

The
Rock
House
METHOD

FEATURING
KIKO LOUREIRO

CREATIVE FUSION

BEYOND PENTATONICS & POWER CHORDS

B O O K L E T





Presents

KIKO LOUREIRO

CREATIVE FUSION

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TABLE OF CONTENTS

Backing Track Listing	3
About the Instructor	4
Introduction	5
Icon Key	6
Tablature Explanation	7
Reading a Scale Diagram	8
Tuning	9
Lesson 1: Triads & Arpeggios “A” Minor	10
Lesson 2: “A” Minor Triads - Single String Technique	11
Lesson 3: “A” Minor Triads - Cross String Technique	14
Lesson 4: Open Minor Triad Voicings	15
Lesson 5: Triads & Arpeggios - “A” Major	16
Lesson 6: “A” Major Single & Cross String Technique	17
Lesson 7: Open Major Triad Voicings	22
Lesson 8: Triad Progression - C Major & A Minor	23
Lesson 9: “A” Minor Triad Extensions - Adding the 7th & 9th	24
Lesson 10: “A” Dominant Arpeggios	26
Lesson 11: “A” Major Seventh Arpeggios	27
Lesson 12: “A” Half diminished Arpeggios	28
Lesson 13: Combining Three Arpeggios - “A” Dorian	29
Lesson 14: Combining Three Arpeggios - “A” Aeolian	31
Lesson 15: Combining Three Arpeggios - “A” Phrygian	33
Lesson 16: Combining Three Arpeggios - “A” Melodic Minor	35
Lesson 17: Combining Three Arpeggios - “A” Harmonic Minor	36
Lesson 18: Combining Three Arpeggios - “A” Ionian	37
Lesson 19: Combining Three Arpeggios - “A” Lydian	38
Lesson 20: Combining Three Arpeggios - “A” Mixolydian	40
Lesson 21: Combining Three Arpeggios - “A” Locrian	42
Lesson 22: Chromatic Passing Tones	44
Lesson 23: Chromatic Passing Tones - Phrasing	46
Lesson 24: Putting It All Together - Em7 - C9	47
Lesson 25: From Rock To Fusion - The Lydian Mode	49
Lesson 26: Rocking the ii-V-I	53
Lesson 27: The Chord Melody Concept	56
Lesson 28: Chord Melody Concept - ii-V-I	61
Lesson 29: Chord Melody Concept - “Escaping”	62
Conclusion	63
Rock House Catalog	64

BACKING TRACK LISTING

Go to the *Lesson Support Site* at www.RockHouseMethod.com to download all of the Backing Tracks that correspond with your program.

- Track 1: Triads & Arpeggios - "A" Minor
- Track 2: "A" Minor Arpeggios - Single & Cross String Technique
- Track 3: Triads & Arpeggios - "A" Major
- Track 4: "A" Major Arpeggios - Single & Cross String Technique
- Track 5: Triad Progression - "C" Major & "A" Minor
- Track 6: "A" Minor Triad Extensions - Adding the 7th & 9th
- Track 7: "A" Dominant Arpeggios
- Track 8: "A" Major 7th Arpeggios
- Track 9: "A" Half Diminished Arpeggios
- Track 10: Combining Three Arpeggios
- Track 11: Putting It All Together - Em7 - C9
- Track 12: From Rock to Fusion - The Lydian Mode
- Track 13: Rocking the ii-V-I
- Track 14: Chord Melody Concept - "Escaping"

ABOUT THE INSTRUCTOR



Kiko Loureiro

Beginning his musical studies at age eleven, Kiko has never stopped evolving both as a musician and as a composer. Today, he is in the enviable position of being respected, well-known and influential worldwide.

Kiko was just 19 years old when he was invited to join the newly-formed band ANGRA. Before then he studied with Mozart Mello and played with various local groups in his hometown of Sao Paulo, Brazil. Kiko's solo career has developed parallel to that of ANGRA.

In March 2007, Kiko Loureiro was voted "Best Guitarist" by respected Japanese music publication BURRN. Quite an achievement for a young guitarist from Brazil whose meteoric career has spawned numerous studio and live albums with ANGRA, as well as solo albums "No Gravity" and "Universo Inverso".



INTRODUCTION

Welcome to **The Rock House Method®** system of learning. You are joining millions of aspiring musicians around the world who use our easy-to-understand methods for learning to play music. Unlike conventional learning programs, **The Rock House Method®** is a four-part teaching system that employs DVD, CD and 24/7 online lesson support along with this book to give you a variety of sources to assure a complete learning experience. The products can be used individually or together. The DVD that comes with this book matches the curriculum exactly, providing you with a live instructor for visual reference. In addition, the DVD contains some valuable extras like sections on changing your strings, guitar care and an interactive chord library. The CD that we've included lets you take your lessons with you anywhere you go.

HOW TO USE THE LESSON SUPPORT SITE

Every Rock House product offers FREE membership to our interactive Lesson Support site. Use the member number included with your book to register at www.RockHouseMethod.com. You will find your member number on the sleeve that contains your DVD and CD. Once registered, you can use this fully interactive site along with your product to enhance your learning experience, expand your knowledge, link with instructors, and connect with a community of people around the world who are learning to play music using **The Rock House Method®**. There are sections that directly correspond to this product within the *Additional Information* and *Backing Tracks* sections. There are also a variety of other tools you can utilize such as *Ask The Teacher*, *Quizzes*, *Reference Material*, *Definitions*, *Forums*, *Live Chats*, *Guitar Professor* and much more.

ICON KEY

Throughout this book, you'll periodically notice the icons listed below. They indicate when there are additional learning tools available on our Lesson Support site for the section you're working on. When you see an icon in the book, visit the member section of www.RockHouseMethod.com for musical backing tracks, additional information and learning utilities.

BACKING TRACK



Many of the exercises in this book are intended to be played along with bass and drum rhythm tracks. This icon indicates that there is a backing track available for download on the Lesson Support site.

ADDITIONAL INFORMATION



The question mark icon indicates there is more information for that section available on the Lesson Support site. It can be theory, more playing examples or tips.

METRONOME



Metronome icons are placed next to the examples that we recommend you practice using a metronome. You can download a free, adjustable metronome from our Lesson Support site.

TABLATURE



This icon indicates that there is additional guitar tablature available on the Lesson Support site that corresponds to the lesson. There is also an extensive database of music online that is updated regularly.

TUNER

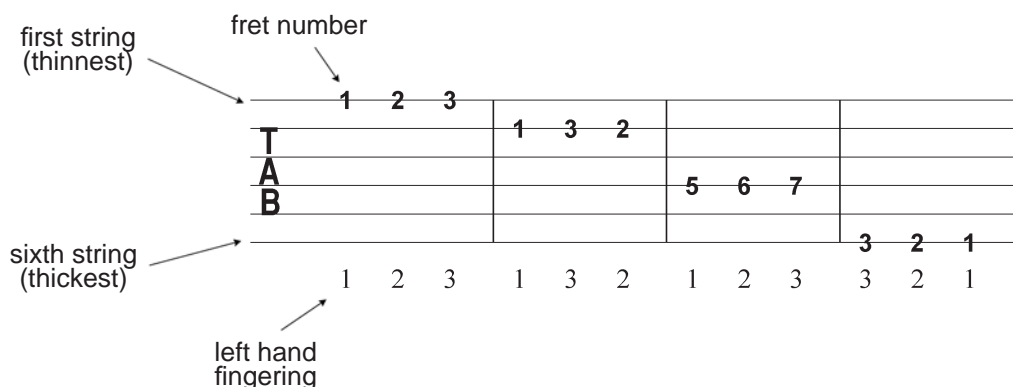


Also found on the Lesson Support site is a free online tuner that you can use to help tune your instrument. You can download the free online tuner from www.RockHouseMethod.com.

TABLATURE EXPLANATION

Tablature (or tab) is a number system for reading notes on the neck of a guitar. It does not require you to have knowledge of standard music notation. This system was designed specifically for the guitar. Most music for guitar is available in tab. Tablature is a crucial and essential part of your guitar playing career.

The six lines of the tablature staff represent each of the six strings. The top line is the thinnest (highest pitched) string. The bottom line is the thickest (lowest pitched) string. The lines in between are the 2nd through 5th strings. The numbers placed directly on these lines show you the fret number to play the note. At the bottom, underneath the staff, is a series of numbers. These numbers show you which left hand fingers you should use to fret the notes.



Chords can also be written in tab. If there are several numbers stacked together in a column, those notes should be played or strummed at the same time. Here are the Am and Em chords with the tablature written out underneath each diagram. Since the fingerings are shown on the chord diagrams, we won't bother to repeat them underneath the tab.

A min

X ○ ○ ○ ○

	0
T	1
A	2
B	2
	0

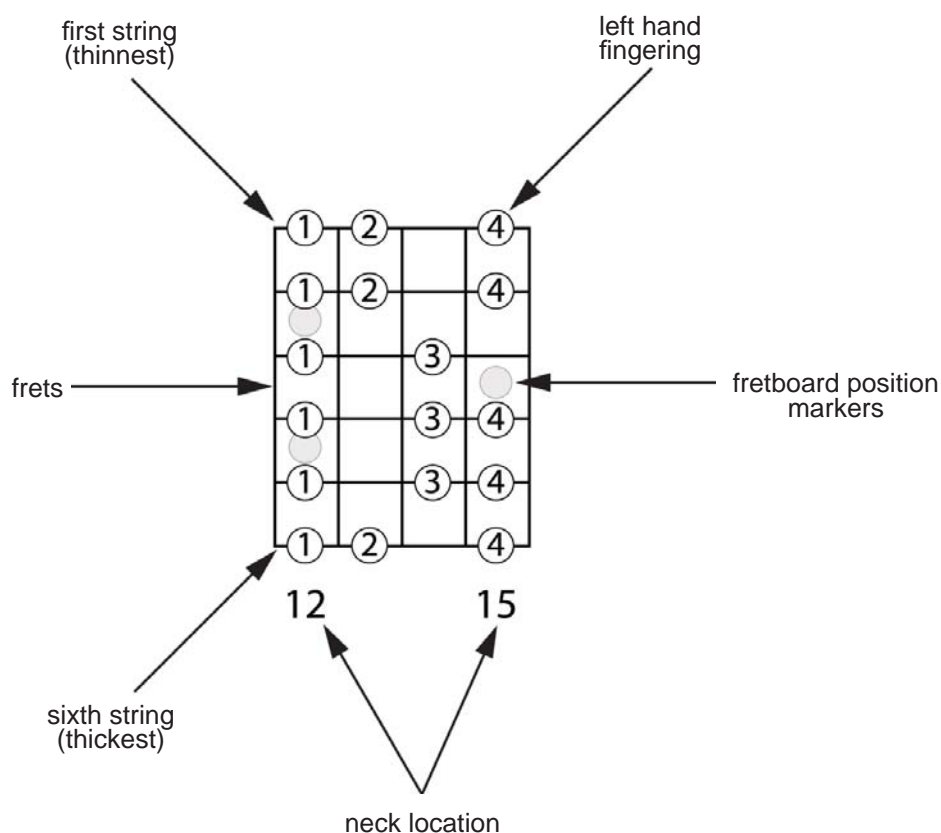
E min

○ ○ ○ ○ ○

	0
T	0
A	0
B	2
	2
	0

READING A SCALE DIAGRAM

Scale diagrams are used to visually show you a scale pattern on the neck of a guitar. The six lines that go from left to right represent each of the six strings. Like you just learned with the tablature, the top line is the thinnest (highest pitched) string. The bottom line is the thickest (lowest pitched) string. The lines in between are the 2nd through 5th strings. The lines running from top to bottom are the frets. The numbered dots placed directly on these lines show you which finger to play at a specific fret. Each of these dots will have a number inside of it. These numbers indicate which left hand finger to fret the note with (1 = index, 2 = middle, 3 = ring, 4 = pinky). The numbers underneath the diagram show you where on the neck the scale is located, in this diagram the scale begins at the 12th fret.



- ① = first finger
- ② = second finger
- ③ = third finger
- ④ = fourth finger

TUNING

Throughout the program Kiko uses standard A440 tuning. Below are the tuning notes for you to follow along with.

Standard Tuning

(thinnest string) ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = E (thickest string)

LESSON 1

TRIADS & ARPEGGIOS “A” MINOR



Before diving into the more complicated lessons in this program it is essential to understand the basic building blocks of this method. At the core of everything is the Triad which contains the Root, Third & Fifth degrees of a scale. The second essential building block is to be able to see and play the triads in five positions across the neck.

THE FIVE POSITIONS OF “A” MINOR TRIADS

	First	Second	Third	Fourth	Fifth	First
	0		5	8		12
T	1	5	5	10	10	13
A	2	2	5	9	9	14
B	2	2	7	7	10	14
	0	3	7		12	12
		5	5			

THE FIVE ARPEGGIO POSITIONS FOR EACH TRIAD

	First	Second	Third
T	0 5	5	5 8
A	1 2	5 5	5 5
B	2 2	2 5	7 5
	0 3	3 2	7 7
		5 3	5 8
	Fourth	Fifth	First (octave)
T	8	8 12	12 17
A	10 9	10 9	13 14
B	7 10	10 10	14 14
	8 7	12 12	12 15

LESSON 2

“A” MINOR TRIADS SINGLE STRING TECHNIQUE



In this lesson we have added the string pattern to each example so that you can see the arpeggio notes only on each string. Kiko is only playing the Example tab lines.

First String

String Pattern

0	5	8	12	17	20	24
T						
A						
B						
	1	3	3	3	3	3

Example

20	24	20	17	20	17	12	17	12	8	12	8	5	8	5	0	5
T																
A																
B																
	1	3	1	1	3	1	1	4	1	1	4	1	1	4	1	1

Second String

String Pattern

1	5	10	13	17	22	24
T						
A						
B						

Example

1	5	10	13	10	13	17	13	17	22	17	22	24
T												
A												
B												
	1	4	3	1	3	3	1	3	3	1	3	3

Fifth String

String Pattern

T									
A									
B	0	3	7	12	15	19	24		

Example

P H *sl.* *sl.*

T																	
A																	
B	0	3	0	3	7	3	7	12	7	12	15	12	15	19	15	19	24
		1		1	4	1	4	4	1	4	4	1	3	3	1	3	3

Sixth String

String Pattern

T									
A									
B	0	5	8	12	17				

Example

P P *sl.*

T																
A																
B	0	5	0	5	8	5	8	12	8	12	8	12	17	12	17	12
		1		1	3	1	3		1	4	1	4	4	1	4	1

P P H P P H P P H P P

T																		
A																		
B	8	12	8	5	8	5	8	5	0	5	8	5	0	5	8	5	0	5
	1	4	1	1	4	1	4	1	1	1	4	1	1	1	4	1	1	1

LESSON 3

“A” MINOR TRIADS CROSS STRING TECHNIQUE



All Strings 1

5 8 5 10 5 10 5 9 5 9 5 7 5 10 7 12 7 12 7 12 7 12 8 5

P P P P P P *sl.*

T
A
B

All Strings 2

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

P P P *sl.* H P P P *sl.* H P P *sl.*

T
A
B

All Strings 3

5 8 5 8 5 10 5 10 5 9 5 9 5 10 7 10

P P P P P P P P

1 3 1 3 1 4 1 4 1 4 1 4 1 4 1 4

P P P P *sl.* H P

7 12 7 12 7 12 8 12 8 5 8 5

1 4 1 4 1 4 1 4 4 1 4 1

T
A
B

LESSON 4

OPEN MINOR TRIAD VOICINGS

	Am	Root	First Inversion	Second Inversion
T	0			5
A	1	1	5	1
B	2	2	2	
	2	2		2
	0	0	3	

	Root	First Inversion	First Inversion (alternate voicing)	Second Inversion	Second Inversion (alternate voicing)	Second Inversion (alternate voicing)
T		5		5	10	10
A	5		9	5	10	10
B	7	7	7		10	10
		3		7	7	
	5		8			12

	Root	Root (alternate voicing)	Root (alternate voicing)	First Inversion	Second Inversion
T	8	13	13	12	17
A	9	9		14	13
B	7		14	10	14
		12	12		

LESSON 5



THE FIVE POSITIONS OF “A” MAJOR TRIADS

	First	Second	Third	Fourth	Fifth	First
T A B	0		5	9		12
	2	5	5	10	10	14
	2	2	6	9	9	14
	2	2	7	7	11	14
	0	4	7		12	12
		5	5			

THE FIVE ARPEGGIO POSITIONS FOR EACH TRIAD

First Position

The image shows a musical score for a guitar, specifically a TAB (Tuning A B). The score is written on two staves. The first staff contains the following notes and fret numbers: 0, 4, 2, 2, 2, 4, 3, 2, 1, 1, 4, 1, 1. The second staff contains the following notes and fret numbers: 0, 4, 2, 2, 2, 4, 5, 4, 2, 2, 6, 5, 5. The staves are connected by a double bar line.

Second Position

Third Position

TAB

5 9 7 7 6 5 5 9

9 7 7 11 9 10 9

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

Fourth Position

Fifth Position

TAB	3	3	2	1	2	1	4	1	4	2	2	2	1	3
12	12	11	9	10	9	12	17	12	14	14	14	12	12	12

First Position (octave)

TAB

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

“A” MAJOR ARPEGGIOS SINGLE & CROSS STRING TECHNIQUE



In this lesson as we had done with the minor single string technique lesson, we have added the string pattern to each example so that you can see the arpeggio notes only on each string. Kiko is only playing the Example tab lines.

First String

String Pattern

0	5	9	12	17	21	24
T						
A						
B						

Example

0	5	9	12	9	12	17	12	17	21	17	21	24
T												
A												
B												

1 4 4 1 3 3 1 3 3 1 3 4

17	21	17	12	17	12	9	12	9	5	9	5	0	5
T													
A													
B													

1 3 1 1 4 1 1 4 1 1 4 1 1

Second String

String Pattern

T	2	5	10	14	17	22	24	full
A								
B								

Example

T	2	5	2	5	10	5	10	14	10	14	17	14	17	22	17	22	24	full
A																		
B																		

1 4 1 4 4 1 4 4 1 3 4 1 3 3 1 3 3

Third String

String Pattern

T	2	6	9	14	18	21
A						
B						

Example

T	2	6	2	6	9	6	9	14	9	14	18	14	18	21
A														
B														

1 4 1 4 4 1 3 3 1 4 4 1 3 3

Fourth String

String Pattern

T																			
A																			
B	2				7					11					14				19

Example

T																				
A																				
B	2	7	2	7	11	7	11	14	11	14	19	14	11	14	11	7	11	7	2	7

1 4 1 4 4 1 4 4 1 4 4 1 1 4 4 1 4 1 1 4

Fifth String

String Pattern

T																			
A																			
B	0			4			7			12			16				19		

Example

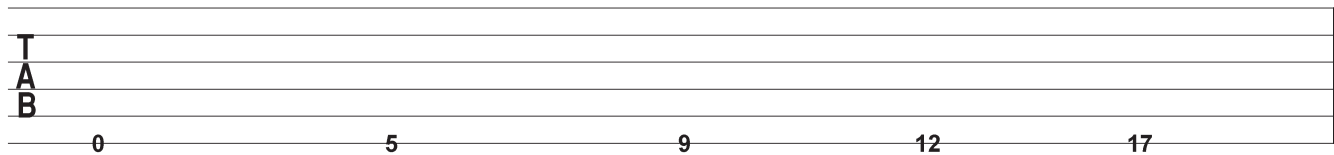
H H P P H H *sl.* H P H P P

T																													
A																													
B	0	4	7	4	0	4	7	12	7	12	16	12	16	19	16	19	16	12	16	12	7	12	7	12	7	4	7	4	0

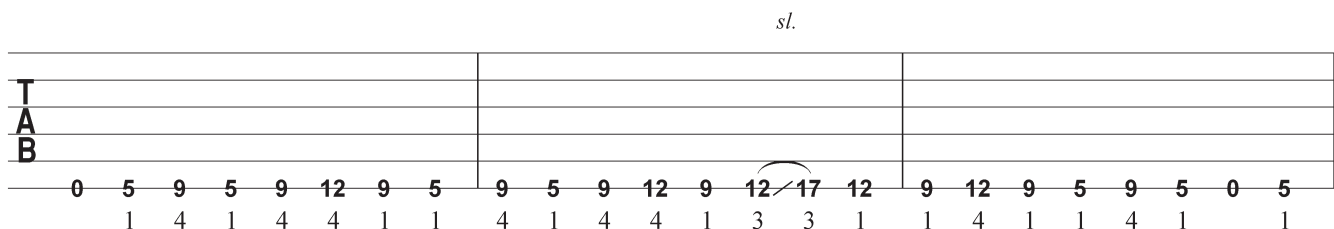
1 4 1 1 4 4 1 4 4 1 3 3 1 1 1 4 1 1 4 1 4 1 1 4 1 1 4 1

Sixth String

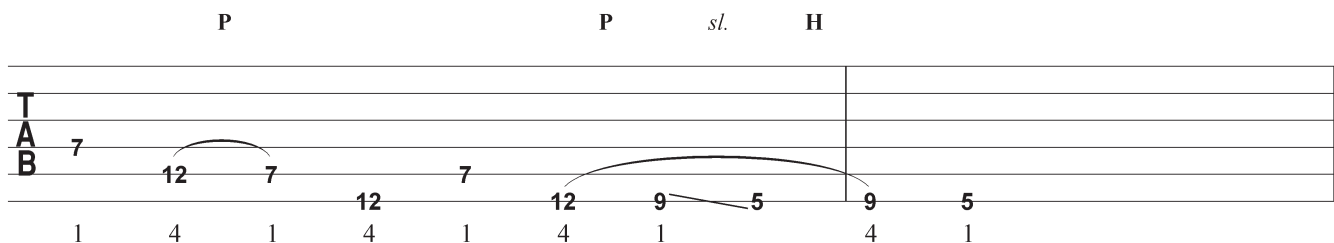
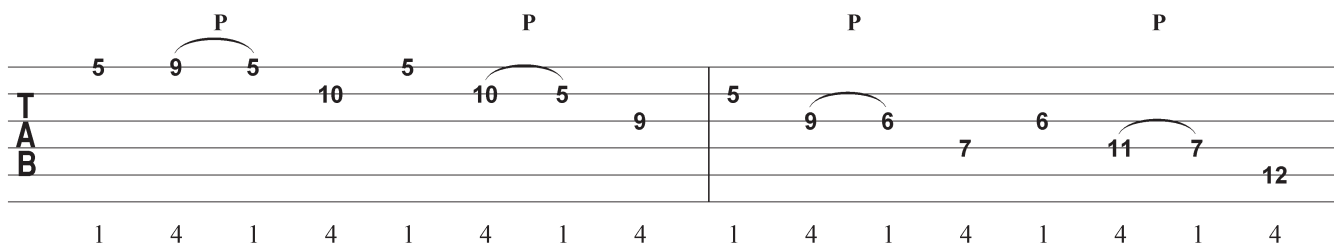
String Pattern



Example



All Strings 1



All Strings 2

Tablature for "All Strings 2" (All Strings 2).

Staff 1 (Treble Clef):

- Measure 1: 12 (P), 17 (P), 12 (P), 17, 12.
- Measure 2: 17, 14 (P), 18.
- Measure 3: 14, 18, 14 (sl.), 9 (H), 14 (P), 9.
- Measure 4: 14, 9.

Staff 2 (Bass Clef):

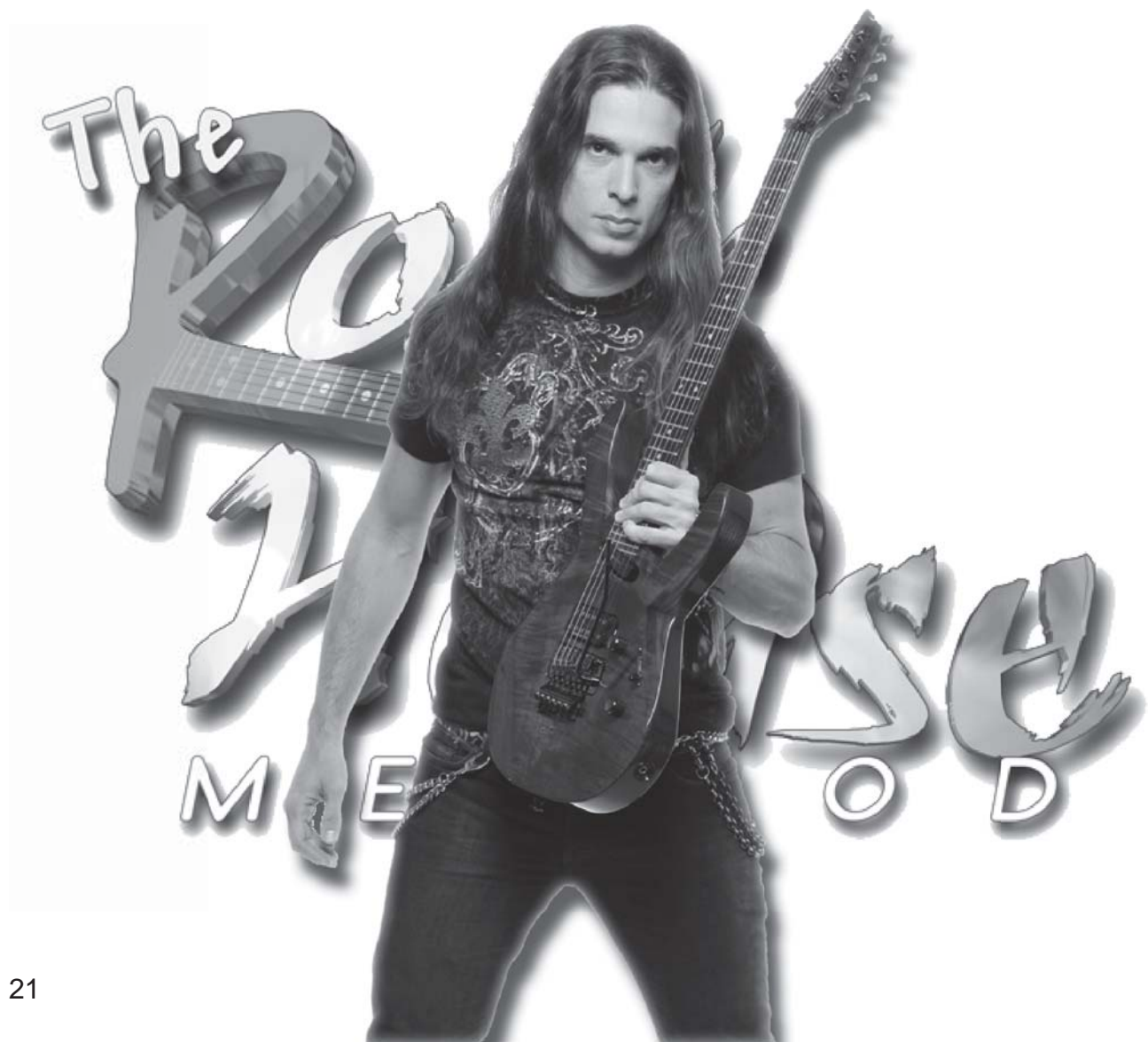
- Measure 1: 14, 11 (P), 12, 16, 12 (sl.), 7 (H), 12 (P), 7.
- Measure 2: 12, 7, 12, 9 (sl.), 5 (P), 0 (P), 5.

String Indicators (T, A, B):

- Staff 1: T (12, 17, 12), A (17, 14, 18), B (14, 18, 14, 9, 14, 9, 14, 9).
- Staff 2: T (14, 11), A (12, 16, 12, 7, 12, 7), B (12, 7, 12, 9, 5, 0, 5).

String Numbers:

- Staff 1: 1, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 4, 1, 4, 1.
- Staff 2: 4, 1, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 5, 5, 6, 7, 7, 7, 5.



LESSON 7

OPEN MAJOR TRIAD VOICINGS

	A	Root	First Inversion	Second Inversion
T A B	0			5
	2	2	5	2
	2	2	2	
	2	2		2
	0	0	4	

	Root	First Inversion	First Inversion (alternate voicing)	Second Inversion	Second Inversion (alternate voicing)	Second Inversion (alternate voicing)
T A B		5		5		
	6		9	6	10	10
	7	7	7		11	11
	5	4	9	7	7	12

	Root	Root (alternate voicing)	First Inversion	Second Inversion
T A B	9		12	17
	9	14	14	14
	7	14	11	14
		12		

LESSON 8

TRIAD PROGRESSION “C” MAJOR & “A” MINOR



C MAJOR

	C Root	First Inversion	Second Inversion	Root
	12	8	8	
T	12	9	10	9
A	10	10	7	10
B				8

A MINOR

	Am Root	First Inversion	Second Inversion	Root
	8	5	5	
T	9	5	7	5
A	7	7	3	7
B				5

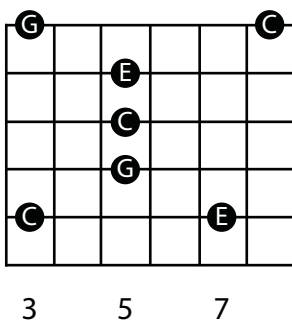
LESSON 9

“A” MINOR TRIAD EXTENSIONS ADDING THE 7TH & 9TH

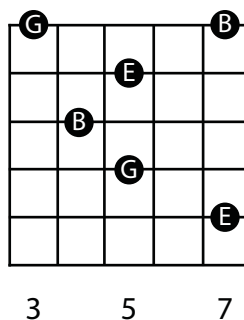


Am			C			Em		
A	C	E	C	E	G	E	G	B
Intervals: R	b3	5	b3	5	b7	5	b7	9
T								
A								
B								
5	3	7	3	7	5	7	5	4

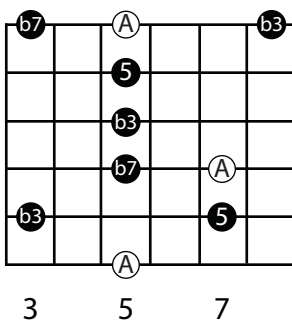
C Major



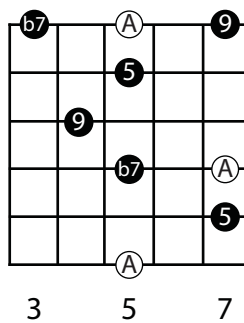
E minor



C Major (Am7)



E minor (Am9)



Position 1

Position 1 musical notation (three measures):

- Measure 1:** Treble (T) has notes 4, 5, 5, 7, 5; A (A) has notes 3, 7; B (B) has note 5. Fingering: 2, 1, 4, 2, 1, 2, 4, 2.
- Measure 2:** Treble (T) has notes 3, 7, 3, 5, 3; A (A) has note 5; B (B) has note 5. Fingering: 2, 1, 4, 1, 2, 1, 2, 2.
- Measure 3:** Treble (T) has note 4; A (A) has notes 7, 5, 7, 3; B (B) has note 5. Fingering: 1, 4, 1, 4, 1, 2.

Position 2

Position 2 musical notation (three measures):

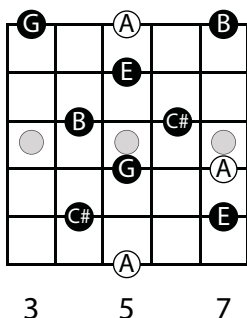
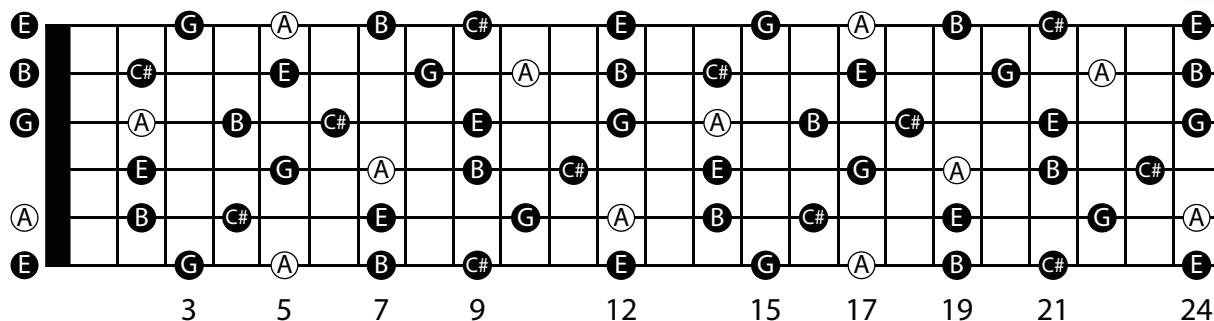
- Measure 1:** Treble (T) has notes 12, 16, 12, 14, 13; A (A) has notes 12, 15; B (B) has notes 12, 15. Fingering: 1, 4, 3, 1, 4, 1, 3, 2.
- Measure 2:** Treble (T) has notes 12, 15, 17, 15, 12, 13; A (A) has notes 14, 16; B (B) has notes 12, 15. Fingering: 1, 3, 4, 3, 1, 2, 3, 4.
- Measure 3:** Treble (T) has notes 12, 14, 15, 12; A (A) has notes 12, 14; B (B) has notes 12, 15. Fingering: 1, 3, 4, 1.

Position 3

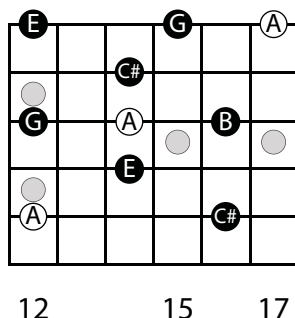
Position 3 musical notation (one measure):

- Measure 1:** Treble (T) has notes 8, 12, 10, 13; A (A) has notes 9, 12; B (B) has notes 10, 12. Fingering: 4, 2, 1, 4, 2, 4, 1, 4.

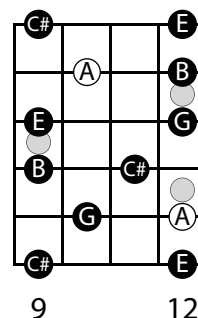
“A” DOMINANT ARPEGGIOS



Position 1



Position 2



Position 3

Position 1

T	5	3	7	3	5	3	5	6	4	7	5	6	5
A	4	5	7	6	5	7	6	4	7	5	7	4	5
B	5	4	7	5	5	7	6	4	7	5	7	4	5
	2	1	4	2	1	2	4	6	2	1	4	1	3

Position 2

Position 2

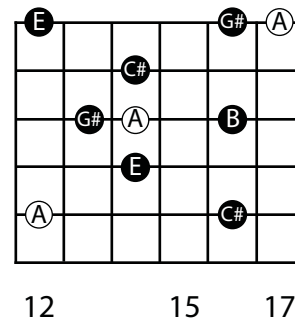
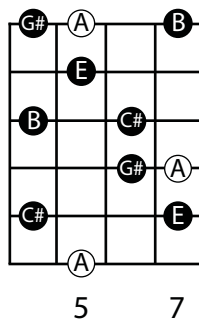
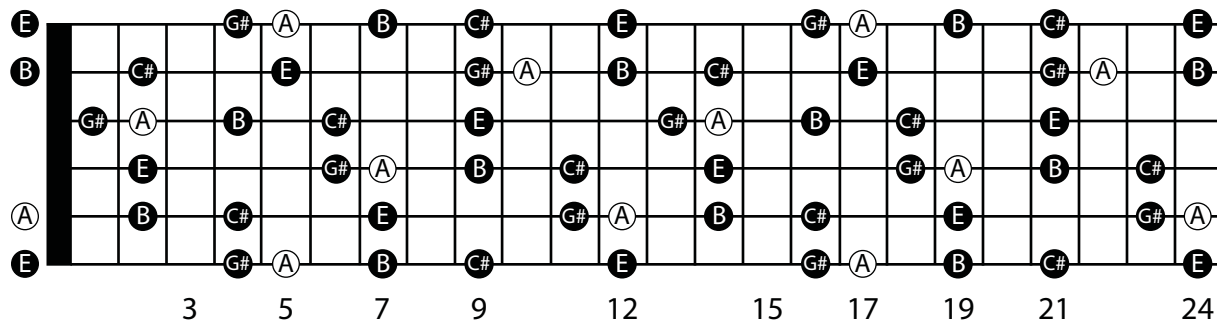
T	12	17	12	15	12	14	14	12	12	14	14	12	14
A	12	16	12	14	14	14	14	12	12	14	14	16	12
B	12	16	14	14	14	14	14	12	12	14	14	16	12
	1	4	3	1	4	1	3	2	1	4	1	4	3

Position 3

Position 3

T	9	12	9	10	10	12	10	12	9	11	12
A	9	12	10	10	9	12	10	12	9	11	12
B	12	11	9	12	10	12	10	12	9	11	12
	4	3	1	4	2	1	4	1	2	1	4

“A” MAJOR SEVENTH ARPEGGIOS



Position 1

TAB

5 4 7 6 4 6

5 4 7 4 5 4 5 6 4 7 6 7 4 5

2 1 4 3 1 3 4 6 2 1 4 1 2 1 3 4 1 4 3 4 1 2

Position 2

T A B									12	16	17	16	12						
				13	16	13	14	14					14						
			14											14					
	12	16													14			16	12
	1	4	3	1	4	1	2	2	1	4	1	4	3	2	3	2	4	1	

“A” HALF DIMINISHED ARPEGGIOS



3 5 7

TAB

5 3 6 5 3 5

4 3 6 3 5 3

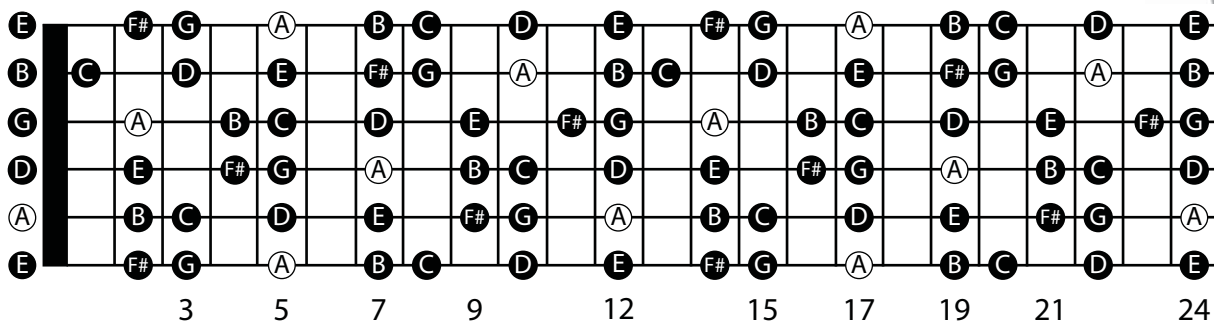
4 5 7 5 6 3

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

T A B								13	11	15	11	17	11	15	11						
				12	15	12	14								13	14	12				
	12	15	13														13				
																		15	12		
	1	4	2	1	4	1	3	2	1	4	1	4	1	4	1	2	3	1	2	4	1

LESSON 13

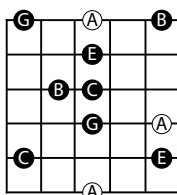
COMBINING 3 ARPEGGIOS "A" DORIAN



Am9

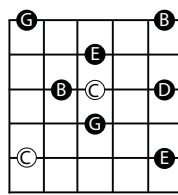
CMaj9

Em9



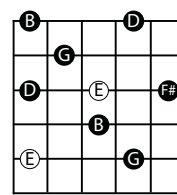
3 5 7

Am9



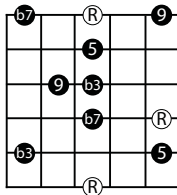
3 5 7

Am11
(no root)

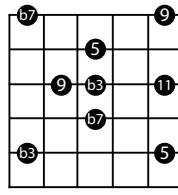


7 9

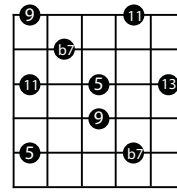
Am13
(no root or 3rd)



3 5 7

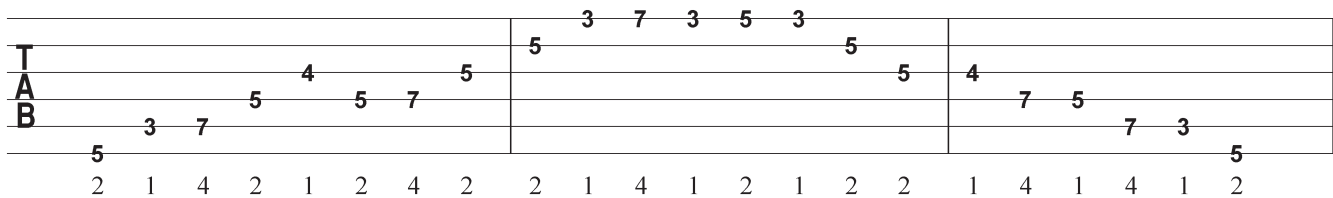


3 5 7

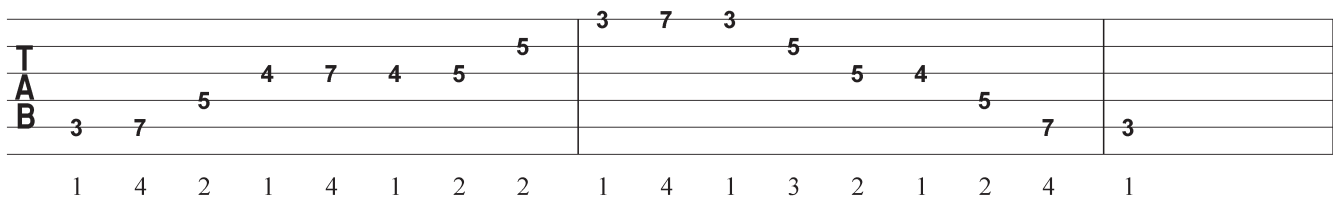


7 9

Am9 Arpeggio



CMaj9 Arpeggio



Em9 Arpeggio

Guitar tab for Em9 Arpeggio. The tab shows a sequence of notes across three measures. The first measure contains notes 7, 10, 9, 7, 11, 7, 9, 8. The second measure contains notes 7, 10, 7, 8, 9, 7, 9, 10. The third measure contains note 7. Fingering numbers are written below the notes: 1, 4, 3, 1, 4, 1, 3, 2, 1, 4, 1, 2, 3, 1, 3, 4, 1.

A Dorian

Guitar tab for A Dorian. The tab shows a sequence of notes across four measures. The first measure contains notes 5, 7, 8, 5, 7, 9. The second measure contains notes 5, 7, 9, 7, 8, 10, 7, 8, 10, 8, 7. The third measure contains notes 10, 8, 7, 9, 7, 5, 9, 7, 5. The fourth measure contains notes 9, 7, 5, 8, 7, 5. Fingering numbers are written below the notes: 1, 2, 3, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 3, 2, 1.

ALL THREE ARPEGGIOS COMBINED

These are the two patterns Kiko will continuously reference as he works through all of the modes.

Dorian Phrase 1

Am13 Arpeggio

Guitar tab for Am13 Arpeggio. The tab shows a sequence of notes across four measures. The first measure contains notes 5, 3, 7, 5, 4, 5, 7, 4. The second measure contains notes 7, 4, 5, 5, 5, 4. The third measure contains notes 7, 11, 7, 9, 8. The fourth measure contains notes 7, 10, 7. Fingering numbers are written below the notes: 2, 1, 4, 2, 1, 2, 4, 1, 4, 1, 2, 3, 1, 3, 2, 1, 1, 4, 3, 1, 4, 1, 3, 2, 1, 4, 1.

Dorian Phrase 2

Am13 Arpeggio

Guitar tab for Am13 Arpeggio, featuring slurs and slides. The first measure contains notes 12, 15, 14, 12, 16, 12, 14, 13. The second measure contains notes 12, 15, 10, 7, 8, 9, 7, 9. The third measure contains notes 10, 7, 3, 7, 5, 4, 7, 4. The fourth measure contains notes 5, 5, 5, 4, 5, 7, 5, 3, 5. Slurs and slides are indicated above the notes. Fingering numbers are written below the notes: 1, 4, 3, 1, 4, 1, 3, 2, 1, 4, 1, 2, 3, 1, 3, 4, 1, 4, 2, 1, 4, 1, 2, 2, 1, 4, 1, 1, 1, 1, 2, 4, 2, 1, 2.

COMBINING 3 ARPEGGIOS “A” AEOLIAN



THE THREE ARPEGGIOS

Am9 Arpeggio

Diagram of the Am9 Arpeggio across two measures. The first measure contains the notes 5, 3, 7, 5, 4, 5, 7, 5. The second measure contains the notes 5, 3, 7, 3, 5. Fingering numbers are provided below the notes: 2, 1, 4, 2, 1, 2, 4, 2 for the first measure, and 3, 1, 4, 1, 2 for the second measure.

CMaj9 Arpeggio

Diagram of the CMaj9 Arpeggio across two measures. The first measure contains the notes 3, 7, 5, 4, 7, 4, 5, 5. The second measure contains the notes 3, 7, 3, 5. Fingering numbers are provided below the notes: 1, 4, 2, 1, 4, 1, 2, 2 for the first measure, and 1, 4, 1, 3 for the second measure.

Emb9 Arpeggio

Diagram of the Emb9 Arpeggio across three measures. The first measure contains the notes 7, 10, 9, 7, 10, 7, 9, 8. The second measure contains the notes 7, 10, 7, 8, 9, 7, 9, 10. The third measure contains the notes 7, 10, 7, 8, 9, 7, 9, 10. Fingering numbers are provided below the notes: 1, 4, 3, 1, 4, 1, 3, 2 for the first measure; 1, 4, 1, 2, 3, 1, 3, 4 for the second measure; and 1 for the third measure.

THE “A” AEOLIAN MODE

A Aeolian

Diagram of the A Aeolian mode across four measures. The first measure contains the notes 5, 7, 8, 5, 7, 8, 5, 7. The second measure contains the notes 9, 5, 7, 9, 6, 8, 10, 7. The third measure contains the notes 10, 8, 6, 9, 7, 5, 9, 7, 5, 8, 7, 5. The fourth measure contains the notes 8, 7, 5. Fingering numbers are provided below the notes: 1, 2, 3, 1, 2, 3, 1, 2 for the first measure; 4, 1, 2, 4, 1, 2, 4, 1 for the second measure; 2, 4, 2, 1, 4, 2, 1, 4 for the third measure; and 2, 1, 4, 2, 1, 3, 2, 1 for the fourth measure.

ALL THREE ARPEGGIOS COMBINED

Aeolian Phrase

CMaj9 Arpeggio

T									5		3	7
A				4	7	4	5					
B	3	7	5									
	1	4	2	1	4	1	2	2		1	4	

Emb9 Arpeggio

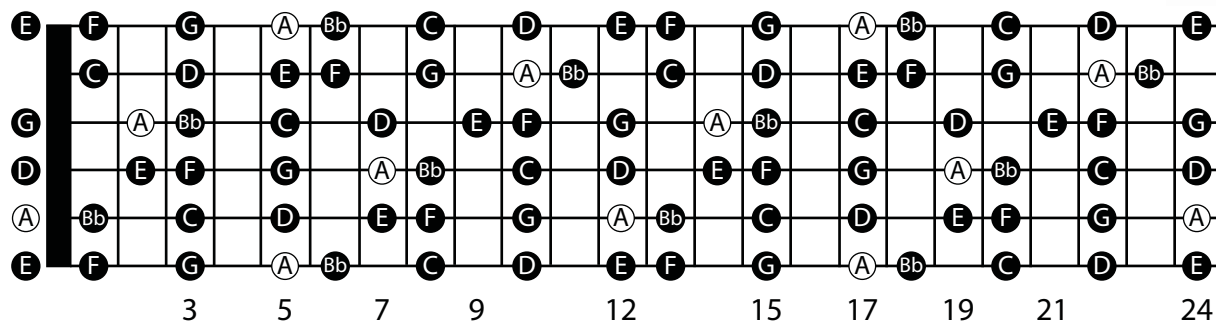
T								8		7	10
A				7	10	7	9				
B	7	10	9								
	1	4	3	1	4	1	3	2		1	4

Am9 Arpeggio

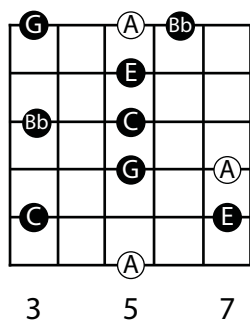
T								13		12	15	17
A				12	16	12	14					
B	12	15	14									
	1	4	3	1	4	1	3	2		1	3	3

COMBINING 3 ARPEGGIOS

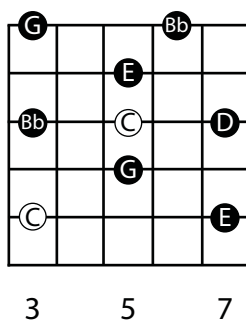
“A” PHRYGIAN



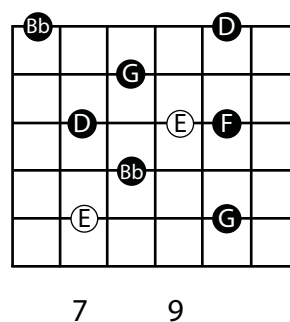
Amb9



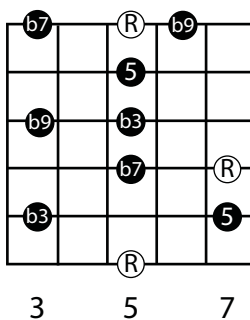
C9



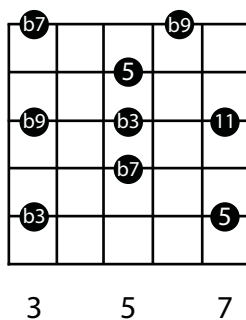
Edim7b9



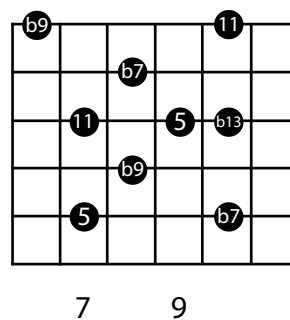
Amb9



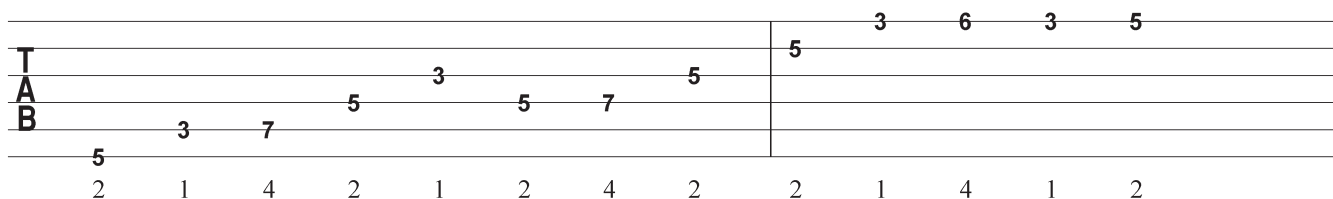
Am11b9
(no root)



Amb13b9
(no root or 3rd)



Am9 Arpeggio



C9 Arpeggio

Guitar tab for C9 Arpeggio. The tab shows a sequence of notes across three measures. The first measure contains notes 3, 7, 5, 3, 7, 3, 5, 5. The second measure contains notes 3, 6, 3, 5, 5, 3, 5, 7. The third measure contains note 3. Fingering numbers are provided below the notes: 1, 4, 2, 1, 4, 1, 2, 2, 1, 4, 1, 3, 2, 1, 2, 4, 1.

Edim7b9 Arpeggio

Guitar tab for Edim7b9 Arpeggio. The tab shows a sequence of notes across three measures. The first measure contains notes 7, 10, 8, 7, 10, 7, 9, 8. The second measure contains notes 6, 10, 6, 8, 9, 7, 8, 10. The third measure contains note 7. Fingering numbers are provided below the notes: 1, 4, 2, 1, 4, 1, 3, 2, 1, 4, 1, 2, 3, 1, 2, 4, 1.

ALL THREE ARPEGGIOS COMBINED

Phrygian Phrase

Am13b9 Arpeggio

Guitar tab for Am13b9 Arpeggio. The tab shows a sequence of notes across two measures. The first measure contains notes 12, 15, 14, 12, 15, 12, 14, 13. The second measure contains notes 12, 15. Fingering numbers are provided below the notes: 1, 4, 3, 1, 4, 1, 3, 2, 1, 4.

Am13b9 Arpeggio

Guitar tab for Am13b9 Arpeggio, featuring slurs and slides. The first measure contains notes 12, 15, 14, 12, 15, 12, 14, 13. The second measure contains notes 12, 15, 10, 6, 8, 9, 7, 8. The third measure contains notes 10, 7, 3, 7, 5, 3, 7, 3. Fingering numbers are provided below the notes: 1, 4, 3, 1, 4, 1, 3, 2, 1, 4, 4, 1, 2, 3, 1, 2, 4, 1, 1, 4, 2, 1, 4, 1. Slurs and slides are indicated above the notes.

COMBINING 3 ARPEGGIOS “A” MELODIC MINOR



Am9Maj7 Arpeggio

Handwritten musical notation for the Am9Maj7 Arpeggio. The notation is written on a three-staff system (Treble, Alto, Bass clefs). The notes are: 5, 4, 7, 4, 5, 4, 5, 5, 4, 7, 6, 7, 3, 5. The fingering is: 2, 1, 4, 3, 1, 2, 4, 2, 2, 1, 4, 1, 2, 1, 3, 2, 1, 4, 3, 4, 1, 2.

Caug9 Arpeggio

Handwritten musical notation for the Caug9 Arpeggio. The notation is written on a three-staff system (Treble, Alto, Bass clefs). The notes are: 3, 7, 6, 4, 7, 4, 5, 5, 4, 7. The fingering is: 1, 4, 3, 1, 4, 1, 2, 2, 1, 4.

E9 Arpeggio

Handwritten musical notation for the E9 Arpeggio. The notation is written on a three-staff system (Treble, Alto, Bass clefs). The notes are: 7, 11, 9, 7, 11, 7, 9, 9, 7, 10, 7, 9, 9, 7, 9, 11, 7. The fingering is: 1, 4, 2, 1, 4, 1, 2, 3, 1, 4, 1, 3, 2, 1, 2, 4, 1.

Am9Maj7 Arpeggio

Handwritten musical notation for the Am9Maj7 Arpeggio. The notation is written on a three-staff system (Treble, Alto, Bass clefs). The notes are: 12, 15, 14, 13, 16, 13, 14, 13, 12, 16, 17. The fingering is: 1, 3, 2, 1, 4, 1, 3, 2, 1, 4, 4.

COMBINING 3 ARPEGGIOS “A” HARMONIC MINOR



Am9Maj7 Arpeggio

Tablature for Am9Maj7 Arpeggio:

Strings: T, A, B

Notes: 5, 4, 7, 4, 5, 4, 5, 5, 4, 6, 7, 3, 5

Fingering: 2, 1, 4, 3, 1, 2, 4, 2, 2, 1, 4, 1, 2, 1, 3, 2, 1, 3, 7, 1, 2

Caug9 Arpeggio

Tablature for Caug9 Arpeggio:

Strings: T, A, B

Notes: 4, 7, 8, 7, 4, 5, 5, 4, 6, 7, 3

Fingering: 1, 4, 3, 1, 4, 1, 2, 2, 1, 4, 1, 3, 2, 1, 3, 4, 1

Slurs: sl. (over 7 and 8), sl. (over 8 and 7)

E9 Arpeggio

Tablature for E9 Arpeggio:

Strings: T, A, B

Notes: 7, 10, 7, 9, 9, 7, 10, 7, 9

Fingering: 1, 4, 2, 1, 3, 1, 2, 3, 1, 4

A Harmonic Minor Scale

Tablature for A Harmonic Minor Scale:

Strings: T, A, B

Notes: 4, 5, 4, 6, 5, 7, 5, 4, 7, 6, 3, 7, 5, 3, 7, 5, 4, 5

Fingering: 1, 2, 1, 2, 1, 4, 2, 1, 4, 3, 1, 4, 2, 1, 4, 2, 1, 2

Am9Maj7 Arpeggio

Tablature for Am9Maj7 Arpeggio:

Strings: T, A, B

Notes: 12, 15, 14, 13, 16, 13, 14, 13, 12, 16, 17

Fingering: 1, 3, 2, 1, 4, 1, 3, 2, 1, 4, 4

LESSON 18

COMBINING 3 ARPEGGIOS “A” IONIAN



AMaj9

Tablature for AMaj9 arpeggio:

String	Notes	Fingering
T		
A	4	1
B	5, 4, 7, 6, 4, 6, 7, 6	2, 1, 4, 3, 1, 3, 4, 3
	5, 4, 5	2, 1, 2

C#Maj9 Arpeggio

Tablature for C#Maj9 Arpeggio:

String	Notes	Fingering
T		
A	4, 7, 6, 4, 7, 4, 6, 5	1, 4, 3, 1, 4, 1, 3, 2
B	4, 7	1, 4

E9 Arpeggio

Tablature for E9 Arpeggio:

String	Notes	Fingering
T		
A	7, 11, 9, 7, 11, 7, 9, 9	1, 4, 2, 1, 4, 1, 2, 3
B	7, 11	1, 4

AMaj9 Arpeggio

Tablature for AMaj9 Arpeggio (continued):

String	Notes	Fingering
T	12, 16, 17, 16, 12, 14	1, 4, 4, 4, 1, 3
A	13, 16, 13, 14, 14, 13	2, 1, 3, 2, 1
B	12, 16, 14, 14, 13, 14, 16, 12	1, 4, 2, 1, 4, 1, 4, 2

ALL THREE ARPEGGIOS COMBINED

Ionian Phrase 1

Tablature for Ionian Phrase 1 (combining all three arpeggios):

String	Notes	Fingering
T	16, 12, 14, 10, 7, 9, 7, 4, 5, 6, 4, 6, 7, 4, 5	4, 1, 3, 2, 1, 2, 4, 1, 4, 1, 3, 2, 1, 2, 4, 1, 4, 1, 2, 3, 1, 3, 4, 1, 2
A	14, 14, 13, 14, 16, 12, 9, 9, 7, 9, 11, 7, 6, 4, 6, 7, 4	
B	14, 16, 12, 11, 7, 6, 7, 4, 5	

COMBINING 3 ARPEGGIOS “A” LYDIAN



A Lydian

T A B										7							9							11				12		11		9														
										7							9							10				7		9																
										6							8							9																						
										9																																				
	5	7	9				6	7	9				6	7						9			6	8	9				7	9	10		7				9	11	12		11		10		9	
	1	2	4				1	2	4				1	2						4			1	3	4				1	2	3		1				2	4	4		3		2		1	1

[illegible]

AMaj9 Arpeggio

TAB

5 4 7 6 4 6 5 4 7 4 5 4 7 6 7 4 5

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

C#min9 Arpeggio

C#min9 Arpeggio

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

E9 Arpeggio

Guitar tab for E9 Arpeggio. The tab is written for a 6-string guitar in standard tuning. It consists of three measures. The first measure contains the notes 7, 11, 9, 8, 11, 8, 9, 9 on the strings from low to high. The second measure contains the notes 7, 11, 12, 11, 7, 9, 9, 8. The third measure contains the notes 9, 11, 7. Fingering numbers are provided below the notes: 1, 4, 2, 1, 4, 1, 2, 3 for the first measure; 1, 4, 4, 4, 1, 3, 2, 1 for the second measure; and 2, 4, 1 for the third measure.

ALL THREE ARPEGGIOS COMBINED

Lydian Phrase 1

Guitar tab for Lydian Phrase 1. The tab is written for a 6-string guitar in standard tuning. It consists of two measures. The first measure contains the notes 12, 16, 14, 13, 16, 13, 14, 14 on the strings from low to high. The second measure contains the notes 12, 16, 11, 7, 9, 9, 8, 9. Fingering numbers are provided below the notes: 1, 4, 2, 1, 4, 1, 2, 3 for the first measure; and 1, 4, 1, 1, 3, 2, 1, 2 for the second measure.

Guitar tab for Lydian Phrase 1. The tab is written for a 6-string guitar in standard tuning. It consists of three measures. The first measure contains the notes 11, 7, 4, 7, 6, 4, 8, 4 on the strings from low to high. The second measure contains the notes 6, 5, 4, 7, 4, 5, 6, 4. The third measure contains the notes 6, 7, 4, 5. Fingering numbers are provided below the notes: 4, 1, 1, 4, 3, 1, 4, 1 for the first measure; 3, 2, 1, 4, 1, 2, 3, 1 for the second measure; and 3, 4, 1, 2 for the third measure.

COMBINING 3 ARPEGGIOS “A” MIXOLYDIAN



A9

	1	2	3	4	5	6	7	8	9	10	11	12
T												
A				4	5	6						
B	5	4	7		5	7	6					
	2	1	4	2	1	2	4	3	2	1	4	1

C#dim7b9 Arpeggio

	1	2	3	4	5	6	7	8	9	10	11	12
T												
A				4	7	4	6	5				
B	4	7	5									
	1	4	2	1	4	1	3	2	1	4	1	2

Em9 Arpeggio

	1	2	3	4	5	6	7	8	9	10	11	12
T												
A				7	11	7	9	8				
B	7	10	9									
	1	4	3	1	4	1	3	2	1	4	1	2

ALL THREE ARPEGGIOS COMBINED

Mixolydian Phrase 1

T									12	15	10	7				
A				12	16	12	14	14					8			
B	12	16	14											9	7	9
	1	4	2	1	4	1	2	2	1	4	4	1	2	3	1	3

T									3	7	3					
A				4	7	4	6	5				5	6	4		
B	10	7	4	7	5										5	
	4	1	1	4	2	1	4	1	3	2	1	4	1	2	3	1



LESSON 21

COMBINING 3 ARPEGGIOS “A” LOCRIAN



Adim7b9 Arpeggio

T											4	3	6	3	5
A					3			5							
B	5	3	6	5			5	7	5						
	2	1	3	2	1	2	4	3	2	1	4	1	3		

Cm7b9 Arpeggio

T											3	6
A				3	6	3	5			4		
B	3	6	5									
	1	4	3	1	4	1	3	2	1	4		

EbMaj9 Arpeggio

T											6	10
A				7	10	7	8			8		
B	6	10	8									
	1	4	2	1	4	1	3	2	1	4		

Adim7b9 Arpeggio

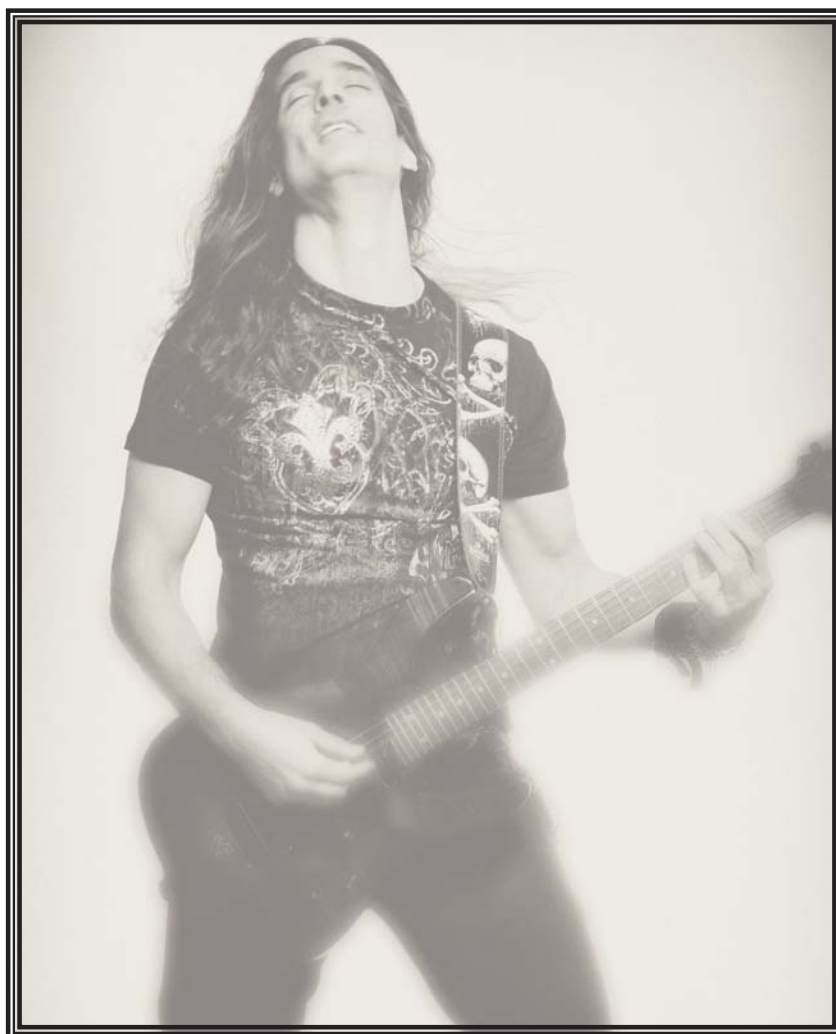
T									11	15	11	17	11	15	11		
A					12	15	12	14								13	
B	12	15	13														
	1	4	2	1	4	1	3	2	1	4	1	4	1	4	1	2	3

ALL THREE ARPEGGIOS COMBINED

Locrian Phrase

T								13		11	15	10	6				
A				12	15	12	14							8			
B	12	15													8	7	8
	1	4	2	1	4	1	3	2		1	4	4	1	3	2	1	2

T										3	6	5	3				
A					3	7	3			4				4			
B	10	6	3	6				5							5		
	4	1	1	4	3	1	4	1	3	2	1	4	3	1	2	3	1



CHROMATIC PASSING TONES

Amin9 Arpeggio

T																					
A																					
B	5	3	7	5	4	5	7	4	5	2	3	6	7	6	7	3	4	4	5		
	2	1	4	3	1	3	4	2	2	1	1	4	4	1	1	2	2	1	1	1	1

Amin9 Arpeggio with Chromaticisms

CMaj9 Arpeggio with Chromaticisms

T																
A																
B	3	5	6	7	5	4	7	6	5	5	3	7	6	5	3	8
	1	2	3	4	2	1	4	3	2	3	1	4	3	2	1	4

Em9 Arpeggio with Chromaticisms

T															
A															
B	7	6	7	9	10	8	9	8	9	7	8	6	7	11	12
	1	1	1	3	4	2	3	1	2	1	2	1	1	4	4

[illegible]

TAB	10	12	7	10	9	8	7	10	9	8	9	7	7	8	7	9	8	7						
	12	12	10			9	8						9											
	3	1	3	1	4	1	4	3	2	3	2	1	4	3	2	3	1	3	1	2	1	3	2	1

[illegible]

LESSON 23

CHROMATIC PASSING TONES PHRASING

T				3
A				5
B	5 7 8 5 6 7	5 4 4 5 7	4 7 5 4 6 7 4	5 4 5 7 3
	1 3 4 1 4 1 3 3	1 3 1 3 4 1 2 4	1 4 2 4 1 3 4 1	1 3 2 1 2 4 1

T		7 10 7	12	11 10 8 14 13 12 10 15
A	7 11 7 9 8	8	9 8 7	
B	7 10 9			
	1 4 3 1 4 1 3 2	1 4 1 2 3 2 1 4	3 2 1 4 3 2 1 4	

T	14 13 12	13	13	17
A	14 13 12	14	13 12	14
B		15 14 13 12		
	3 2 1 2 3 2 1 3	2 1 4 3 2 1 3 2	4	

LESSON 24

PUTTING IT ALL TOGETHER Em - C9



	Em ⁷		C ⁹	
T	8	8	3	3
A	7	7	3	3
B	5	5	2	2
	7	7	3	3

“E” DORIAN & “C” MIXOLYDIAN TRIADS

Over Em7

	Em9	GMaj9	Bm9
T	7 10	10 14	14 17
A	7 11 7 9	11 14 11 12	14 18 14 16
B	7 10	10 14	14 17

Over C9

	C9	E Half Diminished	Gm9
T	3 6	6 10	10 13
A	3 7 3 5	7 10 7 9	10 14 10 12
B	3 7	7 10	10 13

PATTERNS

Over Em7

Over C9

[illegible]

Over Em7

Over C9

T A B			10 14 14				10 13 13
						11	
	12	11 14 11 12			10 14 10 12		
	10 14			12	10 13		



ROCK TO FUSION THE LYDIAN MODE



BASIC CHORDS FOR THE ROCK SOUND

	Em	CMaj	Bm	GMaj
	7		2	3
T	8	5	3	3
A	9	5	4	4
B	9	5	4	5
	7	3	2	5
				3

CHORDS FOR THE LYDIAN SOUND

	E ^{6#11}	C ^{6#11}	Bmaj ^{7#11}	GMaj ^{7#11}
			6	2
T	11	7	6	2
A	9	5	8	4
B	11	7	8	4
	7	3	7	3

PRACTICING THE MODES

E Lydian	C Lydian
0 2 4 6 7 9 11 12	0 2 3 5 7 8 10 12
T	
A	
B	3 3 8 8
0	

ALL FOUR LYDIAN MODES

E Lydian	C Lydian
0 2 4 6 7 9 11 12	12 10 8 7 5 3 2 0
T	
A	
B	8 8 3 3
0	

B Lydian
1 2 4 6 7 9 11 13
T
A
B
4 2 2 2 2 7 7 7 7 7

G Lydian
0 2 3 5 7 9 10 12 12 10 9 7 5 3 2 0
T
A
B
3 3 3 3 3 10 10 10 10 10 3 3 3 3

ALL FOUR LYDIAN MODES WITH THE PROGRESSION

E Lydian	C Lydian	B Lydian	G Lydian	E Lydian	C Lydian	B Lydian	G Lydian
0 2 4 6 3 5 7 8	6 7 9 11 12 10 9 7	6 4	3 5	6 4 2	6 5 3 2 0		
T							
A							
B	3		10 10	7	3	2	
0		7 7				3 3	

E Lydian	C Lydian	B Lydian	G Lydian	E Lydian	C Lydian	B Lydian	G Lydian
0 2 4 5 7 8 10 12	11 9 6 7 7 5 3 2			1 3 4 6 7 5 4	3 4	2 4 5	4
T							
A							
B	3				3	2	5
0	8 8	7 7 3 3	0			3	

E Lydian	C Lydian	B Lydian	G Lydian	E Lydian
				7 9
T		3 4 6 6 7		11 12
A		6 4		
B	2 4 6 4 7 5 4 5	2		
0	3	3	3	0

USING ARPEGGIOS & TRIADS

E LYDIAN

EMaj⁹ G[#]m⁹ BMaj⁹

T	7 11	11 14	14 18
A	8 11 8 9	11 15 11 13	15 18 15 16
B	7 11	11 14	14 18

C LYDIAN

CMaj⁹ Em⁹ GMaj⁹

T	7	7 10	10 14
A	8	7 11 7 9	11 14 11 12
B	7 10	7 10	10 14

B LYDIAN

BMaj⁹ E[#]m⁹ F[#]Maj⁹

T	6 7	6 9	9 13
A	6 8 8 9	6 10 6 8	10 13 10 11
B	6 9	6 9	9 13

G LYDIAN

GMaj⁹ Bm⁹ DMaj⁹

T	2	2 5	5 9
A	2 4 4 5	2 6 2 4	6 9 6 7
B	2 5	2 5	5 9

ROCKING THE ii - V - I



Key of “D” Major

STRING SKIPPING ARPEGGIOS

Em7 A7 DMaj7

7 9 4 6 3 7

7 10 4 7 5 9

PATTERN #1

[illegible]

PATTERN #2

Em⁷ H H P P H H

TAB

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

A⁷ H H P P H H

7 4 6 4 7 4

DMaj⁷ H H P P H H

TAB

5 9 9 5 9 6 7 5 9

STRING SKIPPING ARPEGGIOS USING TAPPING

Em⁷

H T H T H T H T H TP P TP P H H H T H T

DMaj⁷

H T H T H T H T H TP P TP P H H H T H T

A⁷

H T H T H T H T H TP P TP P H H H T H T

THE TRI-TONE SUBSTITUTION

	Em ⁷	E ^b 9	DMaj ⁹
T	8	6	5
A	7	6	6
B	5	5	4
	7	6	5

STRING SKIPPING ARPEGGIOS

	Em ⁷	E ^b 9	DMaj ⁷
T	7 12	6 9	5 9
A	7 9	6 8	6 7
B	7 10	6 10	5 9

LESSON 27

THE CHORD MELODY CONCEPT

THE "C" MAJOR SCALE

	C	D	E	F	G	A	B	C
	1	3	5	1	3	5	7	8
T	1	3	5					
A								
B								

THE "C" MAJOR SCALE ON TOP OF THE CHORD

Melody Note

	C	D	E	F	G	A	B	C
	1	3	5	1	3	5	7	8
T	1	3	5	3	3	5	5	8
A	0	2	4	2	2	4	4	9
B	2	2	5		2			10
	3	3	3	3	3	3	3	10

THE "C" MAJOR SCALE ON TOP OF THE CHORD (VARIATION)

Melody Note

	C	D	E	F	G	A	B	C	D	E
	1	3	5	1	3	5	7	8	10	12
T	1	3	5	3	3	5	5	8	10	12
A	2	4	4	2	2	4	4	9	9	12
B	2	2	2	2	2	5	5	10	9	10
	3	3	3	3	3	3	3	10		

“C” LYDIAN

	C	D	E	F#	G	A	B
	1	3	5	2	3	5	7
T							
A							
B							

“C” LYDIAN ON TOP OF THE CHORD

Melody Note

	C	D	E	F#	G	A
T	1	3	5	2	3	5
A	2	4	4	3	3	5
B	2	2	2	2	2	4
	3	3	3	3	3	3

	B	A	G	F#	E	D	C
T	7	5	3	2	5	3	1
A	5	5	3	3	4	4	2
B	5	4	2	2	2	2	2
	5	3	3	3	3	3	3

“C” MIXOLYDIAN

	C	D	E	F	G	A	B ^b
	1	3	5	1	3	5	6
T							
A							
B							

“C” MIXOLYDIAN ON TOP OF THE CHORD

Melody Note

	C	D	E	F	G	A	B ^b	C
	1	3	5	1	3	5	6	8
T	1	3	5	3	3	5	5	8
A	3	3	3	3	3	3	3	9
B	2	2	2	2	2	2	2	8
	3	3	3	3	3	3	3	



“C” DORIAN

	C	D	E ^b	F	G	A	B ^b
	1	3	4	1	3	5	6
T	1	3	4	1	3	5	6
A							
B							

“C” DORIAN ON TOP OF THE CHORD

Melody Note

	C	D	E ^b	F	G	A	B ^b	C
				1	3	5	6	8
T	1	3	4	4	4	4	4	8
A	3	3	3	3	3	3	3	8
B	1	1	1	5	1	5	3	8
	3	3	3	3	3	3	3	

“C” DORIAN ON TOP OF THE CHORD (VARIATION)

Melody Note

	C	D	E ^b	F	G	A	B ^b	C
				1	3	5	7	8
T	1	3	4	4	4	4	4	8
A	3	3	3	3	3	3	3	8
B	1	1	1	1	5			
	3	3	3	3	3	3	3	
								8

“C” AEOLIAN

	C	D	E ^b	F	G	A ^b	B ^b
T	1	3	4	1	3	4	6
A							
B							

“C” AEOLIAN ON TOP OF THE CHORD

Melody Note	C	D	E ^b	F	G	A ^b	B ^b	C
T	1	3	4	4	4	4	4	8
A	3	3	3	3	3	3	3	8
B	1	1	1	1	3	3	3	8
B	3	3	3	3	3	3	3	

“C” LOCRIAN

	C	D	E ^b	F	G ^b	A ^b	B ^b
T	1	3	4	6	3	4	6
A							
B							

“C” LOCRIAN ON TOP OF THE CHORD

Melody Note	C	D	E ^b	F	G ^b	A ^b	B ^b
T	1	3	4	6	2	4	6
A	3	3	3	3	4	3	4
B	4	4	4	4	3	3	3
B	3	3	3	3	3	3	3

LESSON 28

CHORD MELODY CONCEPT ii - V - I

Key of "D" Major

Em⁷

			5		7		9		10		12
T	5	7	8	8	8	8	8	8	8	12	
A	7	7	7	7	7	7	7	7	7	12	
B	5	5	5	5	9	9	9	9	9	12	
	7	7	7	7	7	7	7	7	7		

A⁷

								10	12	14	15	
T A B	2	3	5	7	8	10	12	14	12	12	14	14
	4	4	6	6	6	12	12	12	12	12	12	
	5	5	5	5	5	11	11	14				
						12	12	12	12	12	12	
	5	5	5	5	5							

DMaj⁷

				4	5	7	9
T	3	5	7	5	5	7	7
A	4	6	6	4	4	6	6
B	4	4	4	4	4		
	5	5	5	5	5	5	5

LESSON 29

CHORD MELODY CONCEPT “ESCAPING”



E Lydian

	4	5	7	9	6	7	9	11	12
T	4	5	7	9	8	8	9	9	9
A	4	6	8	8	6	6	8	9	9
B	6	6	6	6	6	6	7	9	9
	7	7	7	7	7	7			

C Lydian

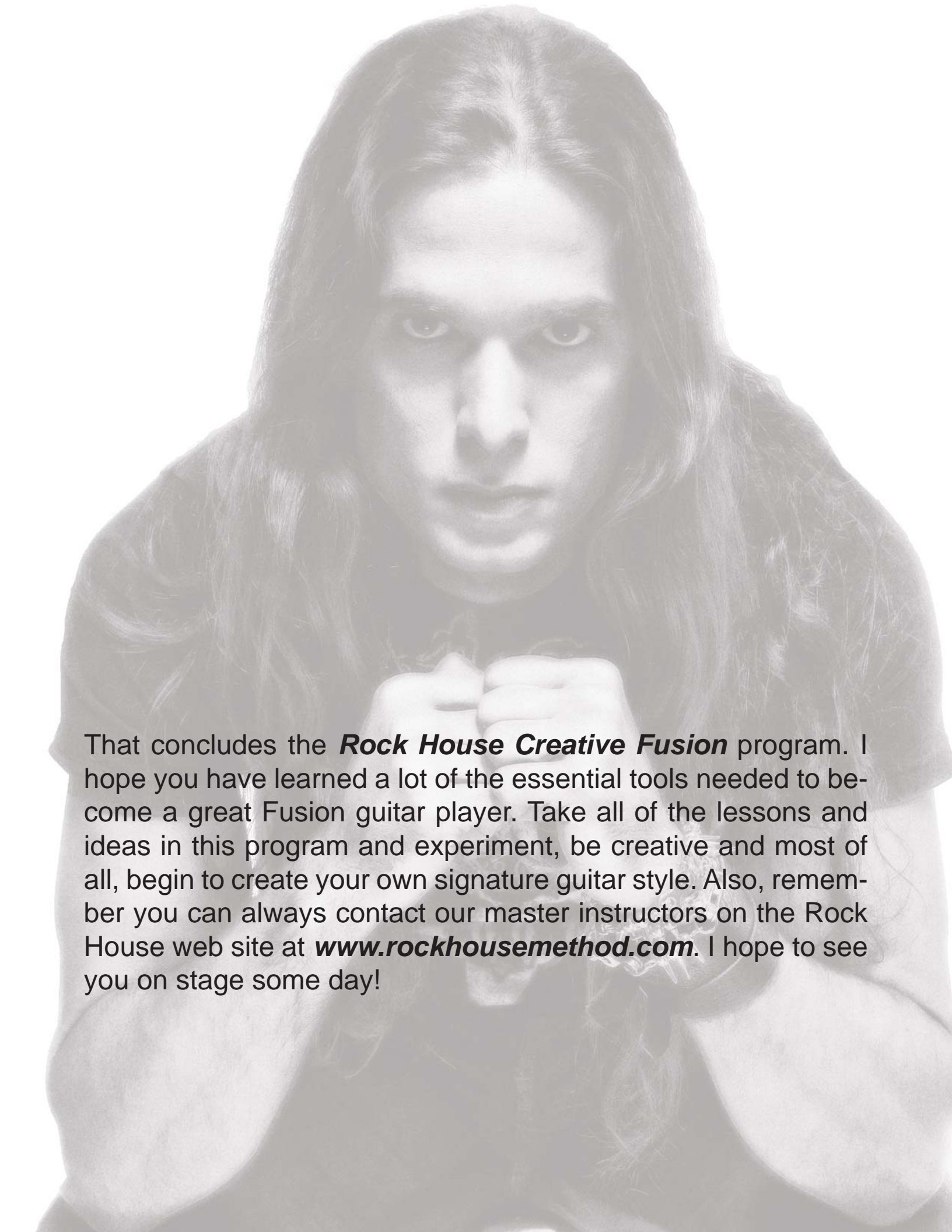
	1	3	5	2	3	5	7	8
T	1	3	5	3	3	5	5	8
A	2	4	4	2	2	4	5	7
B	2	2	2	2	2		5	7
	3	3	3	3	3	3		

B Lydian

	4	6	7	9	6	7	9	11
T	4	6	7	9	7	7	9	11
A	3	8	8	8	8	6	8	10
B	4	6	6	9	6	6	8	9
	2							
		7	7	7	7	7		

G Lydian

		2	3	5	2	3	5	7
T		2	3	5	3	3	5	7
A	4	4	4	4	4	2	4	6
B	4	4	4	5		2	4	5
	3	3	3	3	3	3		

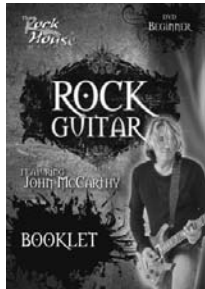


That concludes the ***Rock House Creative Fusion*** program. I hope you have learned a lot of the essential tools needed to become a great Fusion guitar player. Take all of the lessons and ideas in this program and experiment, be creative and most of all, begin to create your own signature guitar style. Also, remember you can always contact our master instructors on the Rock House web site at ***www.rockhousemethod.com***. I hope to see you on stage some day!

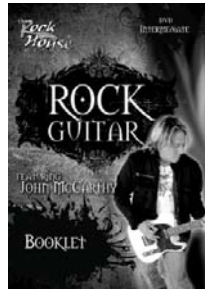
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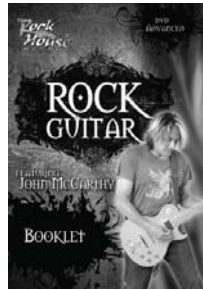
DVD



Beginner



Intermediate



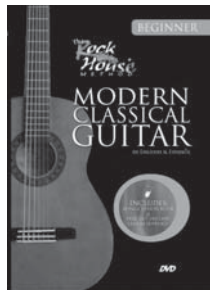
Advanced



Beginner



Intermediate



Beginner



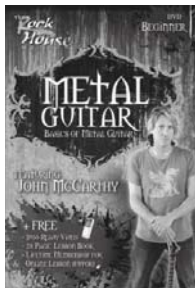
Leo Nocentelli



Riffs, Rhythms & Secrets



Workout Routines for Guitarists



John McCarthy

Basics of Metal Guitar



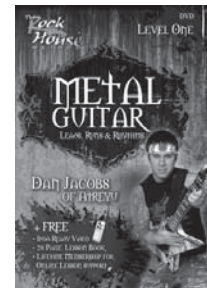
Alexi Laiho

Melodic Speed, Shred & Heavy Riffs #1



Alexi Laiho

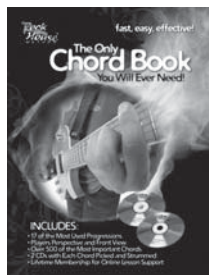
Melodic Speed, Shred & Heavy Riffs #2



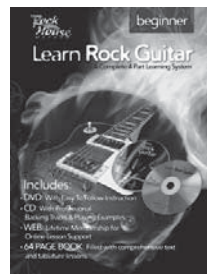
Dan Jacobs

Leads, Runs & Rhythms #1

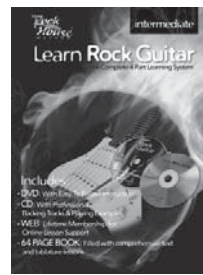
Book



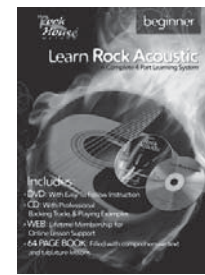
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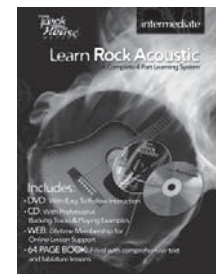
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