scale in a blues, for instance, helps make the transition from more 'down home' blues sound to a much more jazzy one. There are other uses as well. There are two main perspectives on how to use this scale and you should be familiar with both. We'll be talking about which notes to emphasize to maximize this</p>

			<p>modal tool.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Harmonic Minor Scale</b>	<b>Construction of the Harmonic Minor Scale</b>	Jody Fisher & Mark Dziuba	<p>Along with the Major and Melodic Minor scale systems, the Harmonic minor scale generates chords, modes, and a rather exotic sound. In this lesson, you will learn about the construction of the Harmonic minor scale from different perspectives. In future lessons you'll learn fingerings, plus the chords and modes that are produced by this scale.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Harmonic Minor Scale</b>	<b>One Octave Fingerings</b>	Jody Fisher & Mark Dziuba	<p>Now that you've learned how to construct the harmonic minor scale, its time to learn some one-octave fingerings all over the fingerboard. These little fingerings come in handy when you need to find this scale quickly. Now later on you will learn two-octave fingerings for the same scales, but you'll find them a little bit cumbersome in some situations. These one-octave fingerings are really effective, especially at faster tempos.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Harmonic Minor Scale</b>	<b>Two Octave Fingerings Of Harmonic Minor Scale</b>	Jody Fisher & Mark Dziuba	<p>Now that you are familiar with the sound of the harmonic minor scale and have learned some one-octave fingerings, its time to take a look at some two-octave vertical fingerings. These fingerings are ideal for learning and working on arpeggios, and also good for playing in a linear fashion while you are improvising. They're also very convenient because they are movable, closed positions, just like other two-octave scales you already know.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Targeting Chord Tones II</b>	<b>Combining Upper And Lower Neighbor Tones</b>	Jody Fisher & Mark Dziuba	<p>Now that you have a handle on approaching chord tones with upper or lower neighbors, you are ready for the next challenge: combining lower and upper neighbor tones to make your lines longer and your solos even more interesting. One sign of an immature player is a collection of short, sporadic lines in their solos. I think these upper and lower neighbor tones will help you mature in your playing making your lines much longer and much more involved.</p> <p>This lesson is video only. Animations will be coming soon.</p>

<b>Chord Voicing Systems II</b>	<b>Drop 2 Voicings And 4 String Combinations</b>	Jody Fisher & Mark Dziuba	<p>There are many chord systems to learn on the guitar. A chord system is a way to learn and categorize the chords that you know. Some of these include adding voices on top of triads, or harmonizing the various scales you know to generate new chords; or, you can start by just playing a chord and then moving some of the voices around to see what you come up with. Drop-2 voicings include many of the standard chord shapes you may already use, and many that will probably be new for you. In this lesson, you'll learn to play quite a few of these chords and discover where they come from.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Intros, Turnarounds and Endings II</b>	<b>Intros (Lesson 2)</b>	Jody Fisher & Mark Dziuba	<p>In this lesson we're going to talk about playing introductions. There are two types of introductions we'll be covering. One is an improvised style and the other is a composed introduction. You can always tell a newbie on the gigging scene because they never know what to do when the leader tells them "Hey, play me an introduction, please." This is part of professionalism and it's something you must learn. So let's get to work on that now.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Intros, Turnarounds and Endings II</b>	<b>Turnarounds (Lesson 2)</b>	Jody Fisher & Mark Dziuba	<p>In this lesson you will learn about turnarounds. They say that you're only as good a jazz player as the number of turnarounds you know, and there's some truth to this because you can use them for intros and endings as well. For variety sake, it pays to know a lot of different turnarounds because as the guitarist, you can choose to play any turnaround you want. Playing appropriate turnarounds, with taste, is one sign of an experienced player.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Intros, Turnarounds and Endings II</b>	<b>Endings (Lesson 2)</b>	Jody Fisher & Mark Dziuba	<p>Like introductions, endings may be one of the most neglected areas of study for guitarists. The ending of a song is the last thing your listeners hear, so you want to make it meaningful. In this lesson you'll learn some cool endings that I think you'll enjoy playing. Too many jazz players just can hardly wait to stop playing the song so they can get into their improvising. This is cool except you really need to look at your song as a big production, from the opening (or the introduction) all the way through the song and into the ending. Everything thing counts, not just the improvised solo.</p> <p>This lesson is video only. Animations will be coming soon.</p>

<b>Chord Synonyms and Basic Chord Substitution III</b>	<b>Modal Planing</b>	Jody Fisher & Mark Dziuba	<p>In this lesson, we'll be talking about how to get some hip sounds into your modal comping. Modal planing is a simple system for expanding harmonic limitations that modal music sometimes imposes. If you've ever admired the chordal work of pianists like McCoy Tyner, then this lesson is for you. If you're unfamiliar with modal music, you might want to check out a little jazz history. Start with the early 1960s and listen to some Herbie Hancock, Miles Davis, John Coltrane, and like I said, McCoy Tyner.</p>
<b>Melodic Minor Scale</b>	<b>Construction Of The Melodic Minor Scale</b>	Jody Fisher & Mark Dziuba	<p>Along with the natural minor scale and the harmonic minor scale, the melodic minor scale completes the whole minor system. In this lesson, you will learn about the construction of the melodic minor scale from different perspectives. As you will soon see, the melodic minor scale has many applications in jazz. For now, we will concentrate on scale construction. In future lessons, you'll learn fingerings and usage ideas, plus the chords and modes that are produced by this scale.</p> <p>This lesson is video only. Animations will be coming soon.</p>
<b>Melodic Minor Scale</b>	<b>One-Octave Fingerings for the Melodic Minor Scale</b>	Jody Fisher & Mark Dziuba	<p>Now that you've learned how to construct the Melodic minor scale, it's time to learn some one-octave fingerings across the fingerboard. These fingerings come in handy when you need to find this scale quickly, and help you understand the fingerboard more thoroughly. In addition to that, you'll find that these one-octave fingerings generate different improvisational ideas than the larger two-octave ones. They have good applications too, but you'll also find that the one-octave scales will enable you to improvise over faster tempos more effectly.</p>
<b>Melodic Minor Scale</b>	<b>Two Octave Fingerings Of The Melodic Minor Scale</b>	Jody Fisher & Mark Dziuba	<p>Now that you're familiar with the sound of the melodic minor scale and have learned some one octave fingerings, its time to take a look at a few vertical, two octave vertical fingerings. You're going to find that these longer fingerings on the two-octave scales will be better for learning and working on arpeggios.</p> <p>Don't forget your one-octave fingerings because the ideas they'll generate in your solos are much different than these larger, two-octave fingerings.</p>