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Rock House

LEARN GUITAR

The Method For a New Generation

2

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."

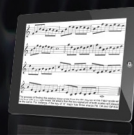
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Learn Guitar 2

The Method For A New Generation

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Sixteenth Note Lead Pattern



Now put those sixteenth notes into action with a lead pattern. I call this one the double pattern. Use the tablature below to play this lead pattern in the first two scale positions in the key of "E." Alternate picking will make this pattern easier to play and build speed effectively.

1st Position

T
A
B

3 2 2 2 2 3 3 3

T
A
B

3 3 3 2 2 2 2 2 2 3

2nd Position

T
A
B

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

T
A
B

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

Natural Minor Scale



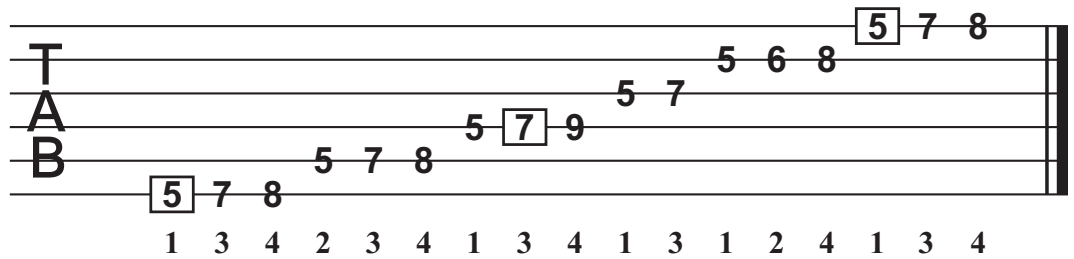
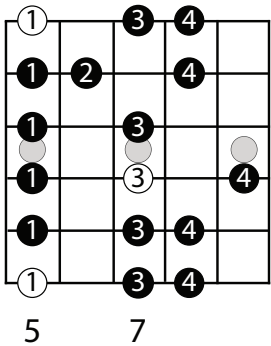
Positions 1 & 2



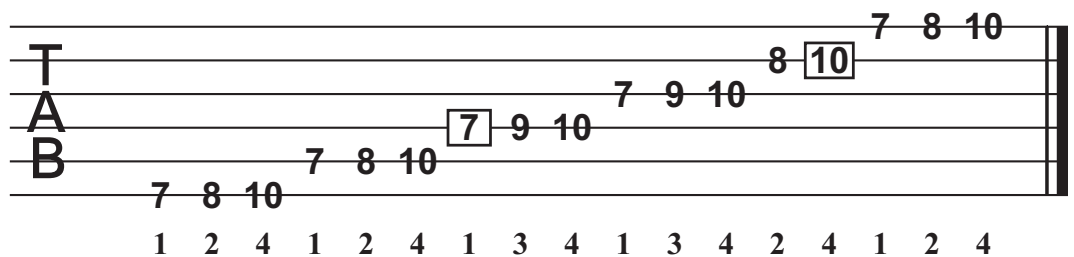
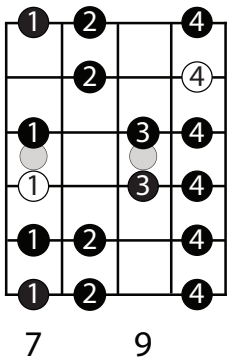
SCALE PROFESSOR

The natural minor scale is a seven note scale. It is the pure minor scale also known as the Aeolian mode. In this lesson you will learn the first two positions in the key of "A." The notes of the A natural minor scale are A – B – C – D – E – F – G. This scale sounds a bit more melodic than the pentatonic scale, this is because the intervals are smaller between notes. The root notes or A notes are in white. Memorize the finger patterns on each string to help you learn these scales.

1st Position



2nd Position



MUSIC ASSIGNMENT

The minor pentatonic scale you learned previously is found within the natural minor scale. Minor pentatonic scales are actually formed by taking the 2nd and 6th degrees out of a natural minor scale. As you play through these positions, take note where the pentatonic scale notes lay within each position.



Blues Lead

Here is a complete blues lead that comes from the E blues scales. This lead can be played over the Full Blues Rhythm. Follow the chord changes above the staves to help with the rhythm and phrasing. This lead incorporates many different types of bends as well as hammer ons, pull offs, and slides.

E

full full full full H

T
A
B

14 12 12 15 | 12 12 | 14 12 14 | 14 12 15 15 17 15

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

A

full full

T
A
B

17 17 15 17 | 16 15 14 12 | 12 14 12 12 14 12 | 12 14 12 12 14 12 | 12 14 12 12 14 12

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

E

full full

T
A
B

14 10 7 | 10 8 | 9 7 9 | 2/4 3 5 | 4 2 0 2 0

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

B *sl.* *sl.*

A

full

T
A
B

2 2 0 2 0 | 2 0 | 2 0 0 0 0 0 | 8 9 7 | 9 7

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

E

1/2

MUSIC ASSIGNMENT

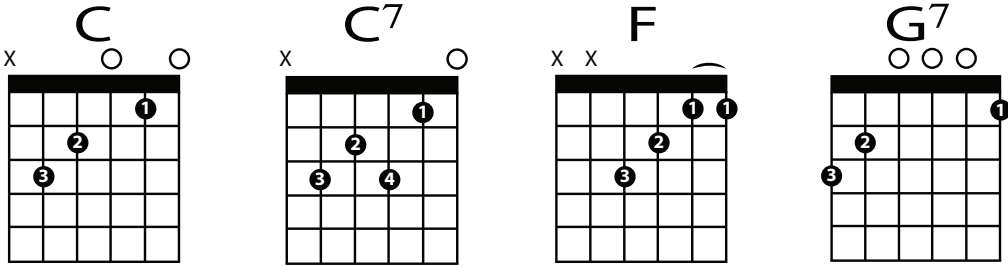


Once you feel comfortable playing this lead, branch out and create your own leads and riffs using the blues scales. Really “feel” the blues emotion when you are improvising. The blues is all about raw emotion.

Major Chord Progression

Key of "C"

This major chord progression is constructed using major and dominant seventh chords. The chord change from G7th at the end of the progression back to C major is known as a perfect cadence and is the sound of perfect resolution. This is a common cadence used in many songs:



Runaway Train

C C7

Count: 1 (e) & ah 2 e &(ah)3 e & ah 4 (e)&(ah) etc.
Strum: □ □ ▽ □ ▽ □ □ ▽ □ ▽ □ □

F G7



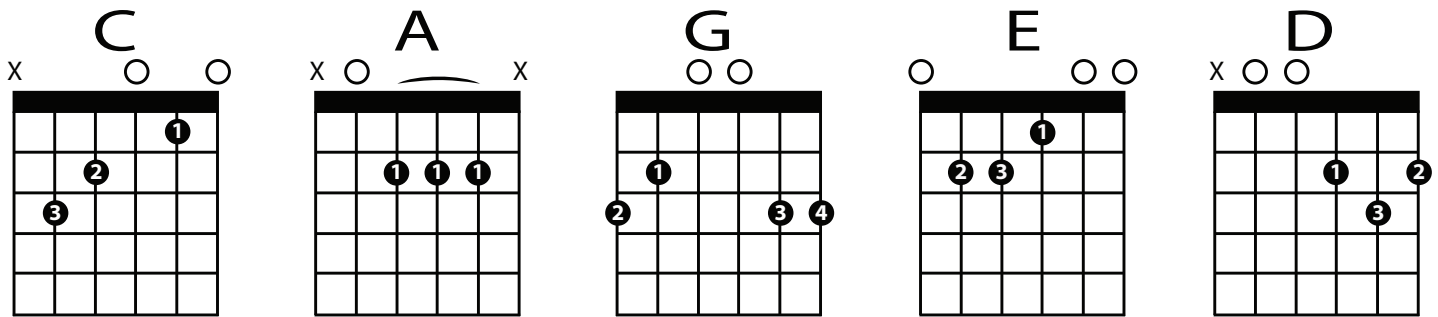
MUSIC ASSIGNMENT

After you learn this progression, play the major scales from the previous lesson over it. The scales and progression are both in the key of "C" major and will sound great together. Use the backing track and start by playing the scales forward and backwards over the progression. After you are comfortable playing the scales over this progression, begin mixing the notes and create your own phrases, melodies and leads. **BE CREATIVE!**

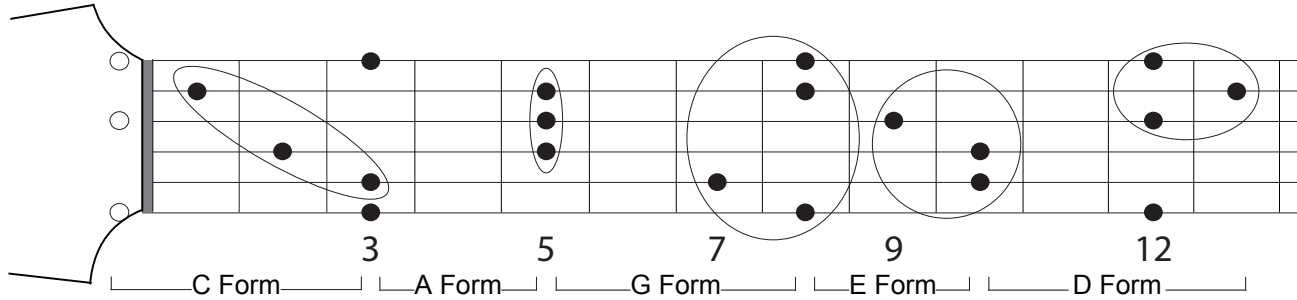
CAGED Sequence Basic Shapes



The CAGED system is a useful method to help you visualize the fret board. There are literally thousands of different species of chords and chord shapes that can be played on the guitar, most can be traced back to just five common open forms. The five forms are C, A, G, E, and D that spells CAGED and that's how this system got its name. By knowing the relationship of each chord shape to the next across the neck you will begin to see the neck as a whole instead of a bunch of little sections. You already know these five chord shapes from the open major chords so let's look at these first.



If you take the three notes of any major chord and map a full neck diagram across the neck you will see these five chord shapes within that diagram. Below is a fret board diagram of the C major chord tones C – E – G. I've isolated the five chords shapes within it so you can see where they are found and how they connect to each other.



Now let's make a fret board diagram for the E major scale tones E – G# – B. As you can see below, all five shapes are still found within this diagram. Even though the first chord is E it still follows the same order just starting with E and going E – D – C – A – G then it would loop back to E in a circle fashion.

