

## GUITAR: ADVANCED ACOUSTIC GUITAR

WorkshopLive's Advanced Acoustic Guitar lessons are designed for the player who wants to expand their playing beyond the traditions of old, and experiment with new sounds, techniques and ideas. These in-depth lessons cover topics such as harmonics, odd time signatures, chord inversions, The CAGED technique, modal scales and progressions, lead and backup style variations and how to transform traditional playing styles into new modern sounds. Once you have these completed these lessons, you'll be able to develop your playing into a sound you can truly call your own.

COURSE	LESSON	TEACHER	DESCRIPTION
Artificial Harmonics	Introduction to Artificial Harmonics	Larry Marciano & Greg Horne	In this lesson, I'm going to teach you how to play artificial harmonics. I'm going to show you four different techniques you can use to do this. Then, we'll review how to play melodically and how to enhance chords and arpeggios using artificial harmonics. Artificial harmonics are great for creating different sounding textures on the guitar and are fun to play with. Enjoy!
Odd Time Signatures	5/4 and 7/4	Larry Marciano	<p>In this next lesson, we're going to discuss odd time signatures.</p> <p>A time signature is considered odd, or asymmetric, when it has any number of beats other than 3 or 4 beats per measure, or any other number of beats per measure that is not a dividend of 3 or 4. I'm going to show you how to count odd tempo measures and how to break up the measures rhythmically. Then, I'll show you some simple riffs that will help you feel the odd time signature rhythms and conceptualize what they're all about.</p>
Triad Inversions Up the Neck	Major and Minor Inversions on Stringset 1,2,3	Larry Marciano & Greg Horne	<p>In this next lesson, I'm going to show you how to place six different chord shapes, on the top three strings, for the three different major triad inversions and the three different minor triad inversions as they relate to B-flat.</p> <p>I will also be showing you how I pick these chord voicings with my fingers and we'll apply a cool fingerpicking pattern to the chords to make for interesting practice. Enjoy.</p>
Triad Inversions Up the Neck	Major and Minor Inversions on Stringset 2,3,4	Larry Marciano & Greg Horne	<p>In this next lesson, I'm going to show you how to place six different chord shapes on the 2nd, 3rd, and 4th strings for the three different major triad inversions and the three different minor triad inversions as they relate to F. I will also be showing you how I pick these chord voicings with my fingers and we'll apply a cool fingerpicking pattern to the chords to make for interesting practice.</p> <p>Enjoy them!</p>

<b>Triad Inversions Up the Neck</b>	<b>Major and Minor Inversions on Stringsets 3,4,5 and 4,5,6</b>	Larry Marciano & Greg Horne	<p>In this next lesson, I'm going to show you how to play six different chord shapes on the 3rd, 4th, and 5th strings for the three different major triad inversions and the three different minor triad inversions as they relate to D. Then, I'm going to show you how to play six different chord shapes on the 4th, 5th, and 6th strings for the three different major triad inversions and the three different minor triad inversions as they relate to A. I will also be showing you how I pick these chord voicings with my fingers and we'll apply a cool fingerpicking pattern to make the chords more interesting practice.</p> <p>Have a good time with this one!</p>
<b>Triad Inversions Up the Neck</b>	<b>Combining All Major Triad Forms</b>	Larry Marciano & Greg Horne	<p>In this next lesson, I'm going to show you how to combine all the major triad shapes we learned in the previous three lessons into a I-IV-V chord progression in the key of A Major. We're going to review three separate segments, and then combine them all together, to form one continuous piece, exercise, song--whatever you want to call it.</p> <p>I will tell you this: it's gonna be a great, and very musical, way to really get to know your major triad shapes and it's also a great way for you to exercise your fingerpicking. I hope you like it.</p>
<b>Modes</b>	<b>Introduction to Modes</b>	Larry Marciano & Greg Horne	<p>In this lesson, I'm going to introduce you to the seven modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian, which are all derived from the major scale. First, I'm going to explain how these modes are formulated. Then we're going to focus on the Ionian mode, apply the mode to a chord progression you could play, and hear some licks and melodies you can use to play within the scale. Essentially, the Ionian mode is the major scale. Enjoy it!</p>
<b>Modes</b>	<b>The Aeolian Mode</b>	Larry Marciano & Greg Horne	<p>In this lesson, we're going to focus on the Aeolian mode. You'll learn a six-string Aeolian mode scale pattern and then we'll apply it to a chord progression. After that, I'll slowly take you through a cool melody you can play over the chord progression. Essentially, the Aeolian mode is a natural minor scale, based off of the sixth degree of the relative major key. Check it out!</p>
<b>Modes</b>	<b>The Mixolydian Mode</b>	Larry Marciano & Greg Horne	<p>In this lesson, we're going to focus on the Mixolydian mode. You'll learn a six-string Mixolydian mode scale pattern and then we'll apply it to a chord progression. After that, I'll slowly take you through a cool melody you can play over the chord progression and then play some more licks you can use within the scale.</p> <p>Essentially, the Mixolydian mode is a major scale with a flatted seven. It's used over dominant chords and is found in many styles of music. Check it out!</p>

<b>Modes</b>	<b>Dorian</b>	Larry Marciano & Greg Horne	<p>In this lesson, we're going to focus on the Dorian mode. You'll learn a six-string Dorian mode scale pattern and then we'll apply it to a chord progression. After that, I'll slowly take you through a simple, yet lyrical melody you can play over the chord progression and then play some more licks you can use within the scale.</p> <p>Essentially, the Dorian mode is a natural minor scale with a major six. It's generally used over minor chord progressions and is found in many styles of music. Check it out!</p>
<b>Modes</b>	<b>Phrygian</b>	Larry Marciano & Greg Horne	<p>In this lesson, we're going to focus on the Phrygian mode. You'll learn a six-string Phrygian mode scale pattern in the 12th position to get you accustomed to playing high up on the neck of the acoustic guitar. And then we'll apply it to a chord progression. After that, I'll slowly take you through a cool melody you can play over the chord progression and then play some more licks you can use within the scale. Essentially, the Phrygian mode is a natural minor scale with a flatted-2nd and is used to achieve a more exotic minor sound. Check it out!</p>
<b>Modes</b>	<b>Lydian and Locrian</b>	Larry Marciano & Greg Horne	<p>In this lesson, I'm gonna' show you how to play the Lydian and Locrian modes. The Lydian mode is based off the fourth degree of a major scale and the Locrian is based off the seventh degree of a major scale. You'll learn some six-string Lydian and Locrian scale patterns and then we'll apply them to some chord progressions. After that, I'll slowly take you through some melodies you can play over the chord progressions to get you started on using these unique-sounding modes. Enjoy.</p>
<b>Solo Fingerstyle Arranging Part I</b>	<b>Fingerstyle Arranging Part I</b>	Larry Marciano & Greg Horne	<p>In this lesson, I'm gonna show you how to play a very simple, yet challenging fingerpicking piece. First, so you understand the harmony, we'll establish what the chords are. I'll then show you the melody on its own, followed by the bass line on its own. And finally, we'll put all these components together.</p> <p>I'll very slowly break the piece down, discuss the arrangement, and show you how to play it in its entirety. Enjoy it, this piece is great for you to experiment with and for you to practice your fingerpicking technique.</p>
<b>Country/Bluegrass Improvisation</b>	<b>Melody and Backup</b>	Larry Marciano & Greg Horne	<p>In this lesson, you gonna' learn a cool little up-tempo bluegrass song. We'll start with me showing you a handy, open-position G Bluegrass Hybrid Blues scale. I will then slowly teach you a unique open-handed strumming pattern, along with a chord progression you can play using the strumming pattern. We will then learn a melody, which utilizes the notes from the open-position G Bluegrass Hybrid Blues scale and play the melody over our chord progression.</p> <p>It's gonna' be fun. Let's get to it!</p>

Country/Bluegrass Improvisation	Lead-Backup Style	Larry Marciano & Greg Horne	<p>In this lesson, we're gonna take the chords and open-handed strumming pattern that we learned in the previous lesson, and embellish them with alternative chords and fills.</p> <p>We're doing this to provide examples of how you could vary the way you're playing a chord progression while you're backing someone up who may be playing a lead or melody. Check it out!</p>
Country/Bluegrass Improvisation	Melodic-Lead Style	Larry Marciano & Greg Horne	<p>In this lesson, we're going to discuss melodic lead guitar playing in the key of G as it pertains to this bluegrass/country style I-IV-V, 12-bar chord progression. We'll play an original melody, and then explore some different ways that we can expand on that melody, embellish the melody, and improvise around phrases that are based on the melody.</p> <p>These are all essential tools when it comes to phrasing and developing motifs. Enjoy!</p>
Country/Bluegrass Improvisation	Improvised-Lead Style	Larry Marciano & Greg Horne	<p>In this lesson, we're going to discuss the process of playing improvised leads in the key of G using licks and scale runs over a I-IV-V chord progression. We're going to learn a few different licks that you can play within this country/bluegrass style and then play these licks over our 12-bar bluegrass chord progression. There are some good runs in this one. So check it out.</p>
Advancing Open G Tuning	Featuring 10ths, 6ths, 3rds, Octaves, and Pedal Tones	Larry Marciano & Greg Horne	<p>In this next lesson, I'm going to show you another song you can play in Open G tuning. I'll break the song down for you in separate sections, so that you can learn it slowly. Then we'll put all the sections together and play the song in its entirety. You'll find this song to be a useful exercise for practicing octaves, 3rds, 6ths, and 10ths in Open G tuning.</p> <p>It will also open up the neck and get you used to playing with pedal tones. There's definitely some cool stuff in this one.</p>
Chord Extensions and Alterations	Exploring 9 Chords: Major, Minor, Dominant, and Altered-Dominant	Larry Marciano	<p>In this next lesson, I'm going to show you how to construct major, minor, dominant, and altered-dominant 9 chords. First, I'll slowly take you through the process of learning all of these 9 chord variations in a logical way that will make the construction of these chords easy to see. Then I'll show you some more elaborate voicings and more colorful inversions of these chords that are exceptionally beautiful when played on the acoustic guitar. So sit back, relax, and enjoy these interesting and unique sounding chords.</p>
Chord Extensions and Alterations	Exploring 11 and 13 Chords	Larry Marciano	<p>In this lesson, I'm going to show you how to construct some major, minor, dominant, and altered 11 and 13 chords. Some will be very open and colorful sounding. Others dark and mysterious. And some, well, downright demented. I'll slowly take you through the process of building these various chords, and then I'll show you some different ways you can arpeggiate the chords that will really accentuate their sound. So sit up, strap in, and get ready. We're about to embark on a magical, musical journey.</p>

<b>Advanced Grooving</b>	<b>Dominant 7 Progressions, Altered Chords, and Approach Slides</b>	Larry Marciano	<p>In this lesson, I'm going to show you how to play a couple cool, and relatively funky acoustic grooves. I'll start by reviewing a very useful open-handed strumming technique. We'll then apply the strumming technique to a I-IV-V chord progression which utilizes dominant 7 and 9 chords. Am I making this sound complicated? Because believe me, it's really not. It does however get a bit more complex when we'll start to incorporate some altered chord variations into the chord progression. But don't sweat it, by the time you get through this lesson, I'm sure you'll agree that, between all the funky rhythms, groovy chord voicings, and bluesy sliding techniques, there's a lot of really cool and really useful stuff in this lesson. Enjoy it!</p>
<b>Advanced Grooving</b>	<b>Add Melodic and Bluesy Fills to Groove</b>	Larry Marciano	<p>In this lesson, we're going to further explore some more, groovey, rhythmic acoustic guitar playing. The piece we're going to be playing is based around a basic I-IV dominant chord progression in the key of A. This lesson serves as a great example of how through the use of various open-handed strumming techniques, bluesy fills, hammer-ons, pull-offs, and harmonics, a very simple chord progression can be transformed into an interesting piece of music. There's quite a few little useful riffs and licks in this one, that you can take and apply to chord progressions of your own. So let's check it out.</p>
<b>Advanced Grooving</b>	<b>Hendrix/Curtis Mayfield Style Part 1</b>	Larry Marciano	<p>In this lesson, through incorporating hammer-ons, pull-offs, trills, slides, suspensions, and diads, I'm going to show you how to play a cool, laid back, and mellow, Jimi Hendrix style groove. Utilizing major triads as our foundation, the groove will be based on a basic I-V-IV chord progression in the Key of F. The licks and fills that you'll learn in this lesson will serve as vocabulary that you can use to embellish, and to fill around and within virtually any major chord shape. You'll also learn some various finger-picking techniques that you can apply to this style. Enjoy.</p>
<b>Advanced Grooving</b>	<b>Hendrix/Curtis Mayfield Style Part 2</b>	Larry Marciano	<p>In this lesson, through incorporating hammer-ons, pull-offs, trills, slides, and diads, I'm going to show you you how to play another cool, laid back, and mellow Jimi Hendrix style groove utilizing minor 7 chords as our foundation. The groove will be based on a basic I-IV chord progression in the Key of E Minor. The licks and fills that you'll learn in this lesson will serve as vocabulary that you can use to embellish and to fill around and within virtually any minor chord shape. You'll also learn some various finger-picking techniques that you can apply to this style. Enjoy.</p>
<b>New Minor Sounds</b>	<b>Harmonic Minor Scale and Chords</b>	Larry Marciano	<p>In this lesson, we're going to take a look at the harmonic minor scale. First, I'll play the scale up and down for you a couple times, so you get to know the sound of it. Then I'll slowly break down the fingering pattern for the scale. After we get the scales pattern under our fingers, I'll show you a simple chord progression, along with a cool way to play the chords, that you can use as a foundation to play the scale over. We'll then move on, and learn a cool melody which exemplifies the</p>

			tonality of this unique sounding scale. Enjoy.
<b>New Minor Sounds</b>	<b>Melodic Minor Scale and Chords</b>	Larry Marciano	In this lesson, we're going to take a look at the melodic minor scale. First, I'll play the scale up and down for you a couple times so you get to know the sound of it. Then I'll slowly break down the fingering pattern for the scale. After we get the scale's pattern under our fingers, I'll show you a simple chord progression along with a cool way to play the chords that you can use as a foundation to play the scale over. We'll then move on and learn a cool melody which exemplifies the tonality of this unique sounding scale. Enjoy.
<b>Solo Fingerstyle Arranging Part II</b>	<b>Arranging Melody from Part I with Bass and Chords</b>	Larry Marciano	In this lesson, we're going to take a look at a solo fingerstyle arrangement in standard tuning. The piece you're going to learn in this lesson is very simple in its harmonic and melodic content. However, it is pretty challenging to play, so don't forget to take your time and be patient with yourself. First, I'll play the complete piece for you so you can get the sound of it in your head. Then I'm going to break the piece down into small sections, and slowly show you and explain to you every move. This one is a great exercise for furthering your fingerpicking technique. Enjoy it!
<b>Solo Fingerstyle Arranging Part II</b>	<b>Arranging a New Melody in a Second Voice</b>	Larry Marciano	In this lesson we're going to take another look at a solo fingerstyle arrangement in standard tuning which incorporates a melodic moving bassline. The piece you're going to learn is pretty much a contemporary classical guitar piece. First, I'll play the complete piece for you so you can hear where we're going to go with it. Then, I'll break the piece down into small sections and slowly show you and explain to you every move. This one is a great one for right and left hand finger independence as well as for furthering your fingerpicking technique. Enjoy it.
<b>Advancing Open D Tuning</b>	<b>Delta Blues Style Tune</b>	Larry Marciano	In this lesson we're going to get down and dirty with a little Delta Blues. First, we'll review how to get into Open D Tuning. Then I'll show you the basic feel and the I-IV-V 12-bar blues progression that the piece is based off of. Now this lesson will definitely familiarize you with playing the Delta Style Blues. However, some other crucial blues foundations will also be covered in this lesson, such as the true blues note and how the blues should be played with feeling. There's also a lot of great licks and lines that you could apply to other situations. So enjoy it.
<b>Advancing Open D Tuning</b>	<b>Piece Using 3rds, 6ths, and 10ths</b>	Larry Marciano	In this lesson, we're venturing back to the land of Open D Tuning. First, we'll review how to get into Open D Tuning, then I'll show you how to play a piece which exercises the use of 10th, 6th, and 3rd intervals. I'll slowly break down the piece for you, one section at a time, so that you can more easily figure out how to play it. This piece will also contain a few different finger-picking patterns, that you can apply to virtually any chord in any tuning. Most importantly, you'll be able to take some of these musical ideas and turn them into ideas of your own. So enjoy.

<b>New Sounds from Old Traditions</b>	<b>Carter Family Style</b>	Larry Marciano	In this lesson, I'm going to take you through my own personal introduction into the Carter Family style of guitar playing. This particular style of playing was invented by Maybelle Carter, who to this day, many still consider to be the Queen of Country Music. In playing this style, we use a technique where a melody is played with the bass notes, while a rhythm is strummed on the higher strings. For many years, this technique has been and still remains a mainstay in many forms of country, folk, and bluegrass music. So enjoy!
<b>New Sounds from Old Traditions</b>	<b>Adding an Upstroke to the Boom-Chick: Boom-a-chick-a</b>	Larry Marciano	In this lesson, we're going to check out some more advanced techniques of the guitar playing style that was originally popularized by Maybelle Carter. In playing this style, we use a technique where the melody is played with bass notes, while a rhythm is strummed on the higher strings. We'll also be incorporating the use of multiple upstrokes, along with hammer-ons, to make for a more exciting piece. For many years, the techniques covered in this lesson have been, and still remain, a mainstay in many forms of country, folk, and bluegrass music. Enjoy!