

LESSON 47

Before we go into this study, let's go back to Lesson No. 45 and 46.

If you will notice, a lot of places in those solos I am using riffs, while the chord changes for these measures are completely foreign to the riff itself (See Lesson No. 38). But I have forced the riffs against the progressions.

In order to get a better understanding of this, study the riffs in each solo, then the chord progressions for those measures. Then sing the riffs while you play the chord progressions. This way you can hear just how the riffs sound against the chords. Now, in your solos that you made for the sequences, I want you to fit in riffs every place that I have them. See how many of your riffs you can force in, at these places. Try to fit in all of your riffs from Lesson No. 38.

I am introducing a new position for solo work. This position is to be used for the keys of: A^b , B^b , C, D^b , and E^b major (it can be used for F, and G major but it is a little out of range). I have written out a few riffs in this new position to show where to find it. But in order to really get that position under your fingers, I want you to take all of your riffs in Lesson No. 38 and transpose them to this key. Then work them out in this position. After you have done this, work them out in all of the other keys.

These riffs are in the key of B^b major and this position extends from the 3rd to the 6th frets on your Guitar.

RIFFS IN B^b MAJOR (In The 3rd Position)

No. 1

S. 4 4 3 4 3 4 3 4 3 4 3
F. 1 3 1 3 4 3 1 3 1 3 1 3 1 4 3 1 3 1 3 1 1

No. 2

S. 2 3 4 4 3 4 3 4 5 5 5 4 4 3
F. 3 2 4 3 1 3 1 4 3 1 3 1 3 1 4 3 1 4 3 1 4 2 3 1 3 1

→ No. 3

? ? ? S. 5 5 4 5 4 5 4 4 4 3
F. 2 3 1 4 2 3 1 4 2 1 3 1 4 1 4 1

No. 4

S. 3-4 3 3 4 4 4 5 5 5 4 3 4
F. 4-3 3 1 4 3 1 4 2 3 1 1 3

No. 5

S. 4 4 3-4 3-4 3 3 4 4 4 4
F. 1 3 1-1 4-3 3 1 4 3 1 3

No. 6

S. 5 5 4 6 5 5 4 4 3 5 5 4 4 6 5 5 4
F. 2 3 1 3 4 2 3 1 3 1 2 3 1 3 4 2 3 1 3 4