
ACOUSTIC GUITAR SEMINAR

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I. Intro and Questions

II. Developing Vocabulary

A. CAGED and Capos

1. Understanding CAGED
2. Uniqueness of each C-A-G-E-D chord “family”
3. Transposing on the fly
 - a. quick and easy guide to I-IV-V
 - b. Thinking in numbers
4. “Cut capo” and (sort of) alt tunings
5. Think musically with your chords!

III. Fingerpicking

A. Useful patterns

1. Simple “walking” up and down
2. Piano Approach
3. Brushing
4. Alternate/Travis Picking

B. Considerations

1. Sustained notes
2. Open strings to cover movement
3. Colorful voicings, 10ths
4. Fingernails vs. flesh vs. pick

III. Strumming

A. Grooves vs “Patterns”

1. Playing in “4”
 - a. Basic/Backbeat
 - b. Pushed/offbeat (3-3-2)
 - c. Folk/Indie
 - d. Marking beats
2. Playing in “3”
 - a. Basic/Backbeat
 - b. Pushed
 - c. Marking beats
3. Playing in “6”
 - a. Feeling “1” and “4”
 - b. Variation
 - c. Marking beats

IV. Being musical

- A. Become friends with a metronome**
- B. Have a strategy for the song**
- C. Tone/touch/lightness of the pick**
- D. Clean high end vs. low end**
- E. Where you “sit”**
 - 1. out front texture- acoustic driven**
 - 2. secondary/blended – more of a texture, especially on really big songs**
 - a. Use of drones w/ simple root changes (or open power chords)**
 - b. sustained brushes and open space**
 - c. voicing considerations**

F. Scenarios

- 1. One guitar**
- 2. Two guitars**
- 3. Band playing**
- 4. Capo changes**
- 5. Turning pages**

V. Soloing and Melodic lines

- 1. Acoustic melodic sound is very unique**
 - a. coloring vs instrumental solo**
 - 1) Pentatonic and diatonic scales**
 - 2) Using chord shapes**
 - b. Vibrato**
 - c. Articulations (slides, hammer-ons, pull-offs, etc.)**

VI. Effects

- 1. Do you really need them?**
- 2. Considerations**
 - a. Simplicity**
 - b. Tuner/preamp/EQ**
 - 1) example: L.R. Baggs: Venue DI w/ tuner, EQ, effects loop and boost**
 - c. Delay and Reverb for picking or solos (not so much for strumming)**
 - d. Cables, boards, power supplies**