0409 663 238 w 9816 5814

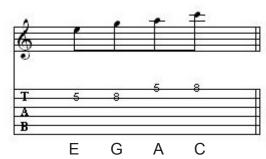


DEVELOPING A MOTIF pt. 2

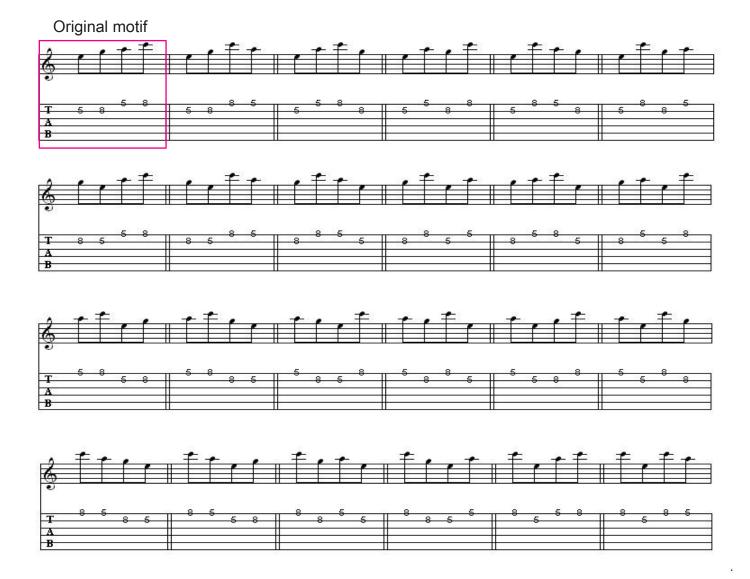
Way back in Lesson 3 we talked about tweaking a phrase by replacing one or two notes. This time instead of replacing a note, we're going to change the note order. You could call this **melodic displacement**.

Here's a 4 note motif based on the A minor pentatonic scale.

With any pattern that contains 4 non repeating notes - there are 24 possible permutations i.e. 24 ways of playing the same 4 note grouping.



The pattern shown above is a straight ahead no frills ascending scale pattern using the notes (from lowest to highest) E G A C.

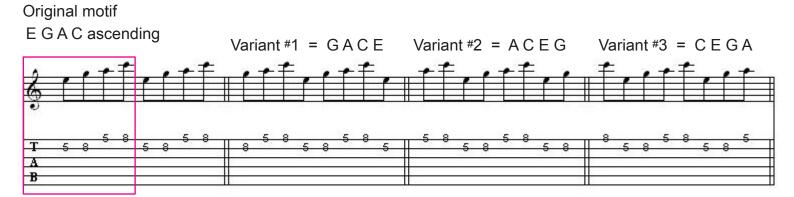


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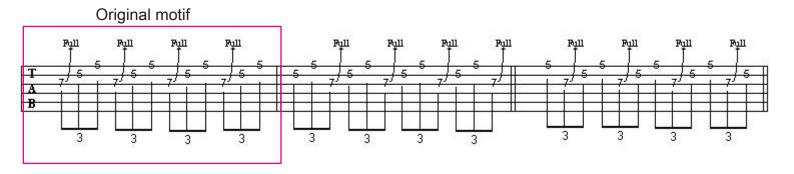


DEVELOPING A MOTIF pt. 2

Pretty intensive right? A quicker way of getting something without having to turn into a mad scientist is to simply change the note order. Using the original ascending 4 note motif you can have anyone of the notes as the starting point. Meaning just 4 possibilities.



Let's try this concept over a cliched, hackneyed, done to death minor pentatonic lick. We're using a triplet lick i.e. 3 notes therefore 3 possibilities. Note the string bend from fret 7 fo fret 9 (indicated as full). This in fact gives you the same note as fret 5 on the B string only articulated in a different way. The original lick is straight out of the Chuck Berry school of rock 'n roll.



Thinking this way can give give you some new angles on some old and perhaps stale ideas. So happy exploring.