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Rock House

LEARN GUITAR

The Method For a New Generation

3

The Rock House Method

By John McCarthy

“For over 30 years my method has brought guitar learning success to millions of musicians around the world. My method has proven itself to work, now you can prove it to yourself.”

John McCarthy

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Presents

Learn Guitar 3

The Method For A New Generation

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HL14041756

ISBN: 978-1-4584-2473-0

Produced by The Rock House Method®

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Words From the Author

Music is a never ending journey. This is one of the great things I love about it. You can always find new ways to challenge your mind creatively and fingers physically. In this book you will be challenged with new scales and techniques and how to use these tools to improvise and write music. I've put together a well balanced program that will help you understand the theory of music and guide you through lead and rhythm examples. You will learn how to apply everything you have learned so far to develop your own unique style.

Grab your guitar and prepare to enter into the elite advanced level of guitar!

John McCarthy



Relative Minor Theory

Every major scale has a relative minor scale that is built starting from the 6th degree. They are called "relative minor" scales because they share the same exact notes. The only difference is the order of the notes. This is a big difference because this changes the tone center and root note which will make it sound like a completely different scale. Below is a C major scale and its relative minor scale, A minor. As you see, all the notes are completely the same. Just the order is different. Play through these two scales now and pay attention to how the same notes in a different order sound different.

C Major

| | | | | | | | | |
|----------------|---|----|---|---|----|---|---|----|
| | C | D | E | F | G | A | B | C |
| T | | | | | | | | |
| A | | | | | | | | |
| B | | | 7 | 8 | 10 | 7 | 9 | 10 |
| | 8 | 10 | | | | | | |
| Scale Degrees: | 1 | 2 | 3 | 4 | 5 | 6 | | |

A Minor

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | A | B | C | D | E | F | G | A |
| T | | | | | | | | |
| A | | | | | | | 5 | 7 |
| B | | | | 5 | 7 | 8 | | |
| | 5 | 7 | 8 | | | | | |

| | | | | | | | | | | | | |
|---------|---|---|---|---|---|---|---|---|---|---|---|---|
| C Major | | | | | | | | | | | | |
| C | D | E | F | G | A | B | C | D | E | F | G | A |
| A Minor | | | | | | | | | | | | |

The process of finding the relative minor scale from the 6th degree of the major scale will hold true with any major scale. Be aware that the key signature of both scales will always be the same. For instance, if the key of "A" major has three sharps F#, C# and G# then it's relative minor scale F# minor will also have the same three sharps.



MUSIC ASSIGNMENT

Your assignment is to write a chart of all the sharped major scales and their relative minor. Memorize which scales are related because they will be used together often when writing songs and melodies. On the next page I have outlined all the scales with their relative minor so you can check your work. Use the blank relative minor chart available from the *Lesson Support* site for this assignment.



Riff Challenge #1

Here are a few riffs to challenge your fingers. Remember that these riffs are created from the scales so be aware of the key and scale position.

Riff #1 A minor

4/4

TAB

5 7 8 | 5 7 8 | 7 9 10 | 7 9 10 | 10 12 13 | 10 12 13 | 10

1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1 3 4 | 1

Riff #2 E minor

4/4

TAB

3 2 3 2 3 2 | 2 5 3 5 3 5 3 | 3 7 5 7 5 7 5 | 5 8 7 8 7 8 7 | 7 10 12 | sl. 10 12

2 1 2 1 2 1 2 1 3 1 3 1 3 1 3 1 | 3 1 3 1 3 1 4 1 2 1 2 1 2 1 4 1 4

Riff #3 C minor

4/4

TAB

11 8 10 11 10 8 | 11 9 8 | 11 9 8 | 9 6 8 9 8 6 | 8 7 6 | 8 7 5

4 1 3 4 3 1 | 4 2 1 4 2 1 | 4 1 3 4 3 1 | 3 2 1 3 2 1

TAB

8 5 7 8 7 5 | 8 6 5 | 8 6 5 | 6 3 5 6 5 3 | 6 5 3 | 6 5 3

4 1 3 4 3 1 | 4 2 1 4 2 1 | 4 1 3 4 3 1 | 4 3 1 4 3 1

Riff #4 E minor

4/4

TAB

1214151412 | 151312 | 1012131210 | 1211 9 | 7 9 11 9 7 | 10 9 7 | 5 7 9 7 5 | 9 7 5 | 7

1 3 4 3 1 4 2 1 | 1 3 4 3 1 4 3 1 | 1 3 4 3 1 4 3 1 | 1 3 4 3 1 4 3 1 3

Chord Construction

Major 7th & Minor 7th Chords



CHORD PROFESSOR

Major and minor 7th chords are used in many genres of music. They, however, don't sound as pleasant with heavy distortion. They seem to come alive with a clean sound or light distortion. Major 7th chords contain the 1st – 3rd and 5th of the major scale like the major chord but with the 7th degree added. Here is how these chords are created from a C major scale:

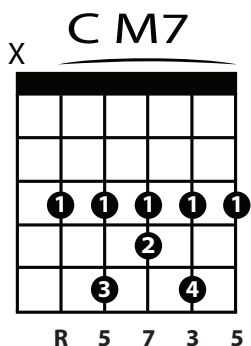
C Major Scale: C - D - E - F - G - A - B - C
 1 2 3 4 5 6 7 8

C Major 7th (CM7): C - E - G - B
 Major 7th Chord Formula: 1 3 5 7

To form a minor 7th chord take the same four notes of the major 7th chord but flat the 3rd and 7th degrees. The notes of a Cm7th chord are C – E^b – G – B^b.

C minor 7th (Cm7): C - E^b - G - B^b
 Minor 7th Chord Formula: 1 ^b3 5 ^b7

The following are CM7th and Cm7th chords with the scale degrees listed at the bottom. Notice the two notes that are different are the ^b3 and ^b7 notes.





Riff Challenge #3

Here are a few more riffs to challenge your fingers. These two riffs are in the key of "A" minor and come directly from the A natural minor scales. Build your speed up slowly.

Riff #1 A minor

12 8 10 9 10 12 8 10 12 10 8 12 10 8 10 7 8 7 8 10 8 7 10 8 7 10 8 10

4 1 2 1 2 4 1 2 4 2 1 4 2 1 4 2 4 1 2 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 2 4

Riff #2 A minor

8 7 8 5 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 7 5

4 3 4 1 4 3 4 4 4 3 4 2 4 3 4 1 4 3 4 3 4 3 4 3 4 1



String Skipping Arpeggio Progression

Many great players use string skipping to play arpeggios effectively. Notice that there are pull offs and hammer ons that help to make the notes flow. These arpeggios form a progression that sounds great when played quickly.

Am P P H P P H D P P H P P H

8 5 9 5 7 5 9 5 7 5 9 5 7 3 7 3 5 4 7 7 4 5 4 7 7 4 5 4 7

Finger: 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4 1 4 1 4 1 2 1 4 1 4 1 4 1 2 1 4 1

G P P H P P H G#ø P P H P P H

7 3 7 3 7 3 7 4 6 4 7 4 7 4 6 4 7 4 6 4 7 4 6 4 7

4 1 4 1 2 1 4 1 4 1 4 1 2 1 4 1 4 1 4 1 3 1 4 1 4 1 4 1 3 1 4 1