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TUNE UP

In the DVD menu, select Tuning. It will take you to a page where you will hear an audio track that will play each string several times, starting with the 1st string, high E. Compare your strings to this audio track to get in tune with the DVD.

ABOUT THE VIDEO

The DVD video corresponds to lessons in the book and the two are intended to be used together. For lessons that use Jam Tracks, go to the DVD menu and select Jam Tracks where you can access the tracks that correspond with specific lessons. The video lessons included on this DVD were filmed at various times over the period of a year; thus, you will note wardrobe and lighting changes from lesson to lesson. Also, in the video Tobias Hurwitz mentions the “graphics window” but he is simply referring to the notation found in the book.

Extended/Altered Chords (9ths)

In this lesson, we'll introduce 20 sophisticated new chords, most of which contain some type of 9th. The major 9, minor 9, dominant 9, and sharp and flat 9 chords will be covered. In addition, we'll cover some sharp and flat 5 chords, even though it's not in the lesson title. We'll put these chords to use in a chord progression. The theory behind constructing each chord will be explained, along with suggestions for applications.

INTRODUCING SOME EXTENDED AND ALTERED CHORD SHAPES

First, let's learn the shapes and names of some of the new chords, then we'll discuss the theory and get into some applications. Some of these voicings might be unfamiliar, so spend some time fingering them and moving them around the fretboard. The first group of chords will be rooted on the 5th fret A on the 6th string.

Ex. 11

AMaj9 2 x 4 1 3 x	Amin9 1 3 1 1 1 4	A9 1 3 1 2 1 4	A7b9 x x 1 3 2 4
A7 1 x 2 4 3 x	A7#5 1 x 2 3 4 x	A7b5 2 x 3 4 1 x	Aaug 4 3 2 1 x x

THE A7b9 CHORD

This A7b9 chord has no root. It contains the upper voices of the chord, with every note present *except* the root, which would be on the 5th fret of the 6th string. You can always just reach around with your thumb to get the root. However, without the root, this chord can also be called Gdim7.

The diminished 7th chord inverts *symmetrically* (no matter how you "invert" it, all of the intervals between the notes are a minor 3rd) when you move the fingering three frets in either direction; so actually, all of these chords work as ways of expressing A7b9.

Ex. 12

A7b9 x x 1 3 2 4	Gdim7 x x 1 3 2 4

Partial Chords and Double Stops

This lesson will bring the exciting sounds of *double stops* (two notes played simultaneously by one player) and partial chords into your solos. The first example is a soulful major solo. We'll stretch out into some funky, non-diatonic territory, and there is an up-tempo blues solo, as well. Each of these short solo flights displays an array of new and interesting ways to incorporate dyads and partial chords into your improvisations.

C MAJOR SOLO

Our first solo is in the key of C Major and is played over a I-V-vi-IV progression. In this case, the chords are C, G/B, Amin, and F. This very common rock chord progression is, of course, an excellent vehicle for improvisation.

Ex. 28

System 1 (Measures 1-4):

- Chords: C, G/B
- Techniques: SL (Slide)
- Fretboard Diagrams: T (17, 17, 17), A (15, 17, 17), B (15, 17, 17)
- Fingerings: 1, 1, 2, 1, 2, 1, 2, 1, 2, 1

System 2 (Measures 5-8):

- Chords: Amin, F
- Techniques: H (Hammer), P (Pull-off), SL (Slide)
- Fretboard Diagrams: T (13, 15, 13, 13, 17, 13, 15, 13), A (14, 16, 14, 14, 14, 14, 14, 13), B (13, 10, 12, 10, 21)
- Fingerings: 1, 2, 3, 1, 4, 1, 4, 2, 1, 2, 3, 2, 1, 1, 1, 1, 4

System 3 (Measures 9-12):

- Chords: C, G/B
- Techniques: SL (Slide)
- Fretboard Diagrams: T (12, 10, 10, 10, 10, 8, 8, 8, 8), A (12, 9, 9, 9, 10, 7, 7, 7, 7), B (12, 9, 9, 9, 10, 7, 7, 7, 7)
- Fingerings: 4, 1, 1, 1, 4, 1, 1, 1, 1, 4, 1, 1, 1, 1, 4, 1, 1, 1, 1

Advanced Soloing Techniques with Partial Chords

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 in the style of David Gilmour of Pink Floyd. These new moves should really dress up your playing!

CHORD FORMS

It's time to work on our lead chops by experimenting with some partial chord forms. Check out this pattern of chords.

Ex. 59

Amin/C Emin Dmin Amin G/B Amin/C

5 5 7 8 9 10 10 12 13 14 15 15 16 17 17 17

SWEEP PICKING USING THE CHORD FORMS

Let's build on the previous example by adding some sweep picking with extra diatonic tones and a few pull-offs. Notice these are basically arpeggiations of the chords you just played.

Ex. 60

Amin/C Emin Dmin Amin G/B Amin/C

5 5 7 5 5 9 7 10 8 10 10 12 10 10 12 15 13 14 12 16 15 15 17 15 15 17 17 19