Motivic Mastery

Daniel Rainard

"A modern guitarist's guide to playing motivic melodies."

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Introduction

The purpose of this book is to present a sound method for playing motivic melodies that utilizes the distinct advantage of the guitar's fretted fingerboard. Motifs are small musical formulas consisting of a few notes that create a singular melodic or rhythmic effect. They can be repeated to create longer passages reflecting their characteristic unity. When playing melodic motifs we are often using intervallic patterns based on scales. Such will be the basis of our study. Although melodic motifs can transcend tonality, the examples listed herein are all based on functional harmony. The graceful improvisations of Pat Metheny and Kurt Rosenwinkel inspired me to seek a method such as this. Their improvised solos reflect an enlightened view of the guitar's natural capacity for such motivic lines. I hope that this book helps you to develop an awareness of the geometric relationship of your fretting fingers to the intervals and scales on the neck of your guitar. With practice, they will freely perform flawless motivic melodies, flowing over any succession of rhythms or chords you may encounter.

To begin this study, I made an exhaustive listing of intervallic patterns on adjacent strings that use only intervals that can be reached in any position as listed on pages 4 & 5. In order to create motivic lines you must be able to repeat motives with ease. This is why each pattern chosen begins and ends on the same fretting finger. This use of a pivot point makes sliding motives up and down the neck easy. In these examples the pivot point chosen is the first finger as it usually the strongest and easiest to orient your self by.

The intervallic patterns listed here are derived only from the C Major scale, though they can easily be transposed to other keys. These examples are shown on the 1st & 2nd strings, and the 2nd & 3rd strings, because the 1st and 2nd strings are tuned a perfect fourth apart, like all other adjacent strings, except the 2nd & 3rd strings, which are tuned a major third apart. This makes transposition of the patterns from the 1st and 2nd strings to those adjacent strings not included a simple matter of applying the same fingerings relative to their respective scale tones in any key. Likewise, transposition of the patterns on the 2nd and 3rd strings is a simple matter of lining up their fingerings with their respective scale tones in any key. Remember that in the patterns listed C is 1, D is 2, E is 3, F is 4, G is 5, A is 6 and B is 7. If you wanted to play in the key of Eb Major, Eb would become 1, F would become 2, G would become 3, etc. Try to visualize the scale tones on each string and be aware of which scale tone your pivot point is on, as this note will predominate harmonically. Not only will this make transposition simpler, but will also enhance your harmonic awareness and keep your melodies relevant.

Another consideration is rhythm. Rhythmic motives are an important part of the musical language. It is possible and indeed encouraged to break these patterns down into the rhythms of your choosing. Though they are all listed in such a way as to each fill one beat it is not required to practice them according to the rhythms seen here. (Not all 5-interval patterns must be expressed as sixteenth note pentuplets.) This subdivision allows an entire octave of the motif to fill 2 bars and allows for consistent, readable page layout. Many options of rhythmic expression await you and as you will begin to hear, they are quite important to creating your own unique sound.

In playing through the examples, pay attention to the spatial relationship of each scale tone to the others. That is the key to using these patterns in all 12 keys and on each possible string set. It is my hope that this book will be both a valuable practice aid and a springboard for your imagination. Be loyal in your search for musical fulfillment and practice. That is how to get the most from this or any book, and most importantly from you.

Best Wishes,

Daniel Rainard

Considering the Fingerboard

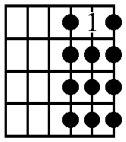
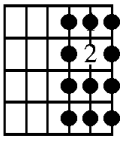
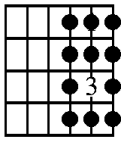
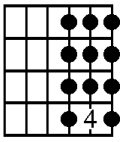
Provided in this chapter are some visual aids and charts that can be useful in creating your own patterns and improving your awareness of the interrelationship of notes within our chosen scale of study, the Major scale.

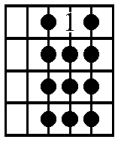
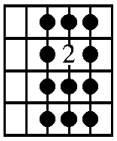
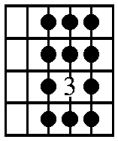
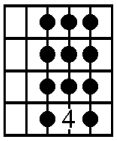
This chart will locate the chromatic equivalent of each diatonic interval above and below each scale tone in a major scale. This is helpful when determining the feasibility of an intervallic pattern. Compare the chromatic equivalents with the charts titled "Intervals Within Reach of Each Finger" to determine what is practical. This may seem didactic but visual aids can help us to see clearly what obstacles lay in the path of playing patterns.

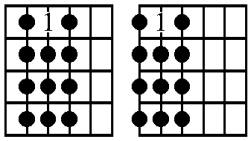
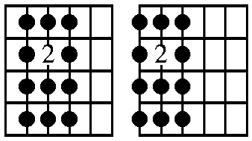
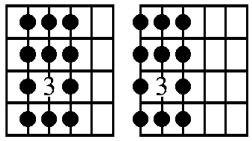
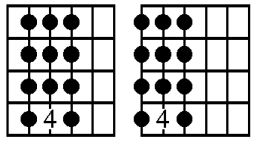
Chromatic Translation of Diatonic Intervals in Major Scale								
Major Scale		Scale Tones						
		1	2	3	4	5	6	7
←Diatonic Interval→	↑7	M7	m7	m7	M7	m7	m7	m7
	↑6	M6	M6	m6	M6	M6	m6	m6
	↑5	P5	P5	P5	P5	P5	P5	D5
	↑4	P4	P4	P4	A4	P4	P4	P4
	↑3	M3	m3	m3	M3	M3	m3	m3
	↑2	M2	M2	m2	M2	M2	M2	m2
	1	U	U	U	U	U	U	U
	↓2	m2	M2	M2	m2	M2	M2	M2
	↓3	m3	m3	M3	m3	m3	M3	M3
	↓4	P4	P4	P4	P4	P4	P4	A4
	↓5	P5	P5	P5	D5	P5	P5	P5
	↓6	m6	m6	M6	m6	m6	M6	M6
	↓7	m7	m7	M7	m7	m7	m7	M7

Key:
A=Augmented, D=Diminished, m=minor, M=Major, P=Perfect, U=Unison

The following charts list the chromatic intervals within the reach of the left hand, using the 1st though the 4th fingers as the pivot point. The pivot point is the finger that plays the first and last note in a position of a pattern, the finger which itself slides between positions.

Intervals Within Reach of Each Finger Pivoting on 2nd String			
			
m6	-	-	-
P5	P5	-	-
A4/D5	A4/D5	A4/D5	-
P4	P4	P4	P4
-	M3	M3	M3
m3	-	m3	m3
M2	M2	-	M2
m2	m2	m2	-
1st Finger	2nd Finger	3rd Finger	4th Finger
m2	m2	m2	m2
M2	-	M2	M2
m3	m3	-	m3
M3	M3	M3	-
-	P4	P4	P4
-	-	A4/D5	A4/D5
-	-	-	P5

Intervals Within Reach of Each Finger Pivoting on 3rd String			
			
P5	-	-	-
A4/D5	A4/D5	-	-
P4	P4	P4	-
-	M3	M3	M3
m3	-	m3	m3
M2	M2	-	M2
m2	m2	m2	-
1st Finger	2nd Finger	3rd Finger	4th Finger
m2	m2	m2	m2
M2	-	M2	M2
m3	m3	-	m3
M3	M3	M3	-
-	P4	P4	P4
-	-	A4/D5	A4/D5
-	-	-	P5
-	-	-	m6

Intervals Within Reach of Each Finger Pivoting on 4th or 5th String			
			
m6	-	-	-
P5	P5	-	-
A4/D5	A4/D5	A4/D5	-
P4	P4	P4	P4
-	M3	M3	M3
m3	-	m3	m3
M2	M2	-	M2
m2	m2	m2	-
1st Finger	2nd Finger	3rd Finger	4th Finger
m2	m2	m2	m2
M2	-	M2	M2
m3	m3	-	m3
M3	M3	M3	-
-	P4	P4	P4
-	-	A4/D5	A4/D5
-	-	-	P5
-	-	-	m6

Using different fingers as the pivot point for your patterns allows different choices of intervals for creating patterns with. When pivoting on the 6th string you may reach the same intervals above each finger as listed in the charts referring to the 2nd, 4th and 5th strings. When pivoting from the 1st string you may reach the same intervals below each finger as listed in the charts referring to the 3rd, 4th and 5th strings. The patterns in this book all use the 1st finger as the pivot point as it is the most familiar. When referring to positions on the guitar we are always referring to where the 1st finger is stationed.

Ascending Intervallic Patterns

↑4th ↓4th (↑2nd)
↓4th (↑2nd) ↑4th
(↑2nd) ↑4th ↓4th

↑5th ↓5th (↑2nd)
↓5th (↑2nd) ↑5th
(↑2nd) ↑5th ↓5th

<u>↓3rd ↑3rd (↑2nd)
↑3rd (↑2nd) ↓3rd
(↑2nd) ↓3rd ↑3rd</u>

↑2nd ↑3rd ↓4th (↑2nd)
↑3rd ↓4th (↑2nd) ↑2nd
↓4th (↑2nd) ↑2nd ↑3rd
(↑2nd) ↑2nd ↑3rd ↓4th

↑2nd ↑4th ↓5th (↑2nd)
↑4th ↓5th (↑2nd) ↑2nd
↓5th (↑2nd) ↑2nd ↑4th
(↑2nd) ↑2nd ↑4th ↓5th

↑4th ↓3rd ↓2nd (↑2nd)
↓3rd ↓2nd (↑2nd) ↑4th
↓2nd (↑2nd) ↑4th ↓3rd
(↑2nd) ↑4th ↓3rd ↓2nd

↑4th ↑2nd ↓5th (↑2nd)
↑2nd ↓5th (↑2nd) ↑4th
↓5th (↑2nd) ↑4th ↑2nd
(↑2nd) ↑4th ↑2nd ↓5th

↑5th ↓2nd ↓4th (↑2nd)
↓2nd ↓4th (↑2nd) ↑5th
↓4th (↑2nd) ↑5th ↓2nd
(↑2nd) ↑5th ↓2nd ↓4th

↑5th ↓4th ↓2nd (↑2nd)
↓4th ↓2nd (↑2nd) ↑5th
↓2nd (↑2nd) ↑5th ↓4th
(↑2nd) ↑5th ↓4th ↓2nd

<u>↓3rd ↑4th ↓2nd (↑2nd)
↑4th ↓2nd (↑2nd) ↓3rd
↓2nd (↑2nd) ↓3rd ↑4th
(↑2nd) ↓3rd ↑4th ↓2nd</u>

<u>↑2nd ↓4th ↑3rd (↑2nd)
↓4th ↑3rd (↑2nd) ↑2nd
↑3rd (↑2nd) ↑2nd ↓4th
(↑2nd) ↑2nd ↓4th ↑3rd</u>

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↓4th (↑2nd) ↑2nd ↓2nd ↑4th
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↑4th ↓5th (↑2nd) ↑4th ↓3rd
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↑2nd ↓2nd ↓4th (↑2nd) ↑4th
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↓4th (↑2nd) ↑4th ↑2nd ↓2nd
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↑4th ↓4th (↑2nd) ↑5th ↓5th
↓4th (↑2nd) ↑5th ↓5th ↑4th
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↑5th ↓4th ↑3rd ↓4th (↑2nd)
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↓4th (↑2nd) ↑5th ↓4th ↑3rd
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(↑2nd) ↑5th ↓2nd ↓3rd ↓2nd

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↓2nd ↑2nd ↓5th (↑2nd) ↑5th
↑2nd ↓5th (↑2nd) ↑5th ↓2nd
↓5th (↑2nd) ↑5th ↓2nd ↑2nd
(↑2nd) ↑5th ↓2nd ↑2nd ↓5th

<u>↓3rd ↑4th ↓4th ↑3rd (↑2nd)
↑4th ↓4th ↑3rd (↑2nd) ↓3rd
↓4th ↑3rd (↑2nd) ↓3rd ↑4th
↑3rd (↑2nd) ↓3rd ↑4th ↓4th
(↑2nd) ↓3rd ↑4th ↓4th ↑3rd</u>

<u>↑2nd ↓4th ↑4th ↓2nd (↑2nd)
↓4th ↑4th ↓2nd (↑2nd) ↑2nd
↑4th ↓2nd (↑2nd) ↑2nd ↓4th
↓2nd (↑2nd) ↑2nd ↓4th ↑4th
(↑2nd) ↑2nd ↓4th ↑4th ↓2nd</u>

Descending Intervallic Patterns

↑4th ↓4th (↓2nd)
↓4th (↓2nd) ↑4th
(↓2nd) ↑4th ↓4th

↑5th ↓5th (↓2nd)
↓5th (↓2nd) ↑5th
(↓2nd) ↑5th ↓5th

↓3rd ↑3rd (↓2nd)
↑3rd (↓2nd) ↓3rd
(↓2nd) ↓3rd ↑3rd

↑4th ↓3rd ↓2nd (↓2nd)
↓3rd ↓2nd (↓2nd) ↑4th
↓2nd (↓2nd) ↑4th ↓3rd
(↓2nd) ↑4th ↓3rd ↓2nd

↑5th ↓4th ↓2nd (↓2nd)
↓4th ↓2nd (↓2nd) ↑5th
↓2nd (↓2nd) ↑5th ↓4th
(↓2nd) ↑5th ↓4th ↓2nd

↑2nd ↑3rd ↓4th (↓2nd)
↑3rd ↓4th (↓2nd) ↑2nd
↓4th (↓2nd) ↑2nd ↑3rd
(↓2nd) ↑2nd ↑3rd ↓4th

↑5th ↓2nd ↓4th (↓2nd)
↓2nd ↓4th (↓2nd) ↑5th
↓4th (↓2nd) ↑5th ↓2nd
(↓2nd) ↑5th ↓2nd ↓4th

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↑2nd ↓5th (↓2nd) ↑4th
↓5th (↓2nd) ↑4th ↑2nd
(↓2nd) ↑4th ↑2nd ↓5th

↑2nd ↑4th ↓5th (↓2nd)
↑4th ↓5th (↓2nd) ↑2nd
↓5th (↓2nd) ↑2nd ↑4th
(↓2nd) ↑2nd ↑4th ↓5th

↑2nd ↓4th ↑3rd (↓2nd)
↓4th ↑3rd (↓2nd) ↑2nd
↑3rd (↓2nd) ↑2nd ↓4th
(↓2nd) ↑2nd ↓4th ↑3rd

↓3rd ↑4th ↓2nd (↓2nd)
↑4th ↓2nd (↓2nd) ↓3rd
↓2nd (↓2nd) ↓3rd ↑4th
(↓2nd) ↓3rd ↑4th ↓2nd

↑4th ↓4th ↑2nd ↓2nd (↓2nd)
↓4th ↑2nd ↓2nd (↓2nd) ↑4th
↑2nd ↓2nd (↓2nd) ↑4th ↓4th
↓2nd (↓2nd) ↑4th ↓4th ↑2nd
(↓2nd) ↑4th ↓4th ↑2nd ↓2nd

↓5th ↑5th ↑2nd ↓2nd (↓2nd)
↑5th ↑2nd ↓2nd (↓2nd) ↓5th
↑2nd ↓2nd (↓2nd) ↓5th ↑5th
↓2nd (↓2nd) ↓5th ↑5th ↑2nd
(↓2nd) ↓5th ↑5th ↑2nd ↓2nd

↑2nd ↑3rd ↓3rd ↓2nd (↓2nd)
↑3rd ↓3rd ↓2nd (↓2nd) ↑2nd
↓3rd ↓2nd (↓2nd) ↑2nd ↑3rd
↓2nd (↓2nd) ↑2nd ↑3rd ↓3rd
(↓2nd) ↑2nd ↑3rd ↓3rd ↓2nd

↑5th ↓2nd ↓3rd ↓2nd (↓2nd)
↓2nd ↓3rd ↓2nd (↓2nd) ↑5th
↓3rd ↓2nd (↓2nd) ↑5th ↓2nd
↓2nd (↓2nd) ↑5th ↓2nd ↓3rd
(↓2nd) ↑5th ↓2nd ↓3rd ↓2nd

↑2nd ↑4th ↓4th ↓2nd (↓2nd)
↑4th ↓4th ↓2nd (↓2nd) ↑2nd
↓4th ↓2nd (↓2nd) ↑2nd ↑4th
↓2nd (↓2nd) ↑2nd ↑4th ↓4th
(↓2nd) ↑2nd ↑4th ↓4th ↓2nd

↑4th ↑2nd ↓4th ↓2nd (↓2nd)
↑2nd ↓4th ↓2nd (↓2nd) ↑4th
↓4th ↓2nd (↓2nd) ↑4th ↑2nd
↓2nd (↓2nd) ↑4th ↑2nd ↓4th
(↓2nd) ↑4th ↑2nd ↓4th ↓2nd

↑5th ↓5th ↑4th ↓4th (↓2nd)
↓5th ↑4th ↓4th (↓2nd) ↑5th
↑4th ↓4th (↓2nd) ↑5th ↓5th
↓4th (↓2nd) ↑5th ↓5th ↑4th
(↓2nd) ↑5th ↓5th ↑4th ↓4th

↑4th ↓3rd ↑3rd ↓4th (↓2nd)
↓3rd ↑3rd ↓4th (↓2nd) ↑4th
↑3rd ↓4th (↓2nd) ↑4th ↓3rd
↓4th (↓2nd) ↑4th ↓3rd ↑3rd
(↓2nd) ↑4th ↓3rd ↑3rd ↓4th

↑5th ↓4th ↑3rd ↓4th (↓2nd)
↓4th ↑3rd ↓4th (↓2nd) ↑5th
↑3rd ↓4th (↓2nd) ↑5th ↓4th
↓4th (↓2nd) ↑5th ↓4th ↑3rd
(↓2nd) ↑5th ↓4th ↑3rd ↓4th

↑2nd ↑4th ↓2nd ↓4th (↓2nd)
↑4th ↓2nd ↓4th (↓2nd) ↑2nd
↓2nd ↓4th (↓2nd) ↑2nd ↑4th
↓4th (↓2nd) ↑2nd ↑4th ↓2nd
(↓2nd) ↑2nd ↑4th ↓2nd ↓4th

↑4th ↑2nd ↓2nd ↓4th (↓2nd)
↑2nd ↓2nd ↓4th (↓2nd) ↑4th
↓2nd ↓4th (↓2nd) ↑4th ↑2nd
↓4th (↓2nd) ↑4th ↑2nd ↓2nd
(↓2nd) ↑4th ↑2nd ↓2nd ↓4th

↑4th ↓4th ↑5th ↓5th (↓2nd)
↓4th ↑5th ↓5th (↓2nd) ↑4th
↑5th ↓5th (↓2nd) ↑4th ↓4th
↓5th (↓2nd) ↑4th ↓4th ↑5th
(↓2nd) ↑4th ↓4th ↑5th ↓5th

↑4th ↓3rd ↑4th ↓5th (↓2nd)
↓3rd ↑4th ↓5th (↓2nd) ↑4th
↑4th ↓5th (↓2nd) ↑4th ↓3rd
↓5th (↓2nd) ↑4th ↓3rd ↑4th
(↓2nd) ↑4th ↓3rd ↑4th ↓5th

↑5th ↓4th ↑4th ↓5th (↓2nd)
↓4th ↑4th ↓5th (↓2nd) ↑5th
↑4th ↓5th (↓2nd) ↑5th ↓4th
↓5th (↓2nd) ↑5th ↓4th ↑4th
(↓2nd) ↑5th ↓4th ↑4th ↓5th

↑2nd ↑3rd ↑2nd ↓5th (↓2nd)
↑3rd ↑2nd ↓5th (↓2nd) ↑2nd
↑2nd ↓5th (↓2nd) ↑2nd ↑3rd
↓5th (↓2nd) ↑2nd ↑3rd ↑2nd
(↓2nd) ↑2nd ↑3rd ↑2nd ↓5th

↑5th ↓2nd ↑2nd ↓5th (↓2nd)
↓2nd ↑2nd ↓5th (↓2nd) ↑5th
↑2nd ↓5th (↓2nd) ↑5th ↓2nd
↓5th (↓2nd) ↑5th ↓2nd ↑2nd
(↓2nd) ↑5th ↓2nd ↑2nd ↓5th

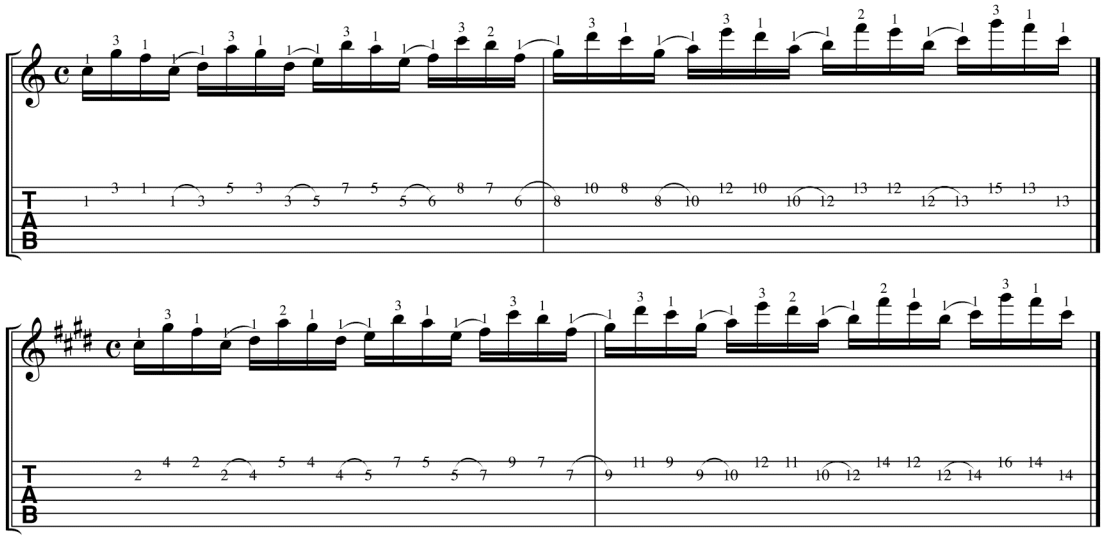
↓3rd ↑4th ↓4th ↑3rd (↓2nd)
↑4th ↓4th ↑3rd (↑2nd) ↓3rd
↓4th ↑3rd (↑2nd) ↓3rd ↑4th
↑3rd (↑2nd) ↓3rd ↑4th ↓4th
(↑2nd) ↓3rd ↑4th ↓4th ↑3rd

↑2nd ↓4th ↑4th ↓2nd (↓2nd)
↓4th ↑4th ↓2nd (↑2nd) ↑2nd
↑4th ↓2nd (↑2nd) ↑2nd ↓4th
↓2nd (↑2nd) ↑2nd ↓4th ↑4th
(↑2nd) ↑2nd ↓4th ↑4th ↓2nd

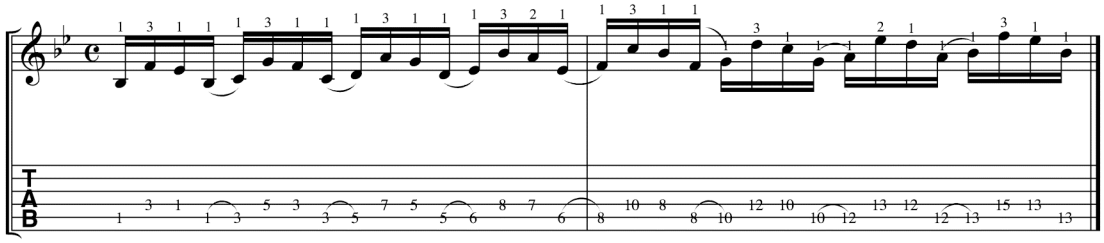
Making Music With Motifs

In the following pages are listed an exhaustive catalogue of intervallic patterns derived from the considerations mentioned in the introduction. In review, these patterns or motifs utilize only intervals which can be reached from any position and can be shifted up and down the neck because they utilize a pivot point which is indicated by the interval wrapped in parenthesis: ie. (↑2nd) or (↓2nd). It is important to consider the many options one has when considering the application of this material. I encourage you to practice these patterns as exercises with a metronome only after playing through them rubato to feel and hear their character. When you do begin to use a metronome consider practicing all of them using the same subdivision. For instance, practice 3-interval, 4-interval, and 5-interval patterns as eighth notes or sixteenth notes, then as eighth note or sixteenth note triplets. Expand the rhythm to a combination of duple and triple subdivisions. For example practice the motifs in a rhythmic grouping of an eighth note triplet and two eighth notes. Also experiment with inserting rests into your rhythms. While the possibilities of rhythm are endless, the number of intervallic patterns we can easily reach is not, which is why they are worth being mastering. Through playing these patterns you will awaken your innate awareness of intervals and their interrelation with your fingers allowing more control in your improvised solos and sight-reading.

Visualize the notes of the key you are playing in on the two adjacent strings you are playing on. To find the full range of each pattern on each adjacent string set begin with the lowest fretted note in the key on the string from which the pattern begins. It is important to begin with a fretted note because we will need to slide from one pattern into the next, as indicated by the slur. Transposing these patterns into other keys is easy but first it's necessary to see them in relation to their scale tones. This is because the fingerings will always remain the same with respect to the scale tones. For example, the intervallic pattern ↑ 5th ↓ 2nd ↓ 4th ↑ 2nd, listed here in the key of C and again in the key of E. The lowest fretted note on the 2nd string in C is C, and in E is C#. Play through each of these examples.

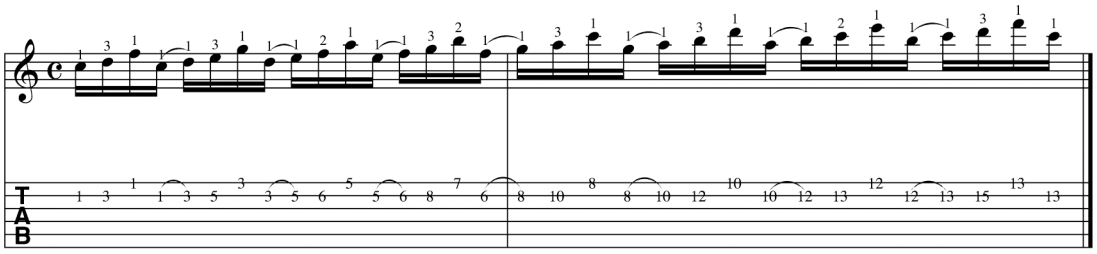


Notice that the fingering beginning on beat one of measure one in C is identical to that beginning on beat three of measure one in E. This relationship of fingerings to scale tones extends to other strings tuned a perfect fourth apart. Take, for example, the same pattern in the key of Bb on the 4th and 5th strings. This should look familiar.

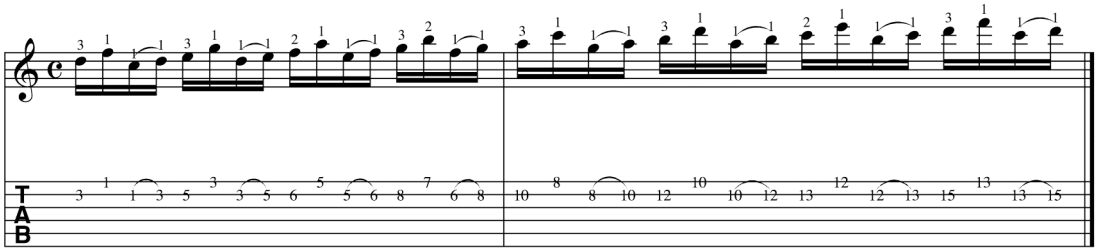


This example demonstrates how the parent patterns listed can yield three other patterns. Even though the relationship of one interval to the next remains the same, shifting the order gives accent to different notes and produces a unique effect. Again, sixteenth notes are obviously not the only rhythms one can use to express these patterns. Your own choice of rhythms can and should be applied to all of these patterns.

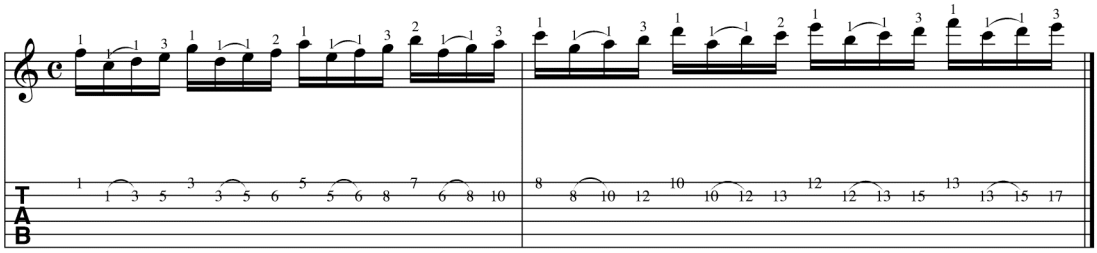
↑2nd ↑3rd ↓4th (↑2nd)



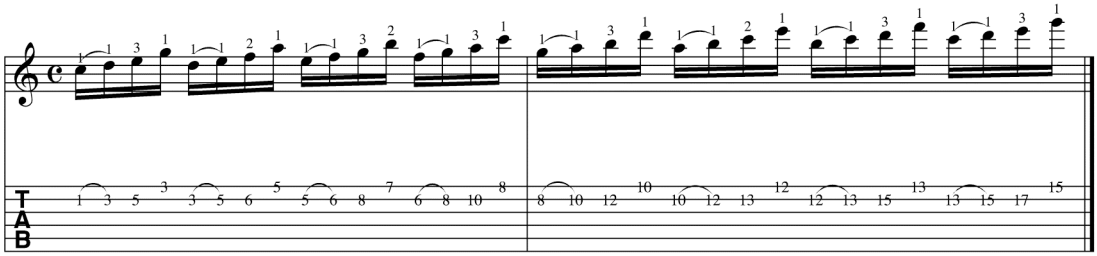
↑3rd ↓4th ↑ (2nd) ↑2nd



↓4th (↑2nd) ↑2nd ↑3rd



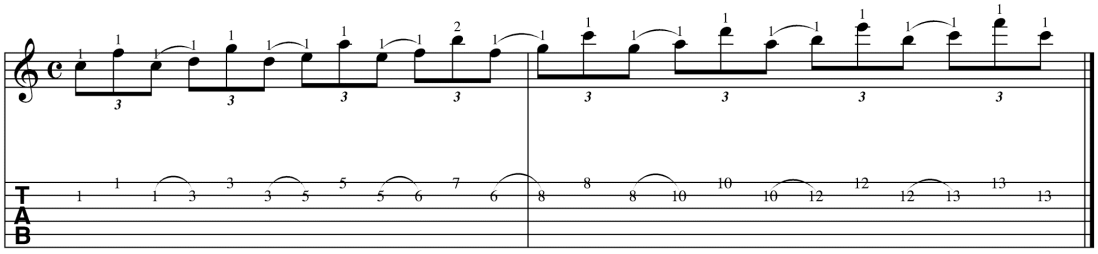
(↑2nd) ↑2nd ↑3rd ↓4th



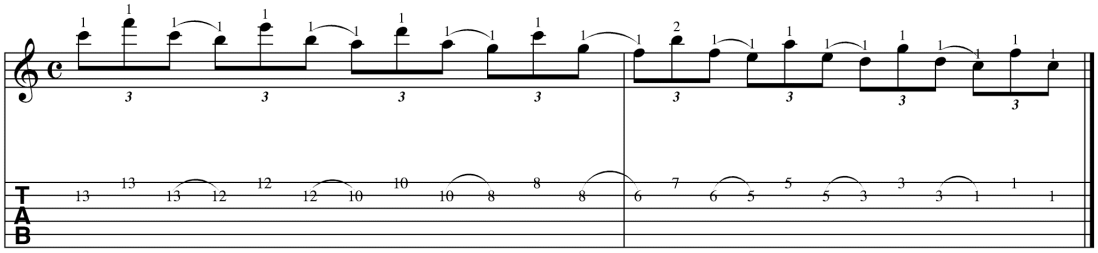
You can make an exercise of playing though the following patterns with a metronome and beginning on a different subdivision each pass to hear the character of each derivative. If you hear one that strikes you as appealing, try inserting it into a tune. You may have to transpose it into another key to do so. This process is simple to those who have mastery of their major scales and is a sure step toward that goal for those who do not. The fingering of these patterns should be memorized not according to pitches but rather to scale tones, as those remain fixed in any key. Remember that in the patterns listed, C is 1, D is 2, E is 3, F is 4, G is 5, A is 6 and B is 7. If you wanted to play in the key of Eb, Eb would become 1, F become 2, G become 3, etc. It is necessary to practice these patterns in all 12 keys to make them a viable part of your repertoire in any situation. It is not necessary to practice them in a particular order. Play those you like and use this book as a source book for inspiration. Now, onto the patterns.

3-Interval Patterns
Strings 1 & 2

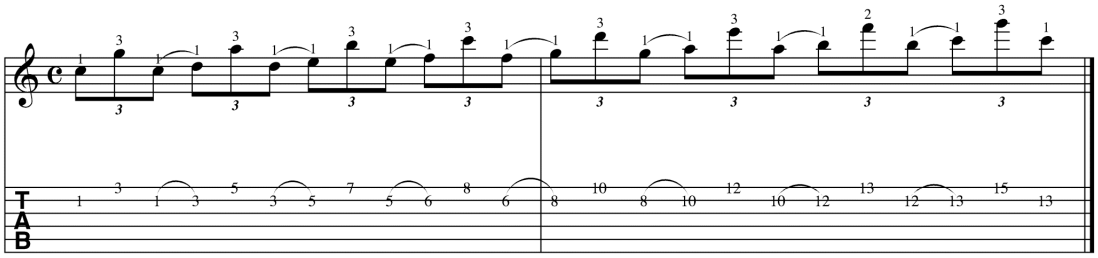
↑4th ↓4th (↑2nd)



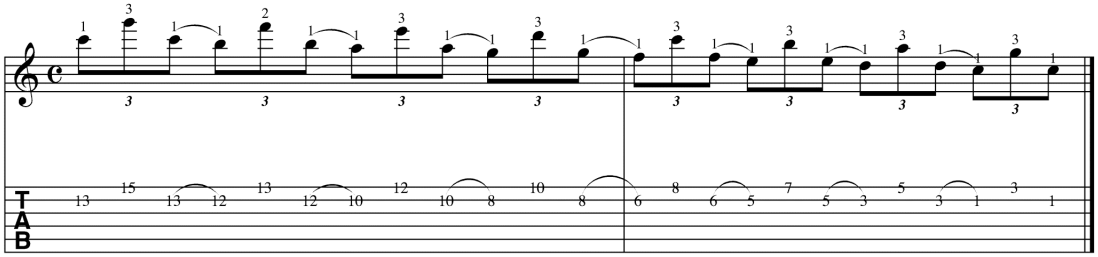
↑4th ↓4th (↓2nd)



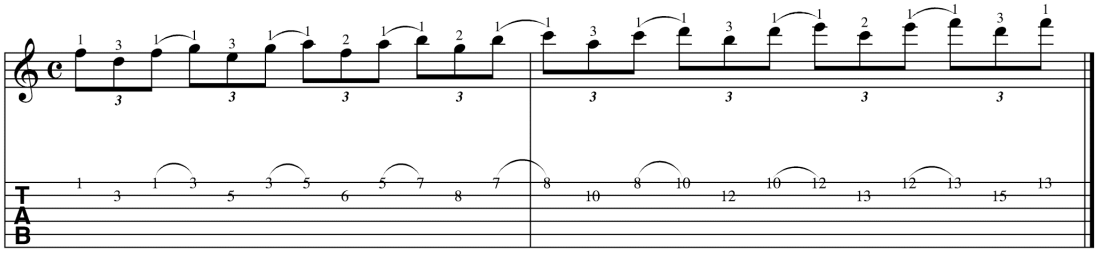
↑5th ↓5th (↑2nd)



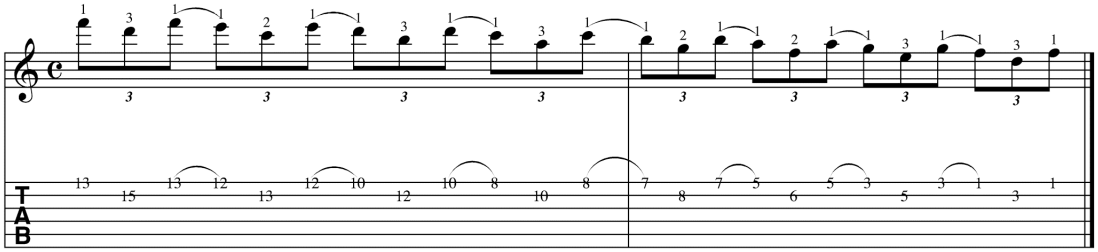
↑5th ↓5th (↓2nd)



<u>↓3rd ↑3rd (↑2nd)</u>

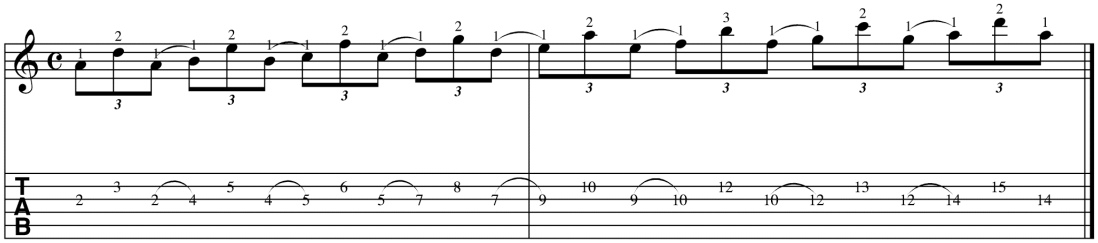


<u>↓3rd ↑3rd (↓2nd)</u>

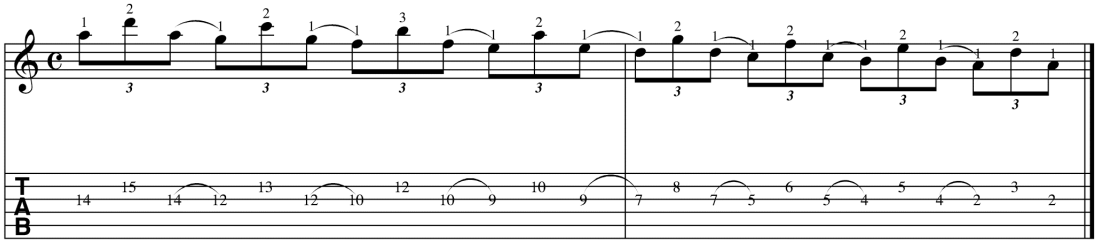


3-Interval Patterns
Strings 2 & 3

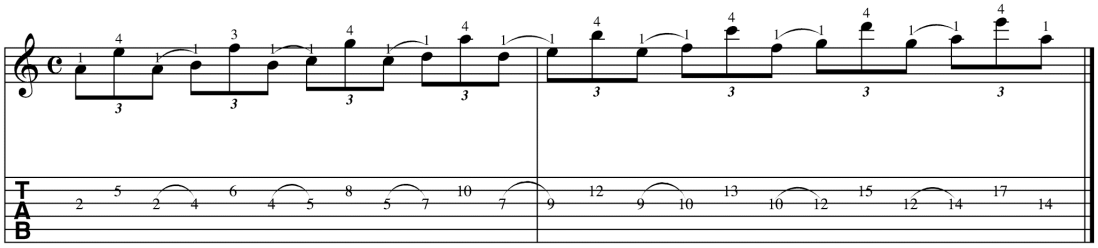
↑4th ↓4th (↑2nd)



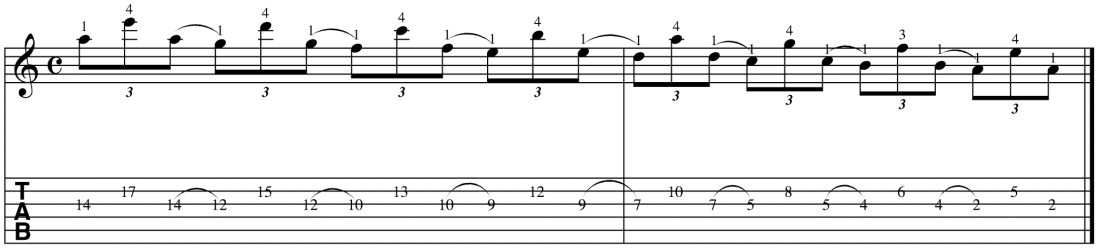
↑4th ↓4th (↓2nd)



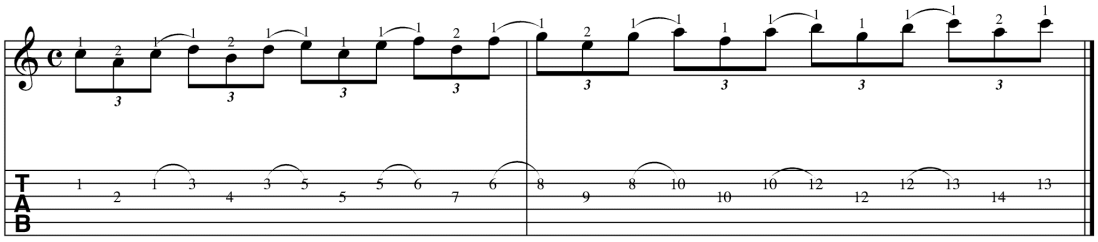
↑5th ↓5th (↑2nd)



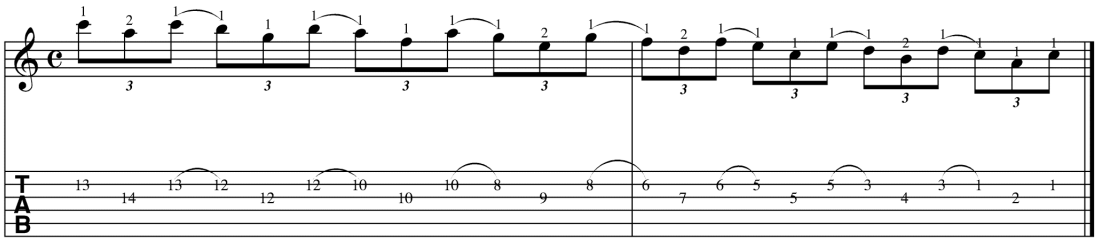
↑5th ↓5th (↓2nd)



<u>↓3rd ↑3rd (↑2nd)</u>

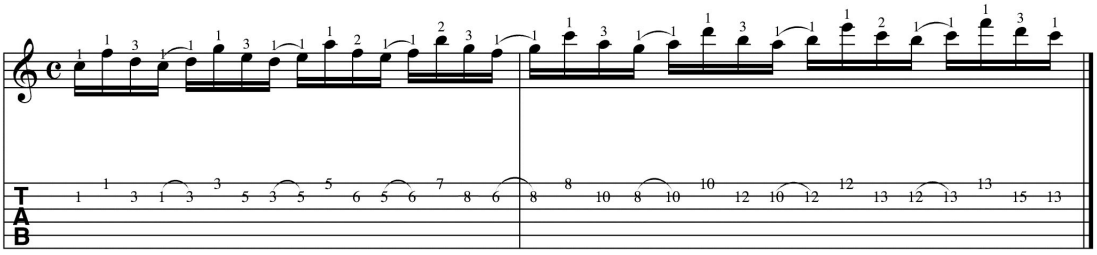


<u>↓3rd ↑3rd (↓2nd)</u>

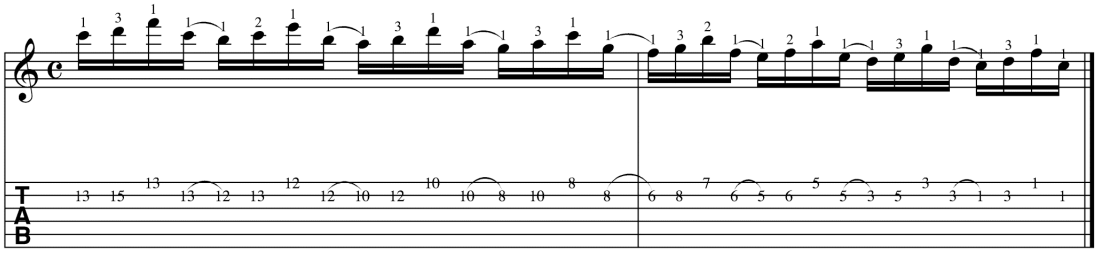


4-Interval Patterns
Strings 1 & 2

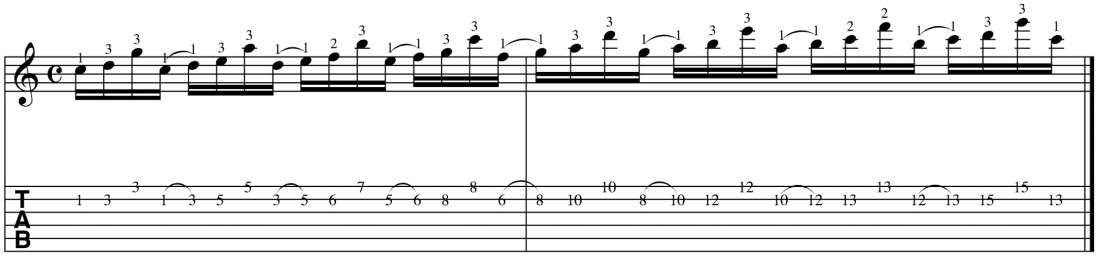
↑4th ↓3rd ↓2nd (↓2nd)



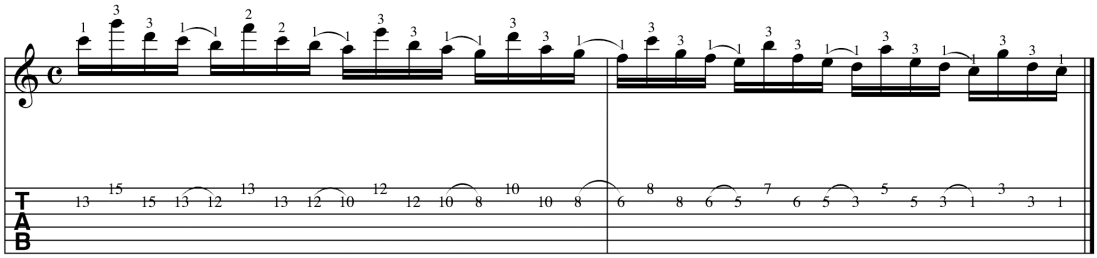
↑2nd ↑3rd ↓4th (↑2nd)



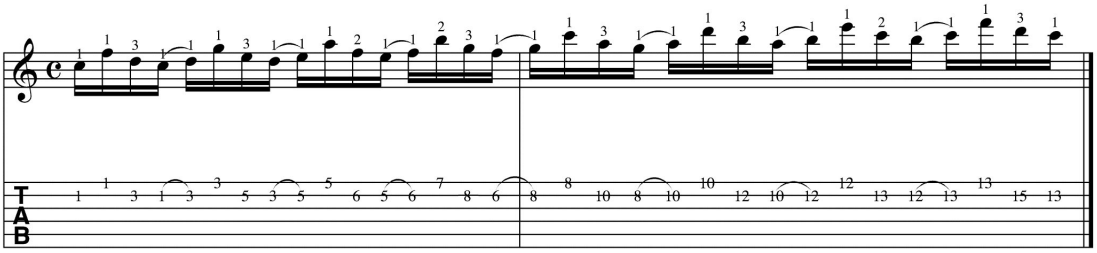
↑2nd ↑4th ↓5th (↑2nd)



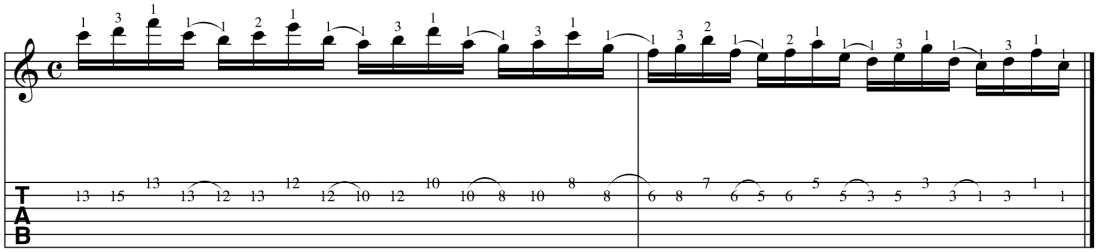
↑5th ↓4th ↓2nd (↓2nd)



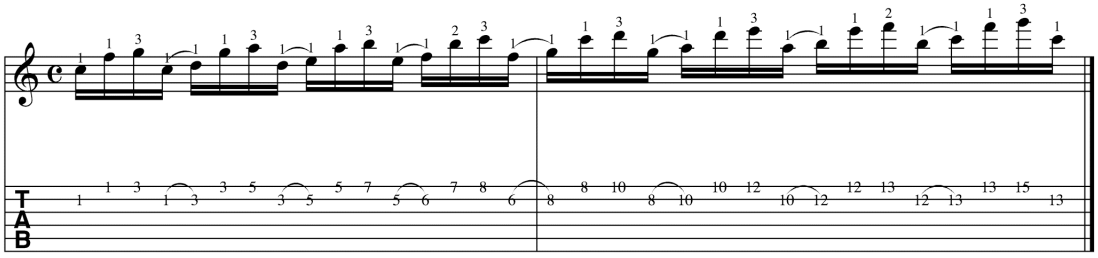
↑4th ↓3rd ↓2nd (↑2nd)



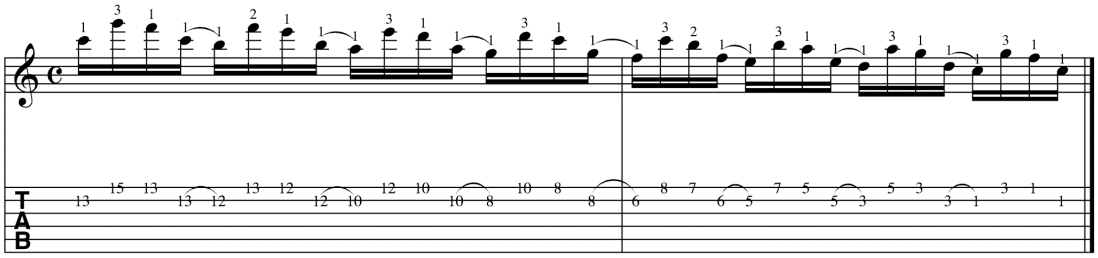
↑2nd ↑3rd ↓4th (↓2nd)



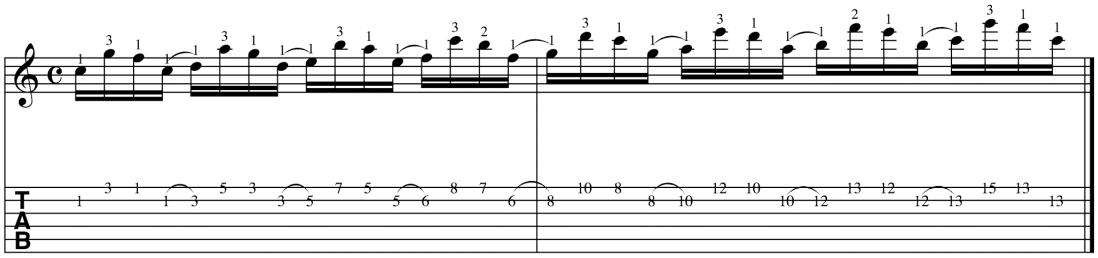
↑4th ↑2nd ↓5th (↑2nd)



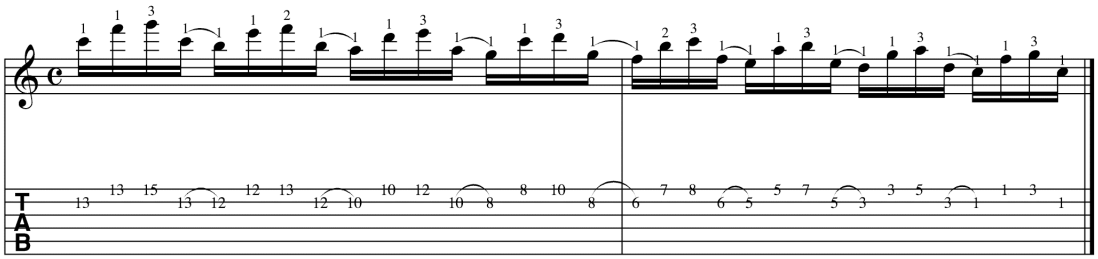
↑5th ↓2nd ↓4th (↓2nd)



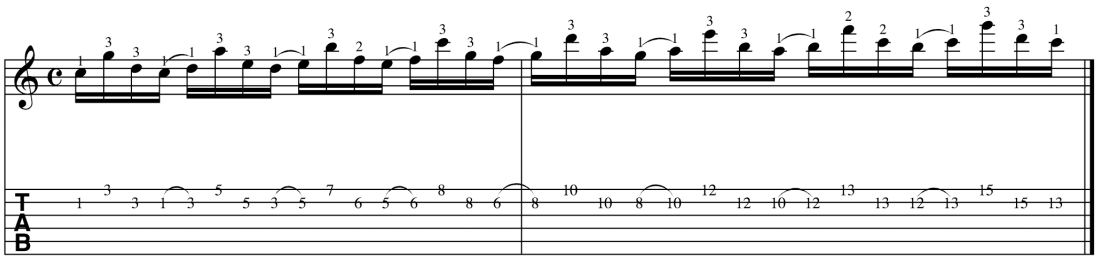
↑5th ↓2nd ↓4th (↑2nd)



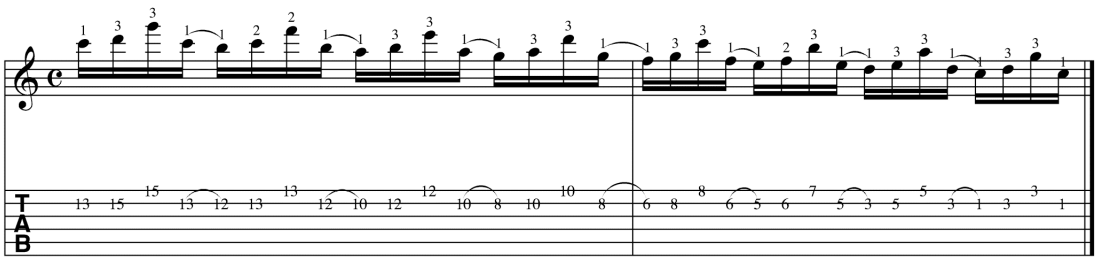
↑4th ↑2nd ↓5th (↓2nd)



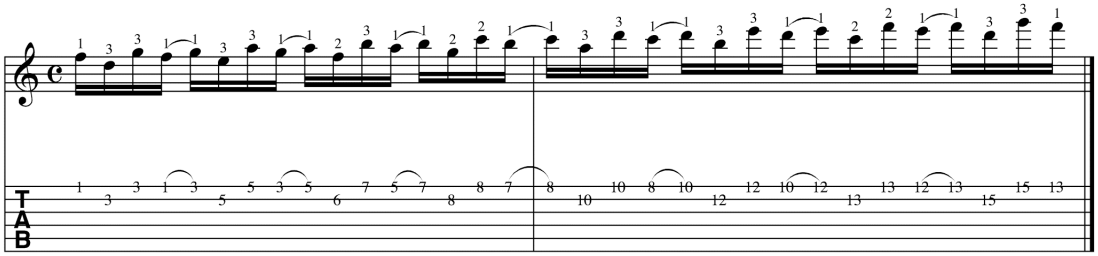
↑5th ↓4th ↓2nd (↑2nd)



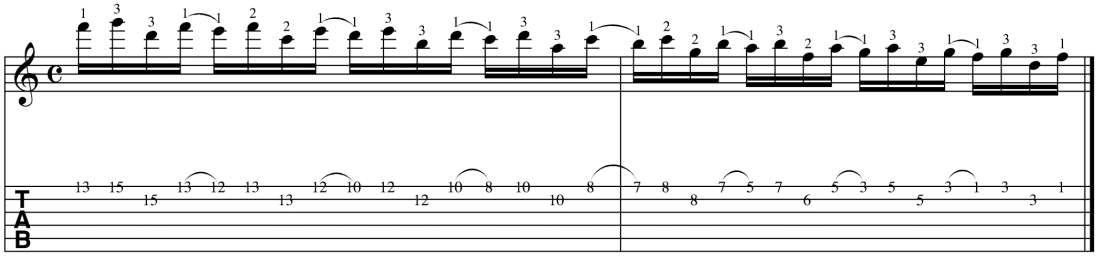
↑2nd ↑4th ↓5th (↓2nd)



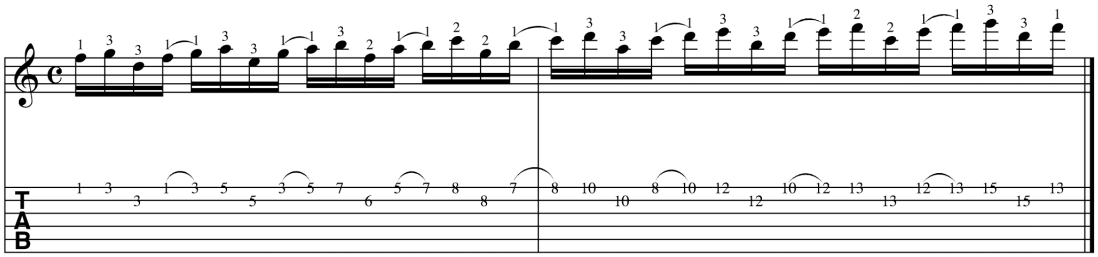
↓3rd ↑4th ↓2nd (↑2nd)



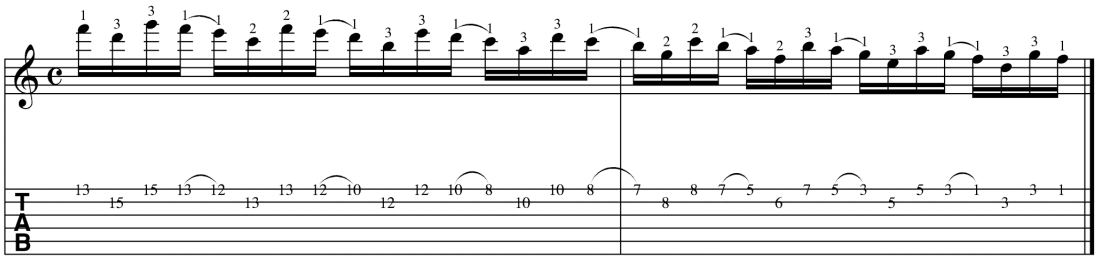
↑2nd ↓4th ↑3rd (↓2nd)



↑2nd ↓4th ↑3rd (↑2nd)

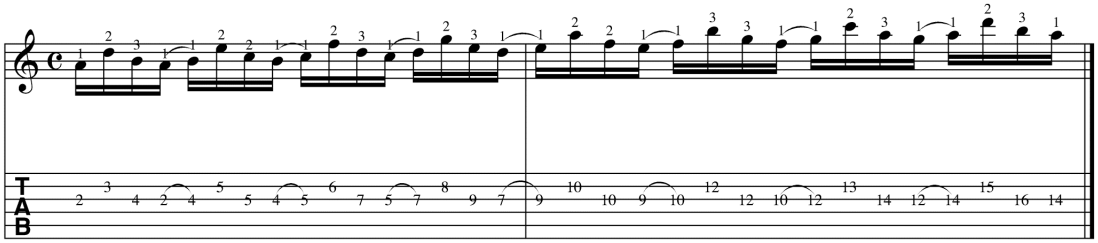


↓3rd ↑4th ↓2nd (↓2nd)

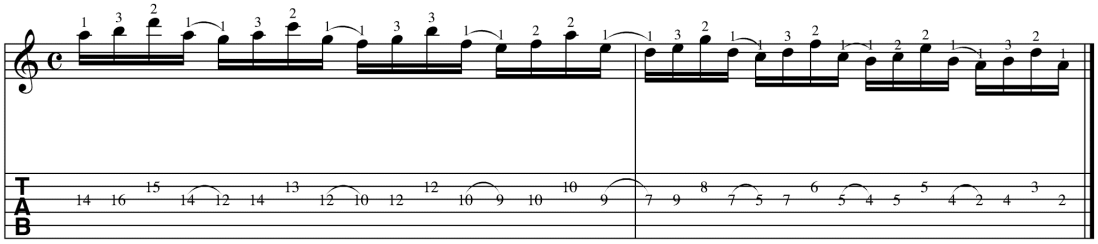


4-Interval Patterns
Strings 2 & 3

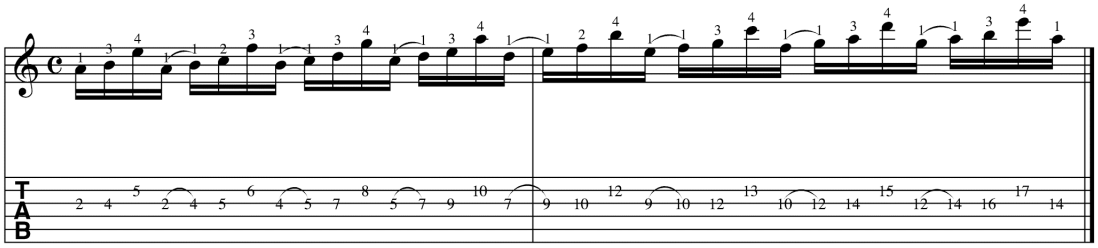
↑4th ↓3rd ↓2nd (↓2nd)



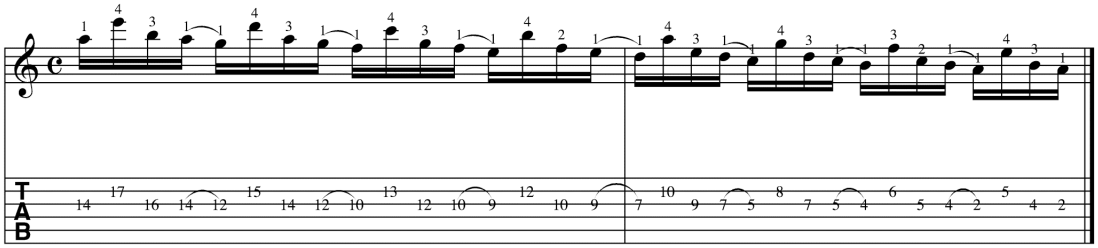
↑2nd ↑3rd ↓4th (↑2nd)



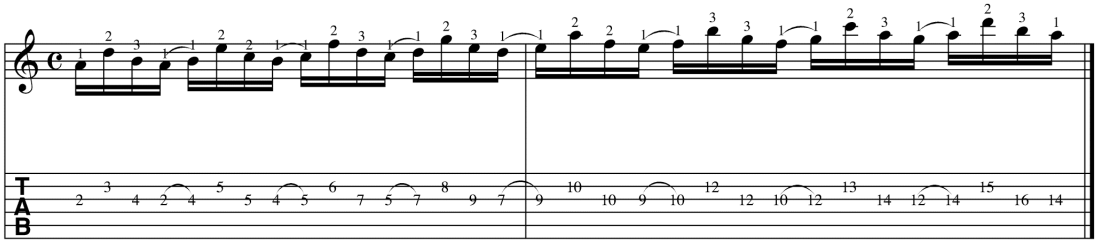
↑2nd ↑4th ↓5th (↑2nd)



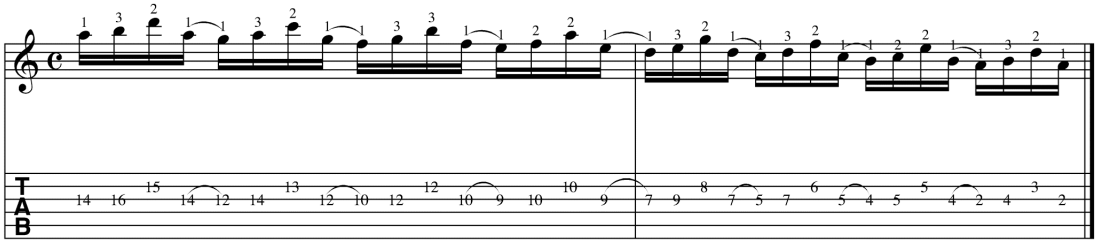
↑5th ↓4th ↓2nd (↓2nd)



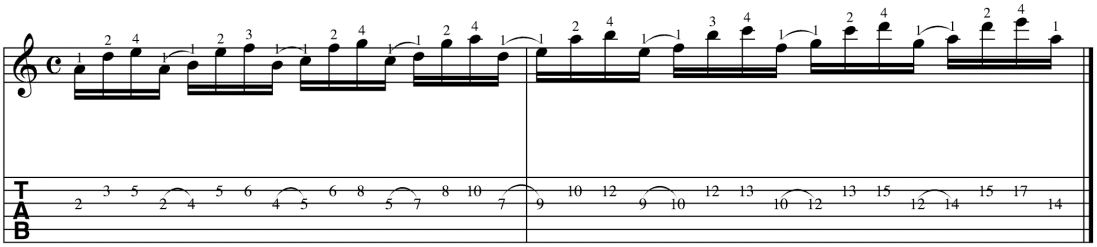
↑4th ↓3rd ↓2nd (↑2nd)



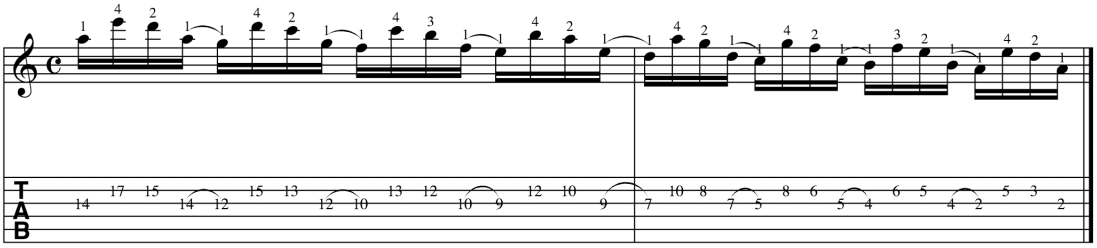
↑2nd ↑3rd ↓4th (↓2nd)



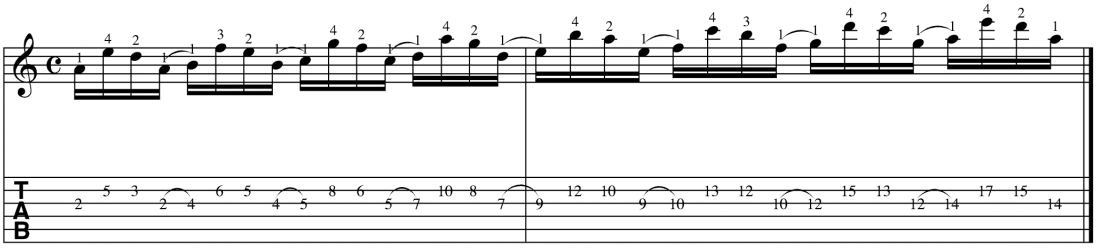
↑4th ↑2nd ↓5th (↑2nd)



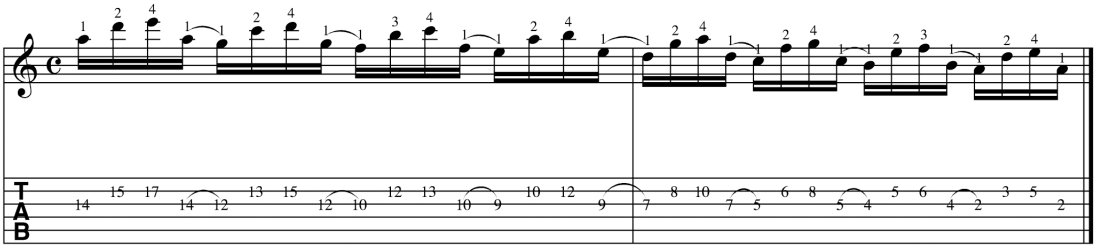
↑5th ↓2nd ↓4th (↓2nd)



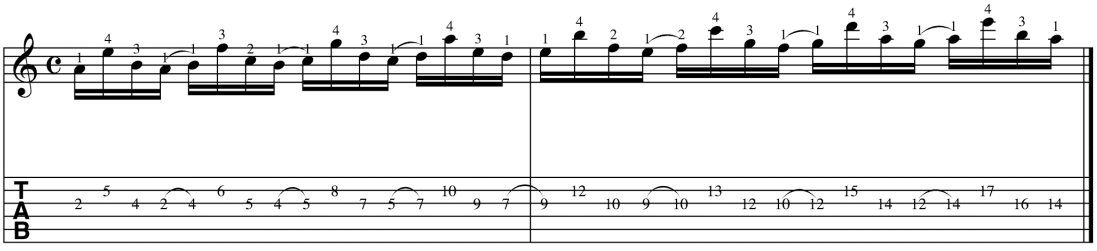
↑5th ↓2nd ↓4th (↑2nd)



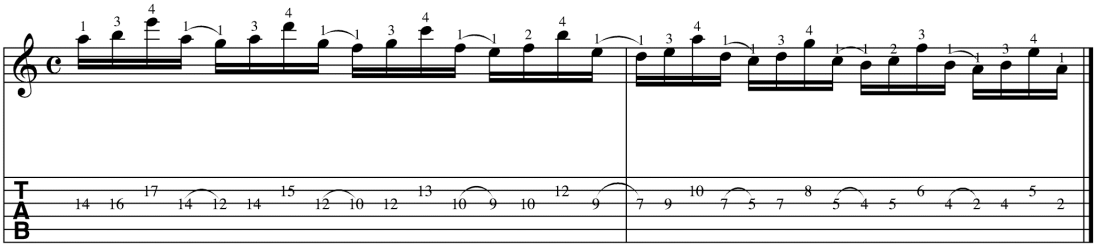
↑4th ↑2nd ↓5th (↓2nd)



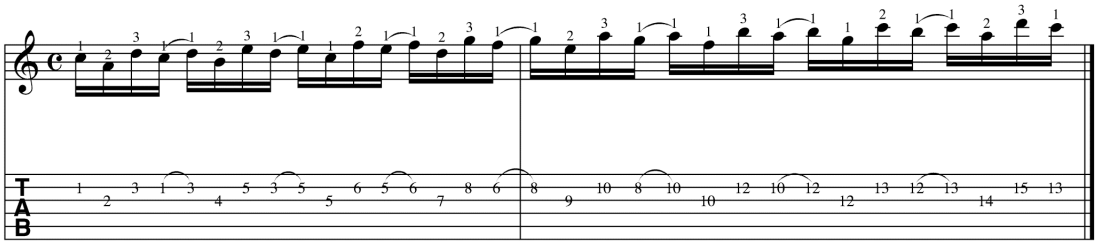
↑5th ↓4th ↓2nd (↑2nd)



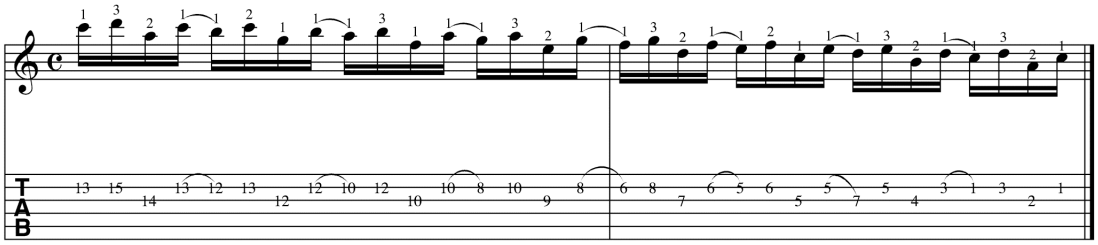
↑2nd ↑4th ↓5th (↓2nd)



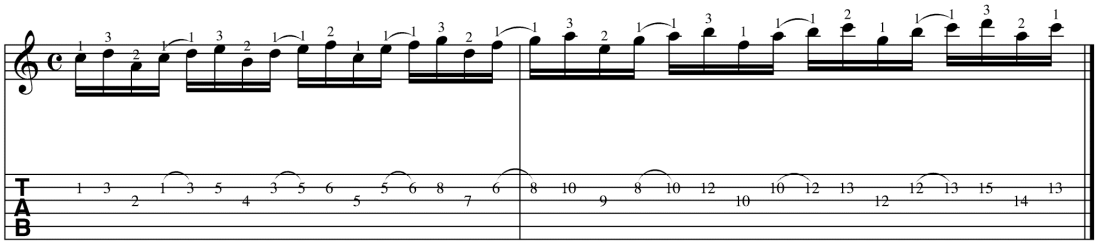
↓3rd ↑4th ↓2nd (↑2nd)



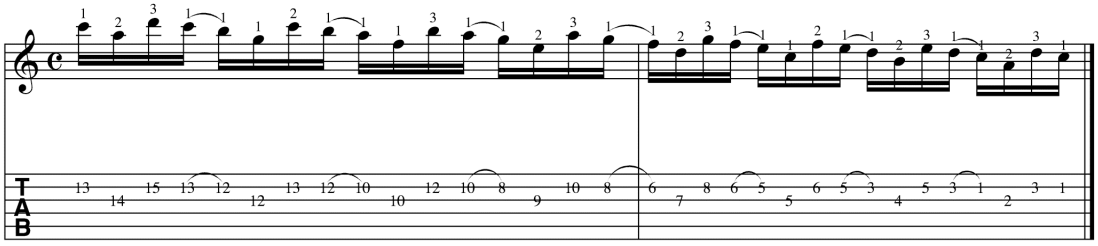
↑2nd ↓4th ↑3rd (↓2nd)



↑2nd ↓4th ↑3rd (↑2nd)

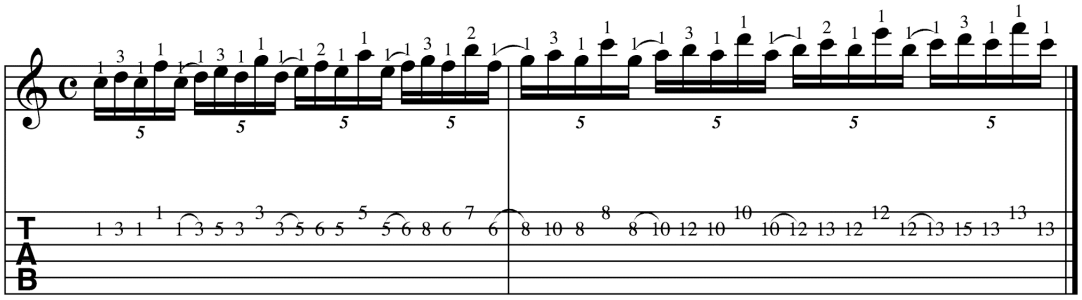


↓3rd ↑4th ↓2nd (↓2nd)

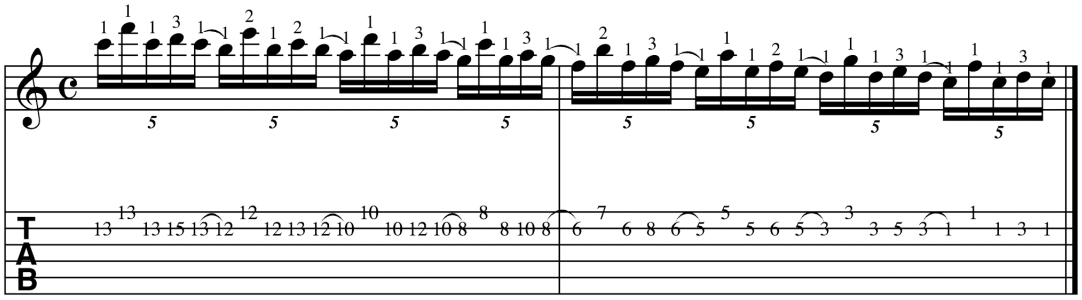


5-Interval Patterns
Strings 1 & 2

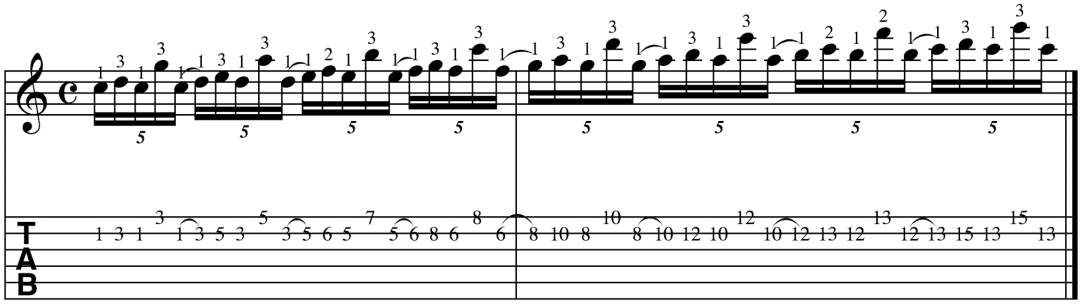
↑2nd ↓2nd ↑4th ↓4th (↑2nd)



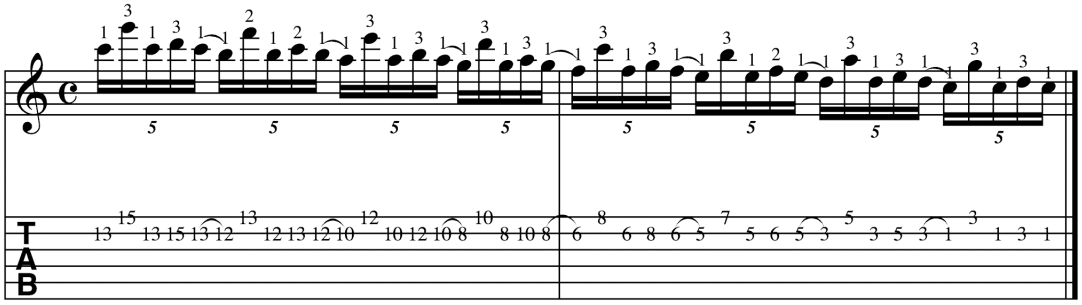
↑4th ↓4th ↑2nd ↓2nd (↓2nd)



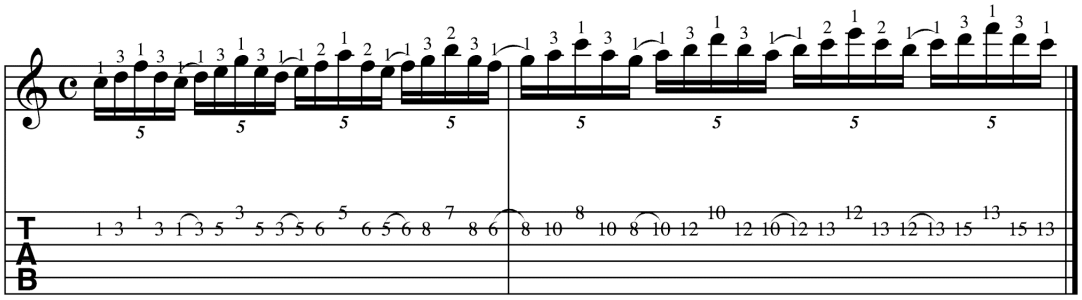
↑2nd ↓2nd ↑5th ↓5th (↑2nd)



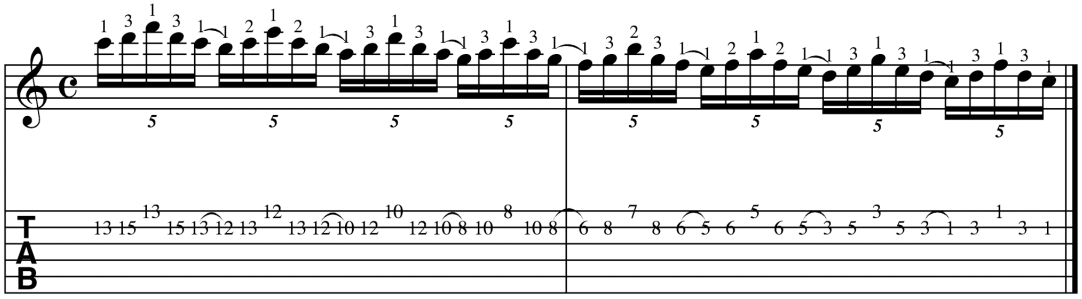
↓5th ↑5th ↑2nd ↓2nd (↓2nd)



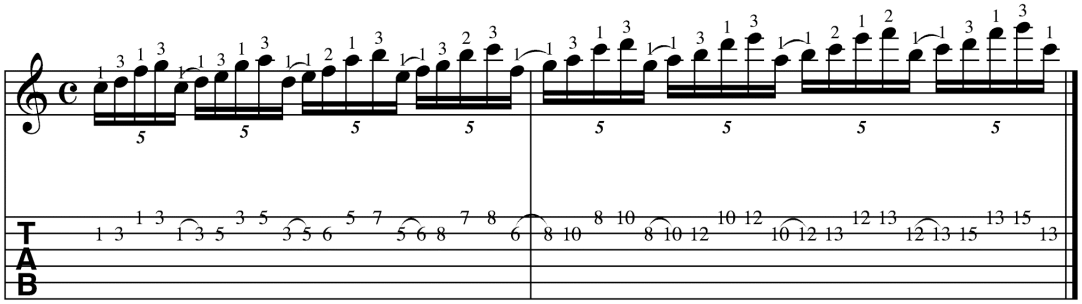
↑2nd ↑3rd ↓3rd ↓2nd (↑2nd)



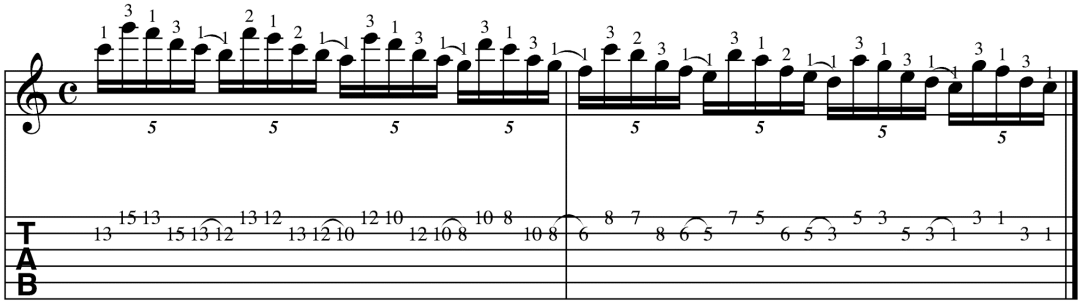
↑2nd ↑3rd ↓3rd ↓2nd (↓2nd)



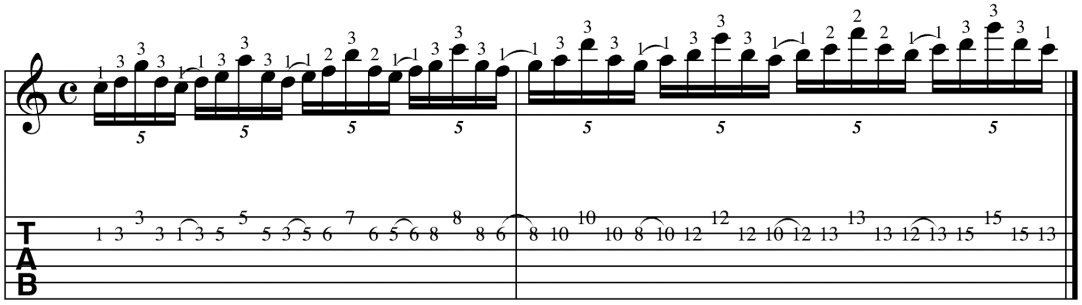
↑2nd ↑3rd ↑2nd ↓5th (↑2nd)



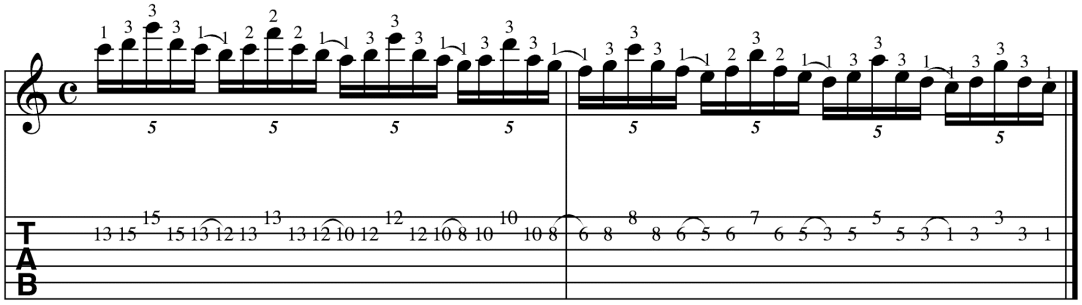
↑5th ↓2nd ↓3rd ↓2nd (↓2nd)



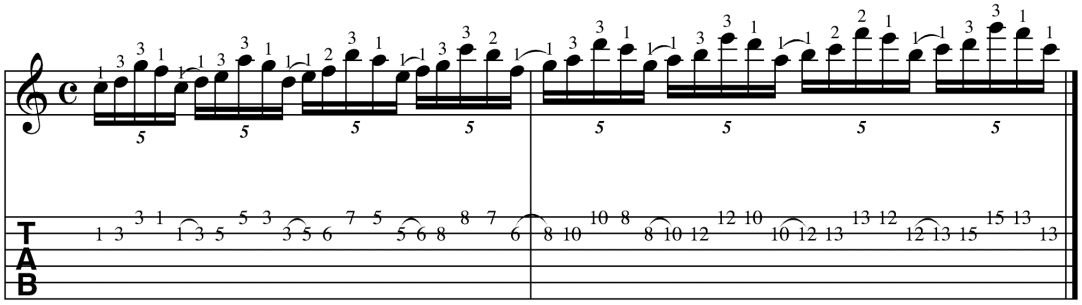
↑2nd ↑4th ↓4th ↓2nd (↑2nd)



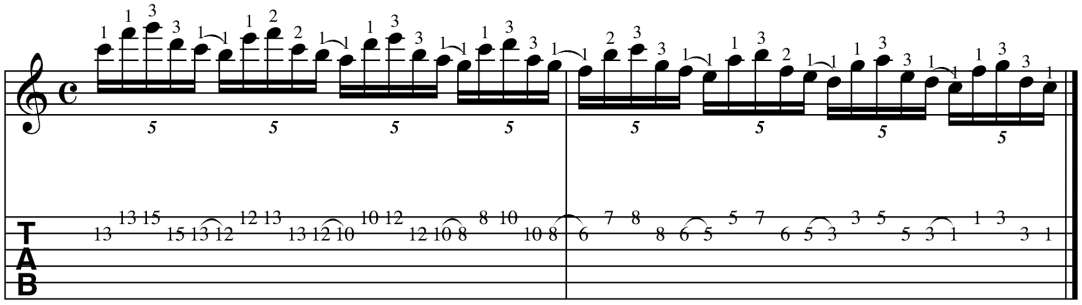
↑2nd ↑4th ↓4th ↓2nd (↓2nd)



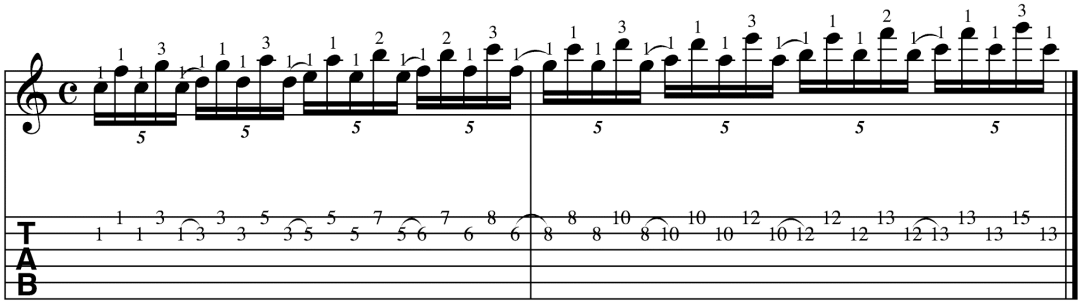
↑2nd ↑4th ↓2nd ↓4th (↑2nd)



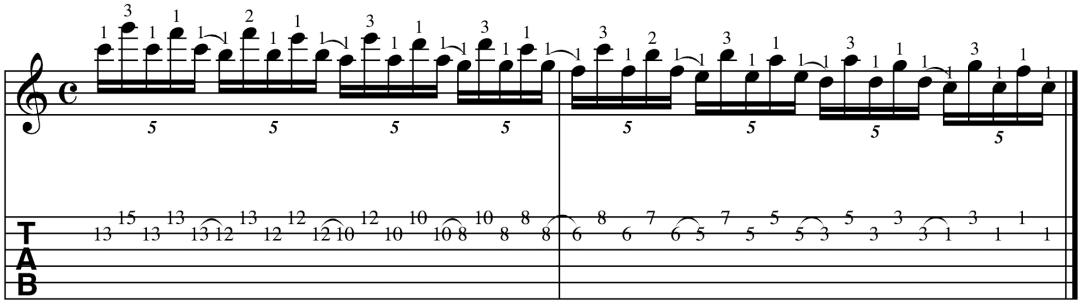
↑4th ↑2nd ↓4th ↓2nd (↓2nd)



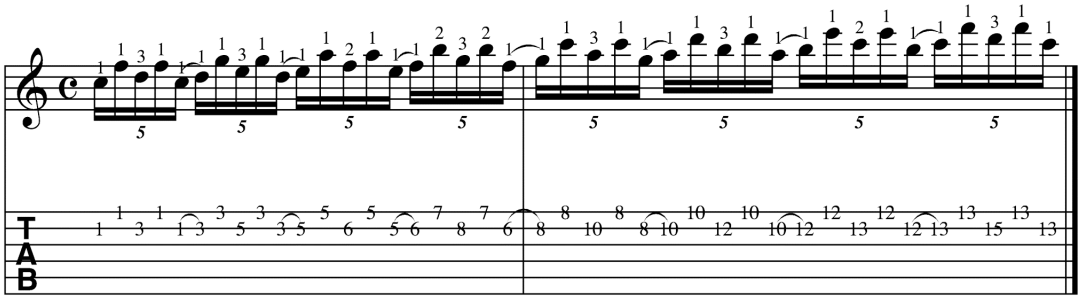
↑4th ↓4th ↑5th ↓5th (↑2nd)



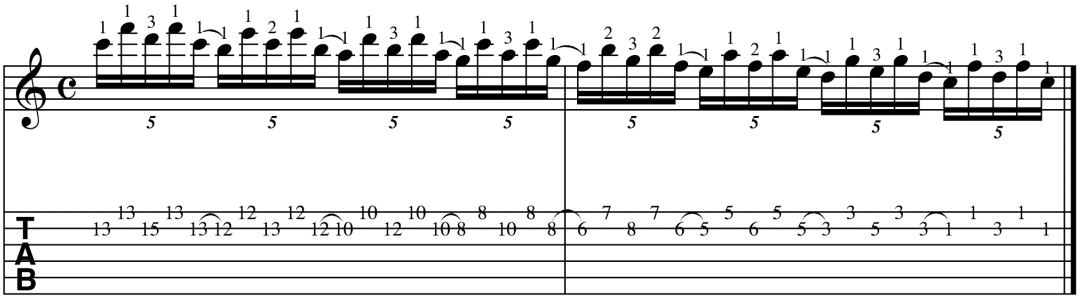
↑5th ↓5th ↑4th ↓4th (↓2nd)



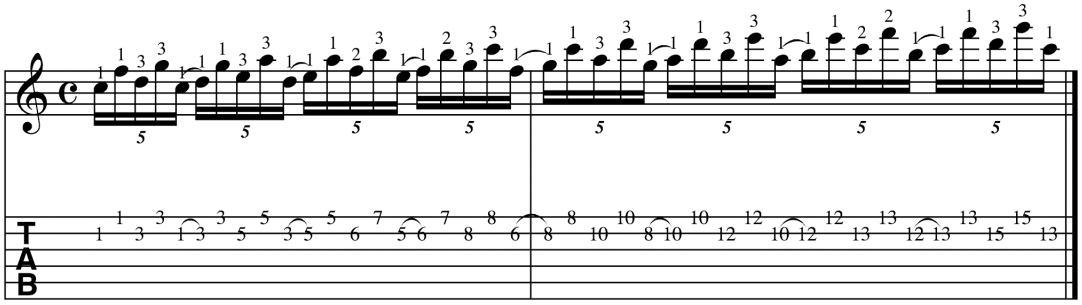
↑4th ↓3rd ↑3rd ↓4th (↑2nd)



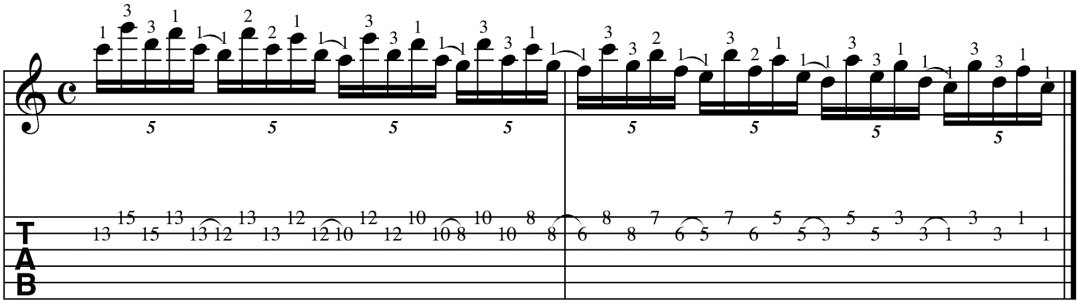
↑4th ↓3rd ↑3rd ↓4th (↓2nd)



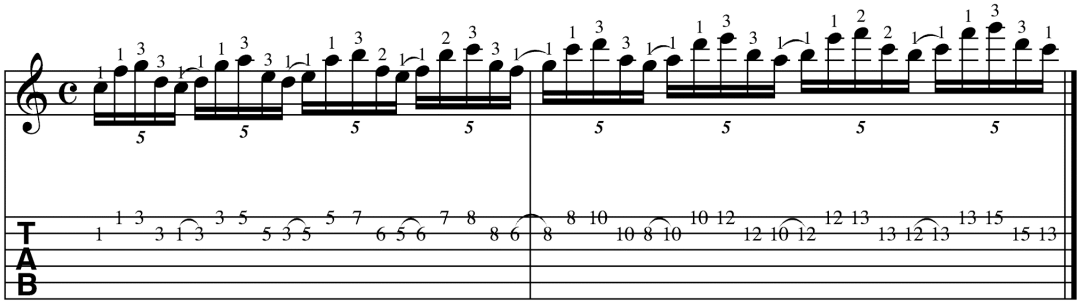
↑4th ↓3rd ↑4th ↓5th (↑2nd)



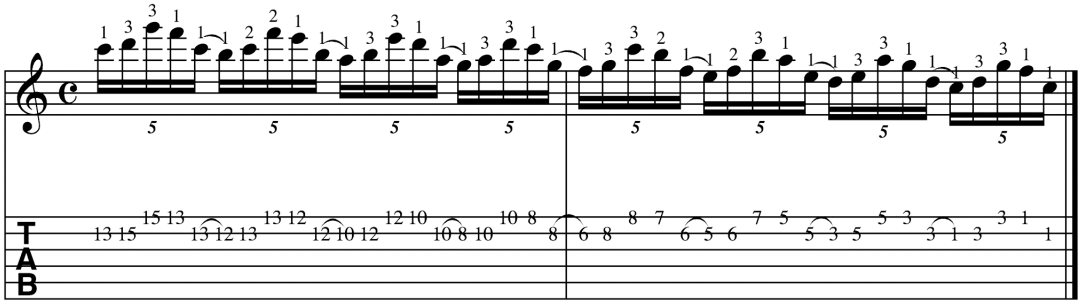
↑5th ↓4th ↑3rd ↓4th (↓2nd)



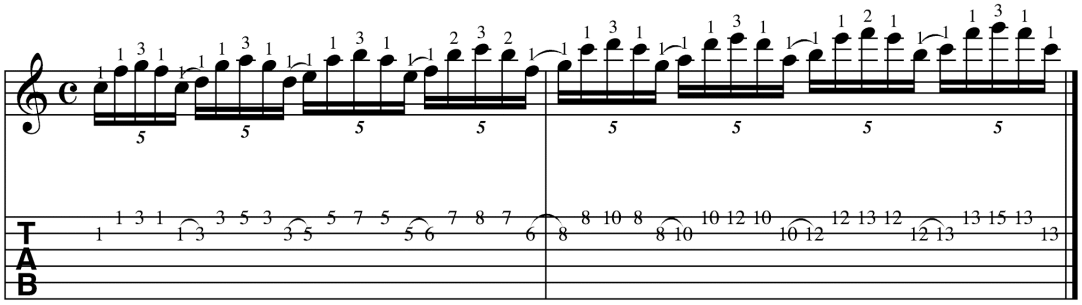
↑4th ↑2nd ↓4th ↓2nd (↑2nd)



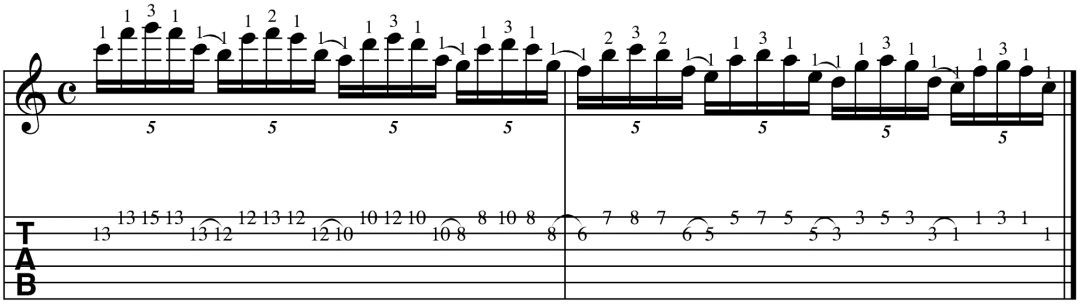
↑2nd ↑4th ↓2nd ↓4th (↓2nd)



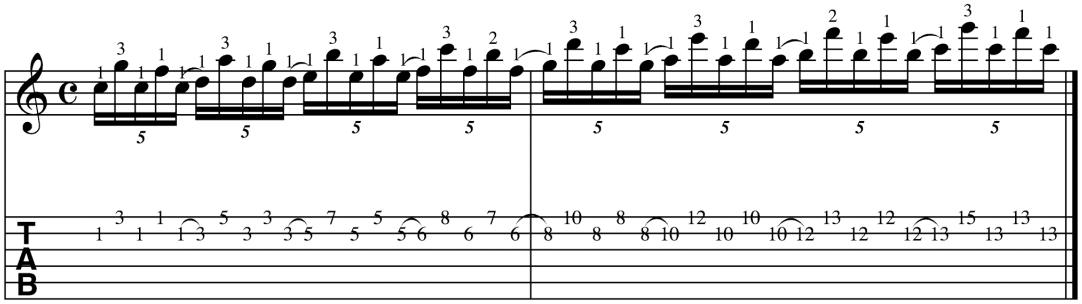
↑4th ↑2nd ↓2nd ↓4th (↑2nd)



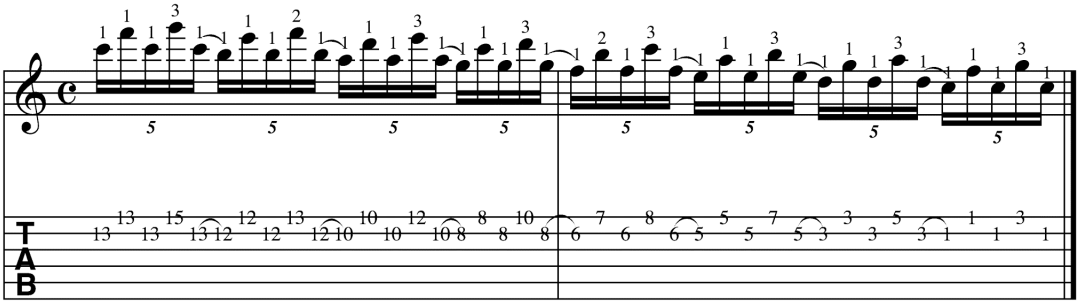
↑4th ↑2nd ↓2nd ↓4th (↓2nd)



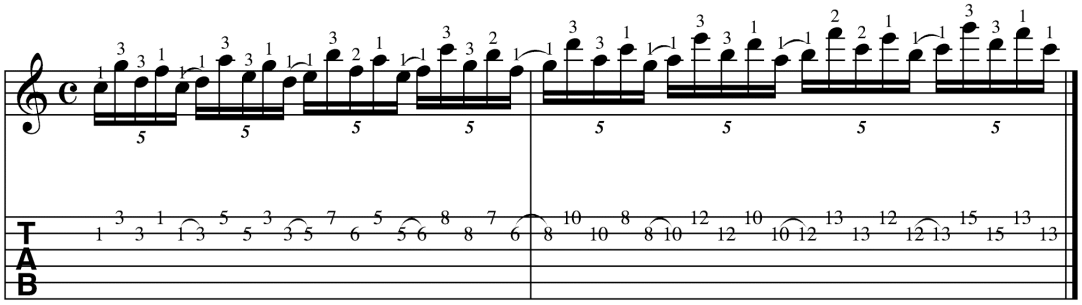
↑5th ↓5th ↑4th ↓4th (↑2nd)



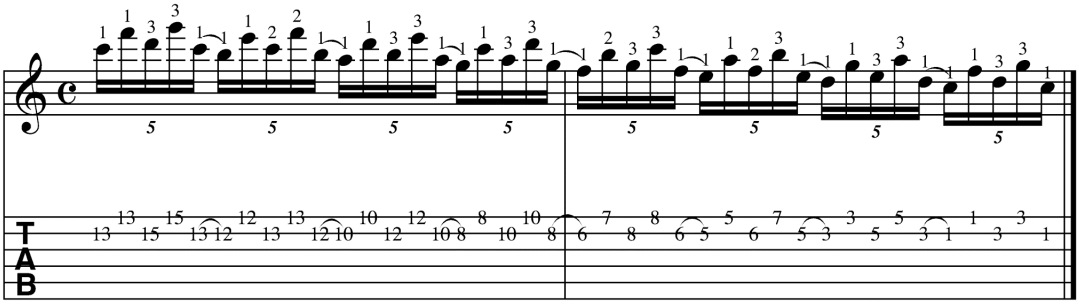
↑4th ↓4th ↑5th ↓5th (↓2nd)



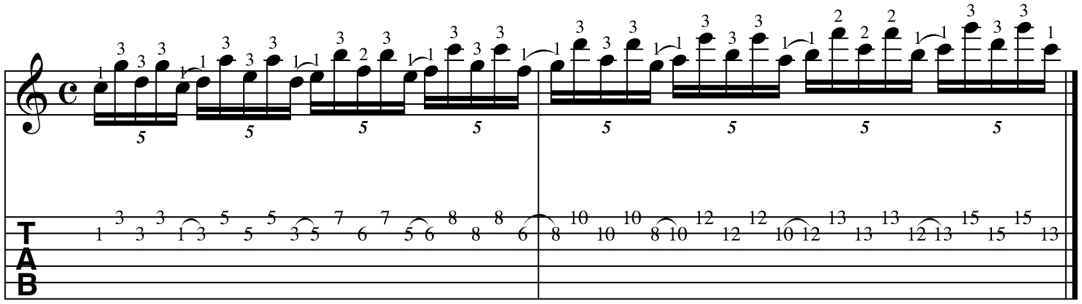
↑5th ↓4th ↑3rd ↓4th (↑2nd)



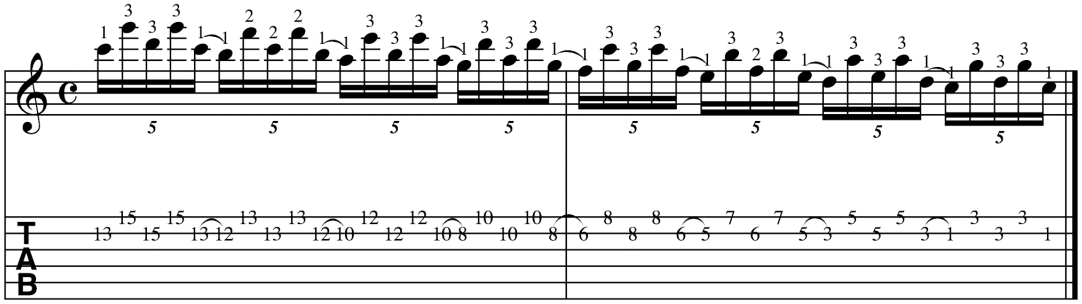
↑4th ↓3rd ↑4th ↓5th (↓2nd)



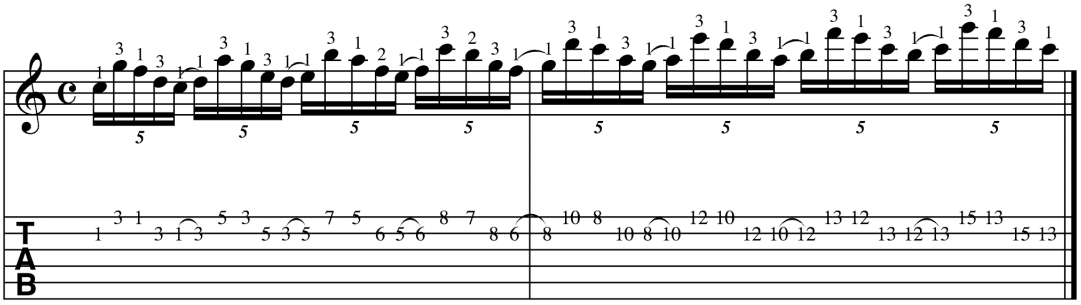
↑5th ↓4th ↑4th ↓5th (↑2nd)



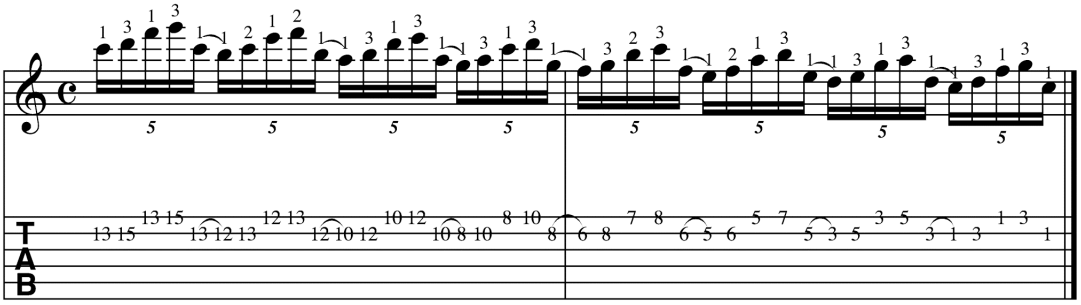
↑5th ↓4th ↑4th ↓5th (↓2nd)



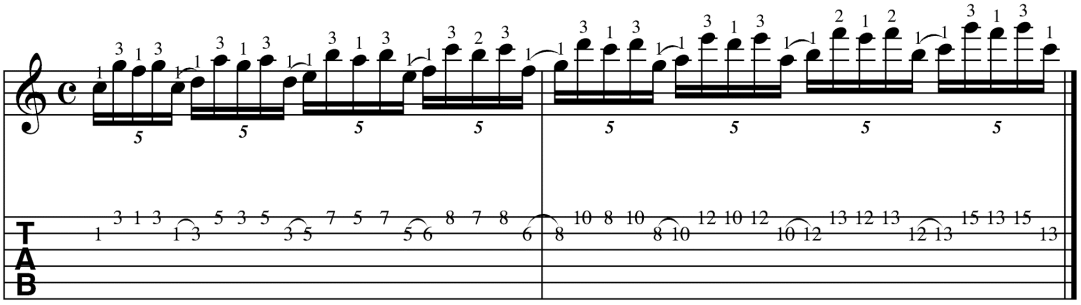
↑5th ↓2nd ↓3rd ↓2nd (↑2nd)



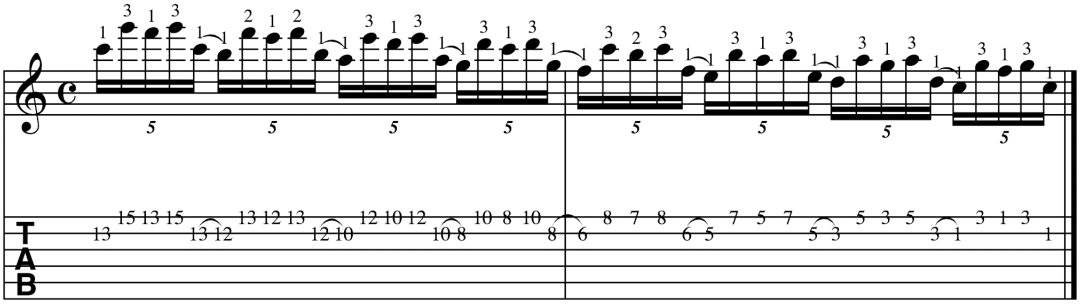
↑2nd ↑3rd ↑2nd ↓5th (↓2nd)



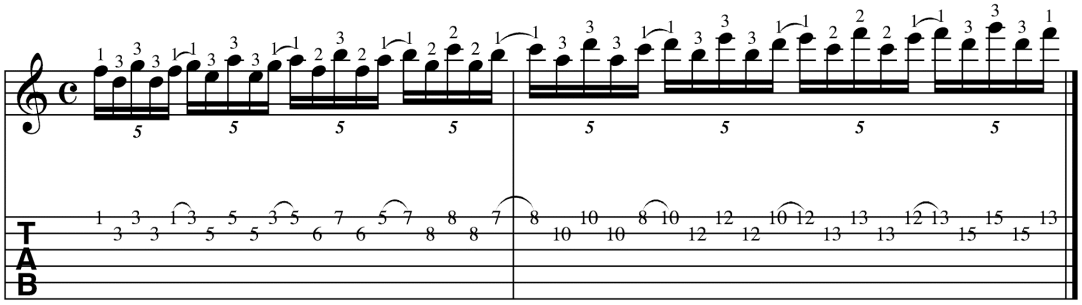
↑5th ↓2nd ↑2nd ↓5th (↑2nd)



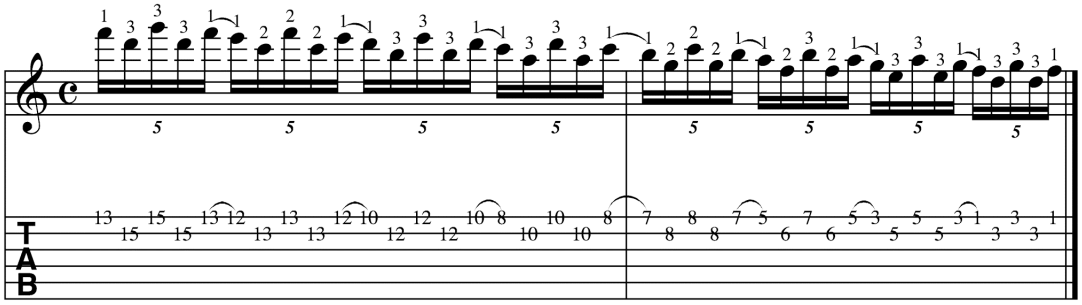
↑5th ↓2nd ↑2nd ↓5th (↓2nd)



↓3rd ↑4th ↓4th ↑3rd (↑2nd)



↓3rd ↑4th ↓4th ↑3rd (↓2nd)



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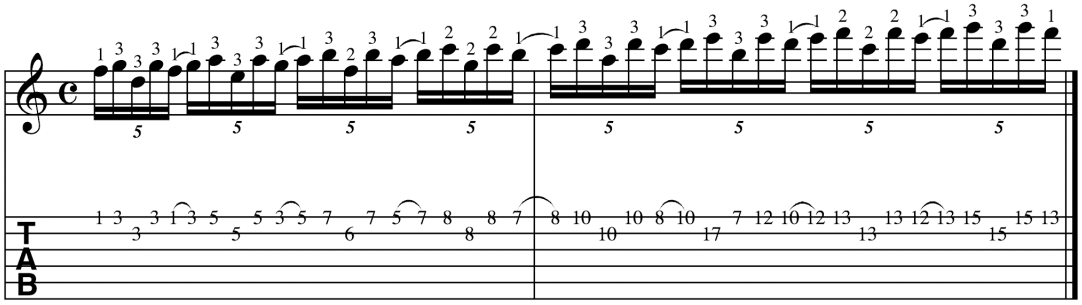

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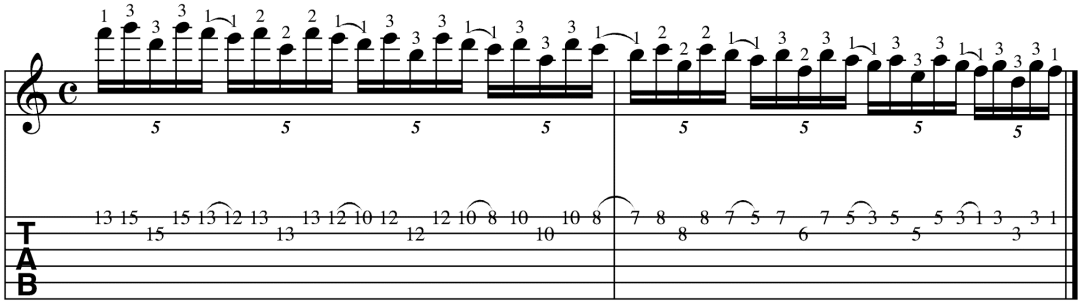

5-Interval Patterns
Strings 2 & 3

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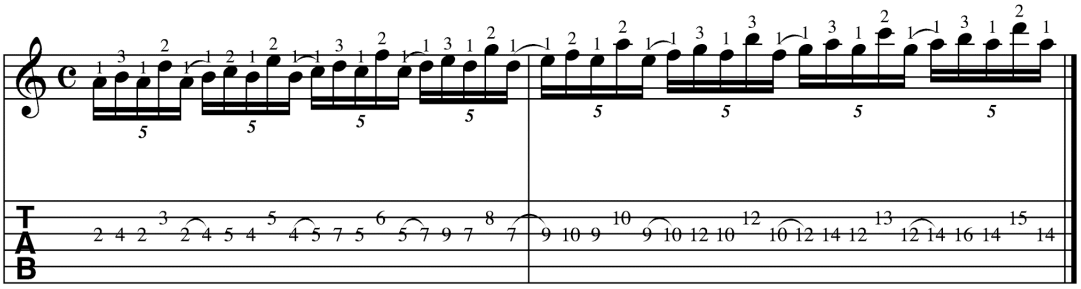

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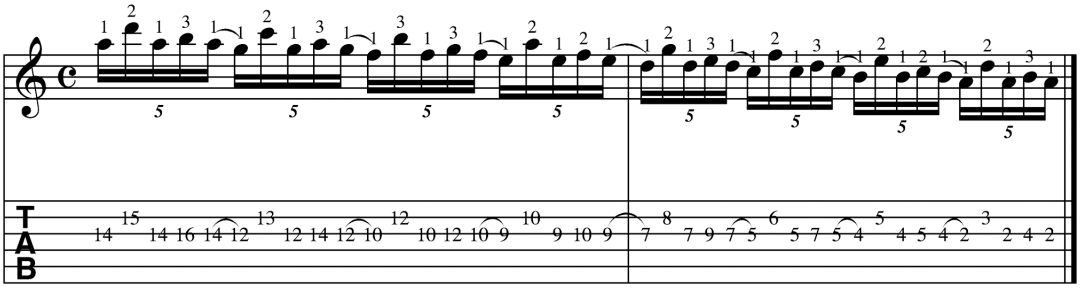

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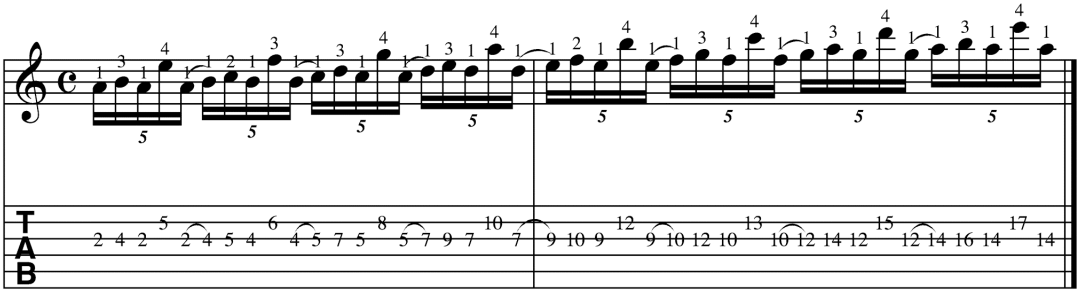

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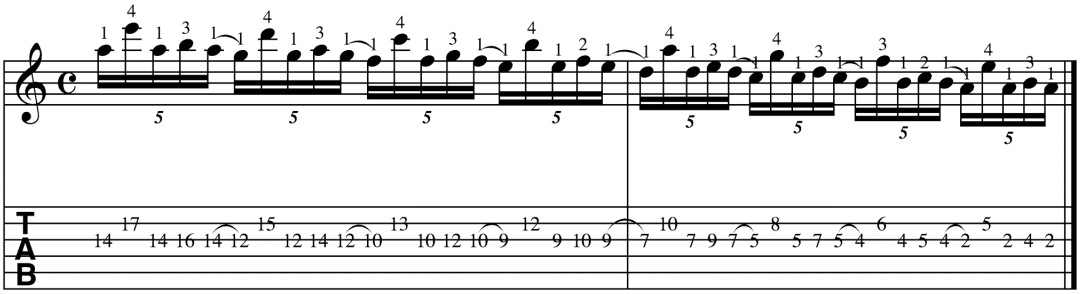

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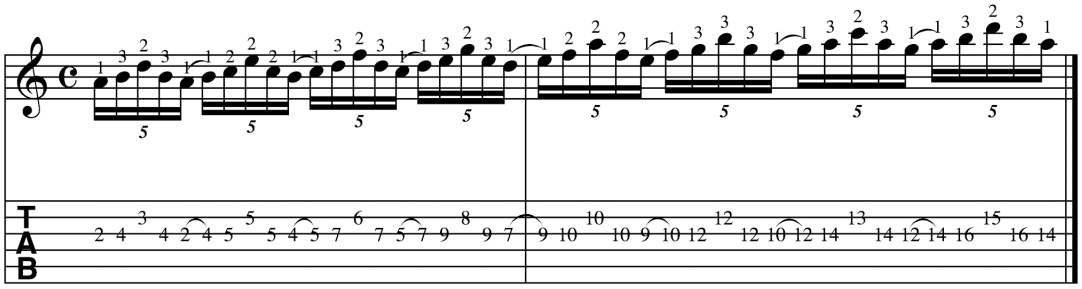

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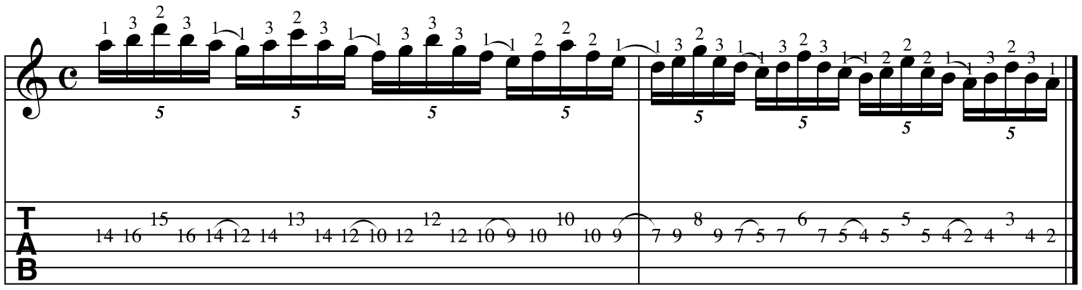

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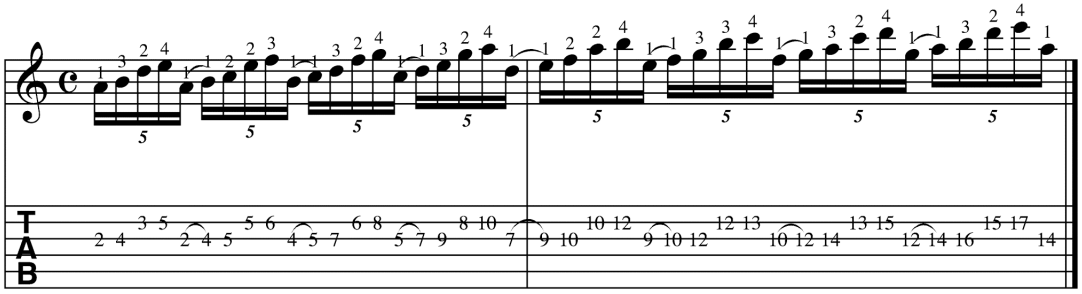

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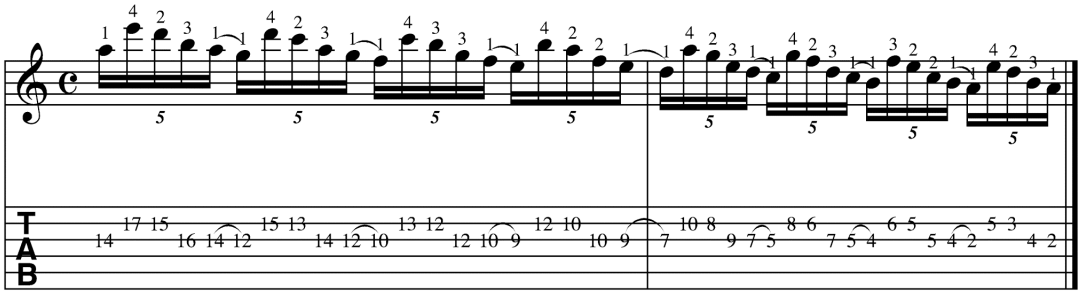

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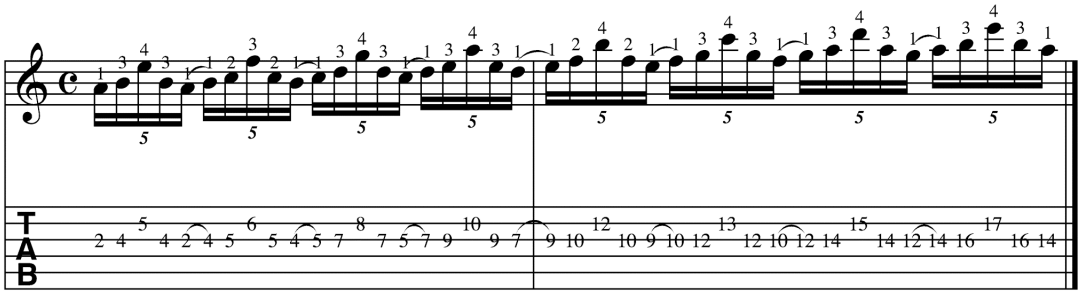

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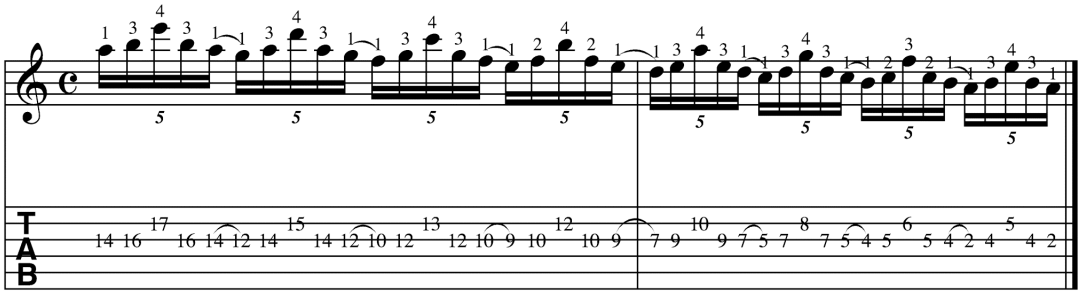

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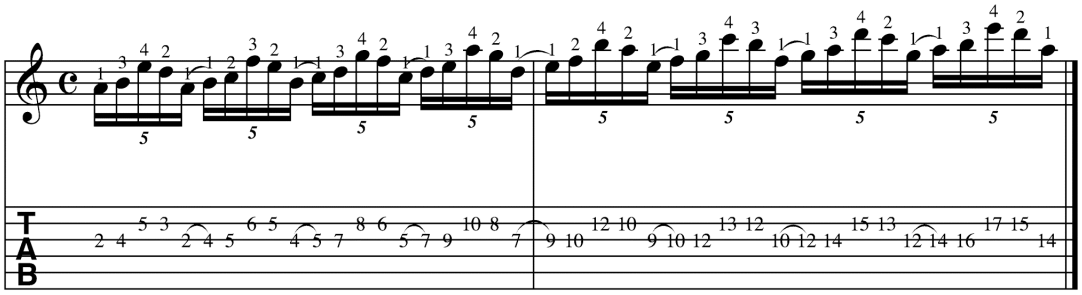

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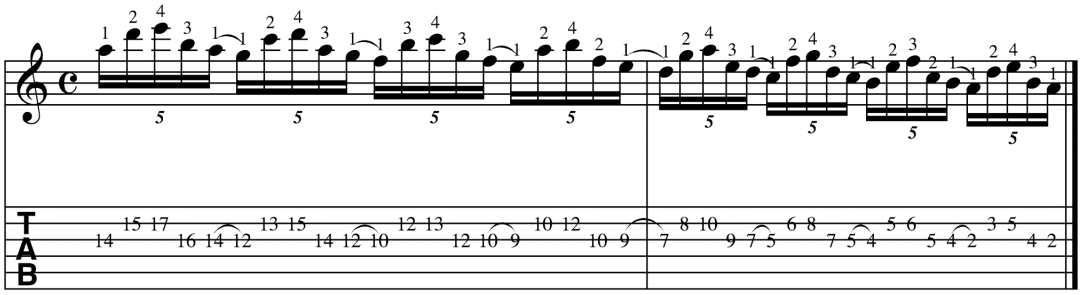

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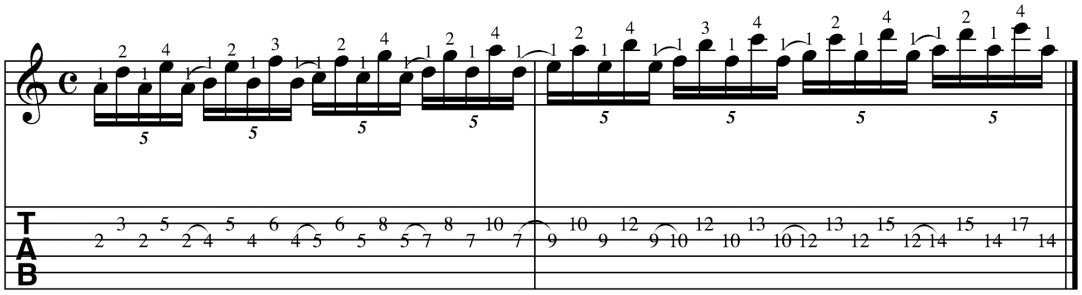

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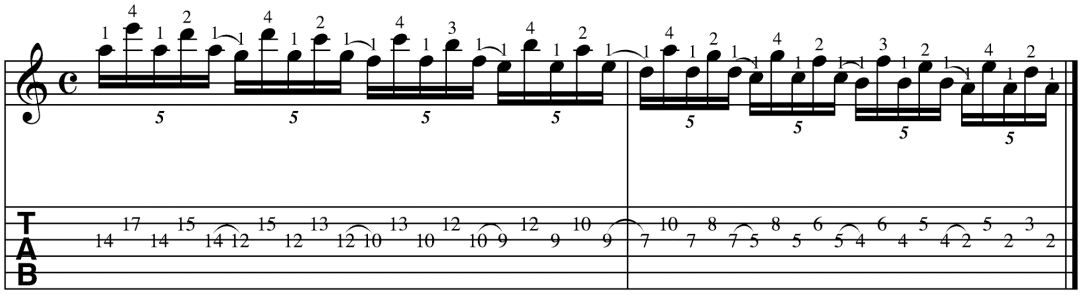

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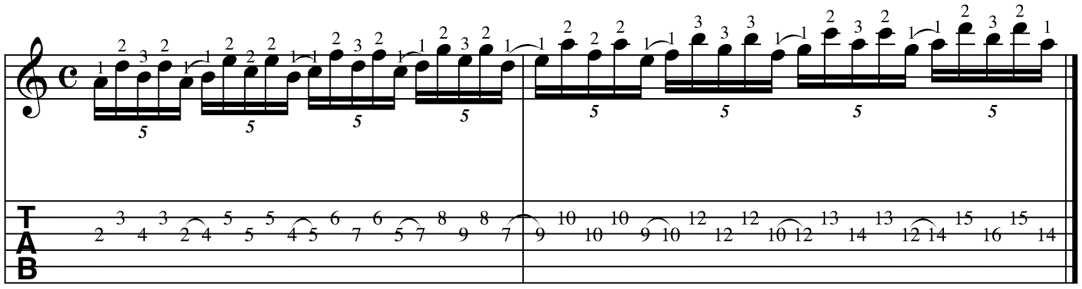

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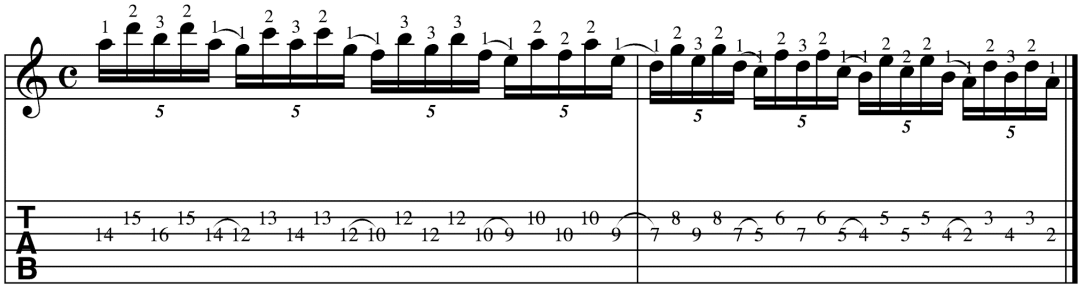

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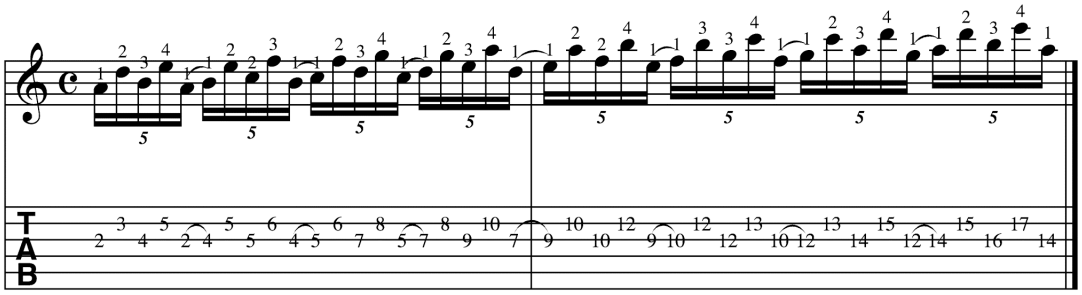

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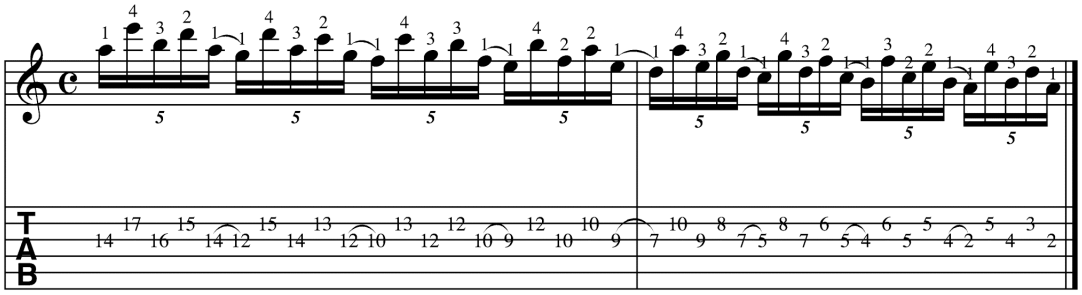

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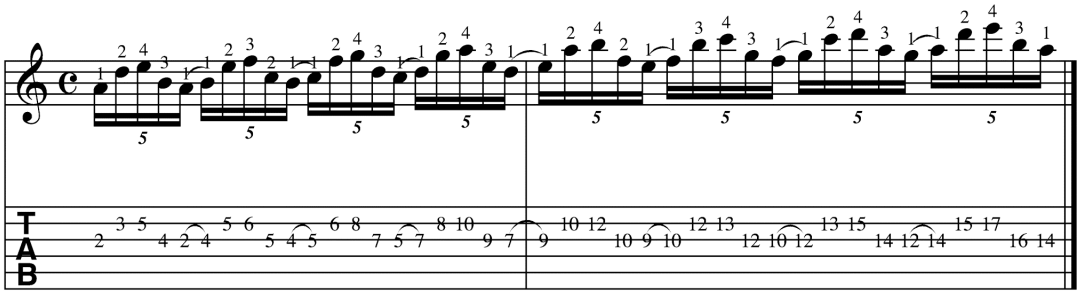

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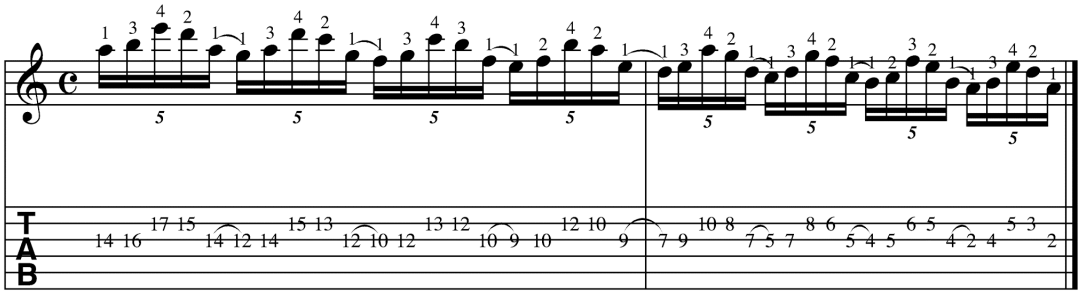

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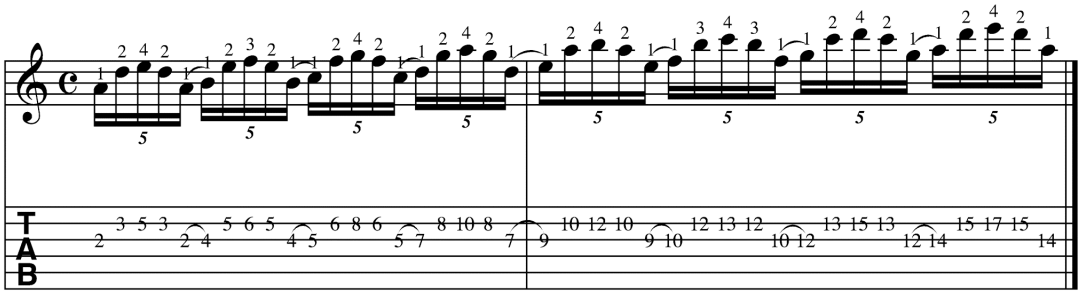

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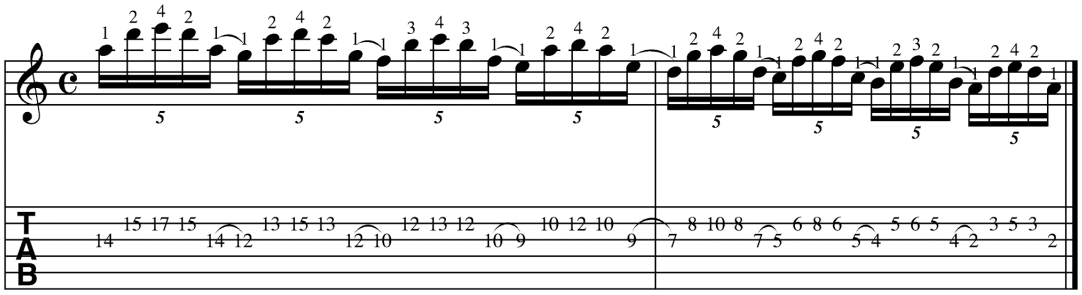

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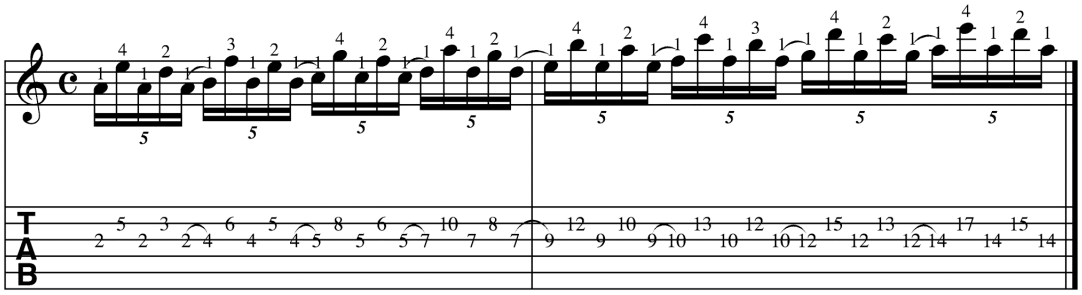

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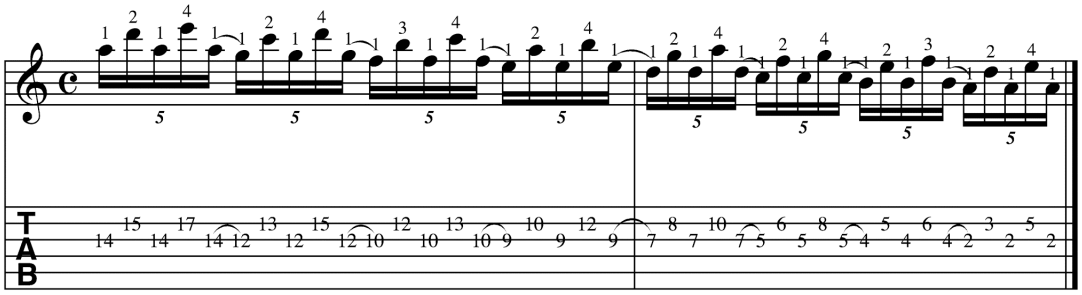

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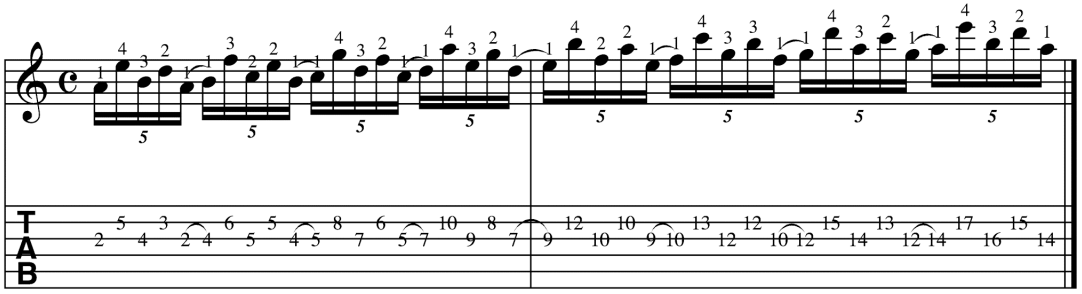

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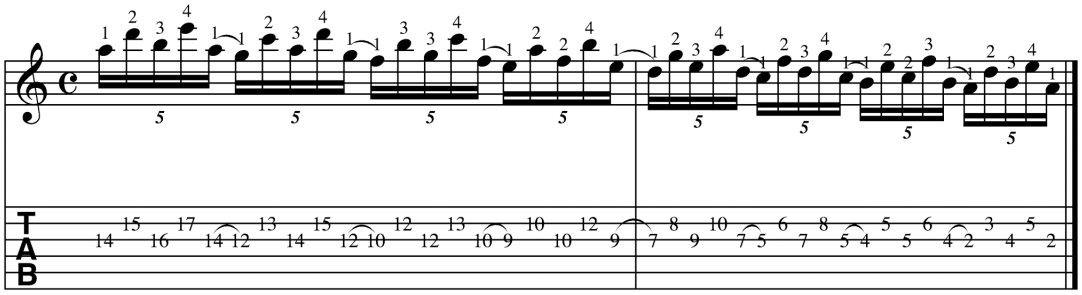

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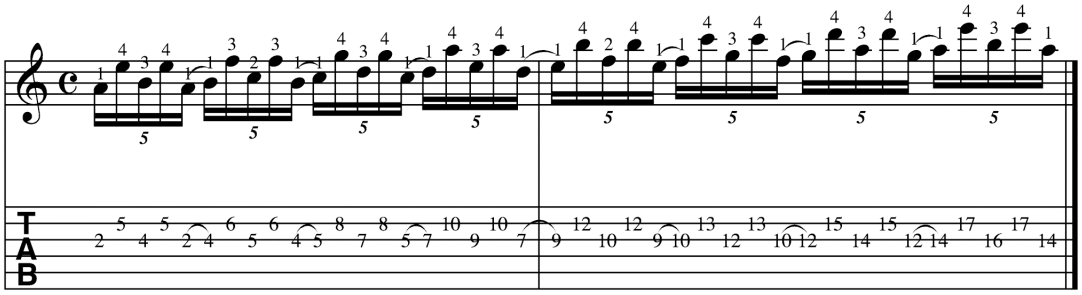

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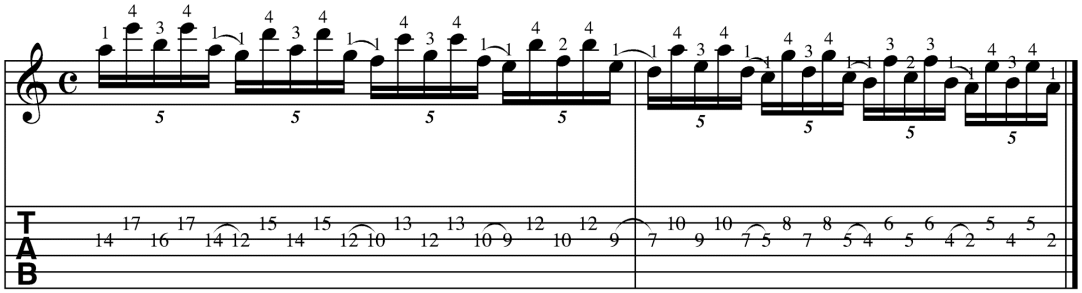

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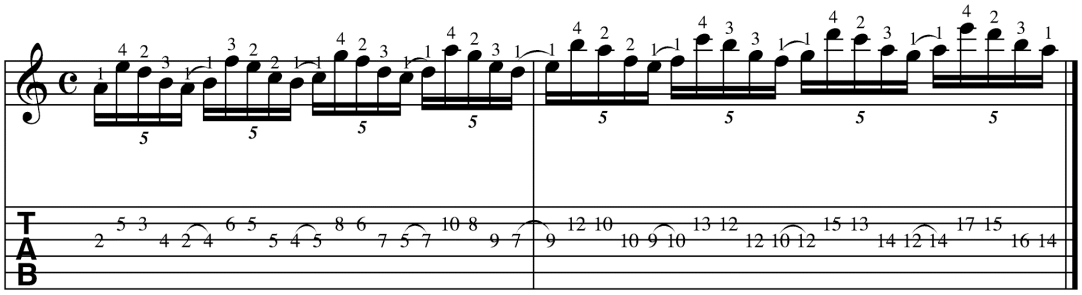

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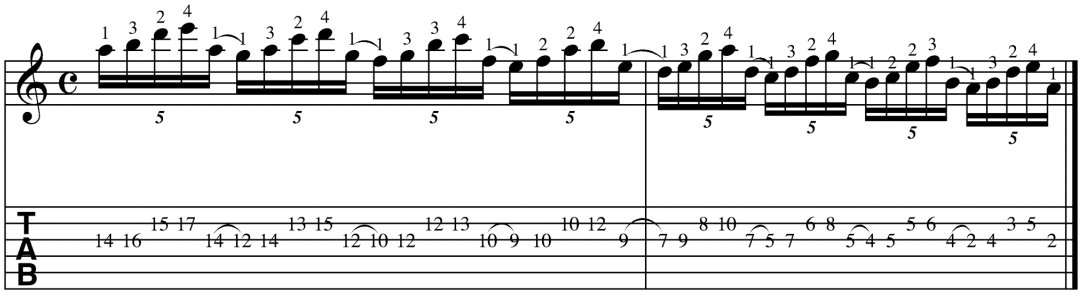

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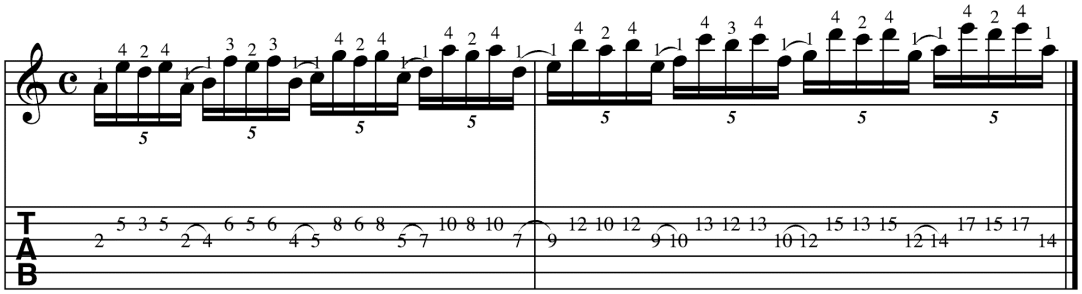

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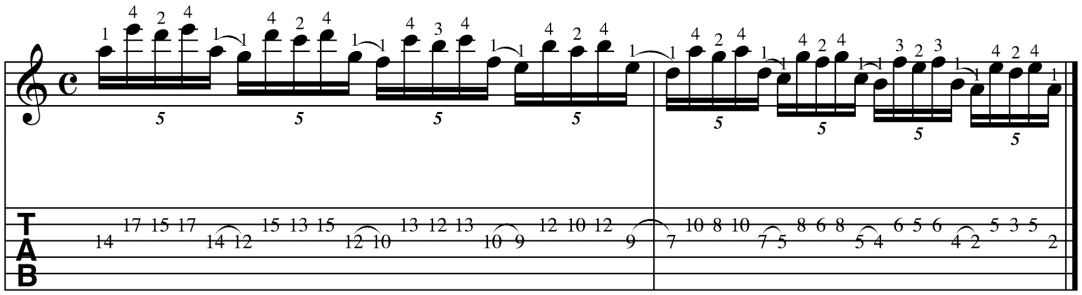
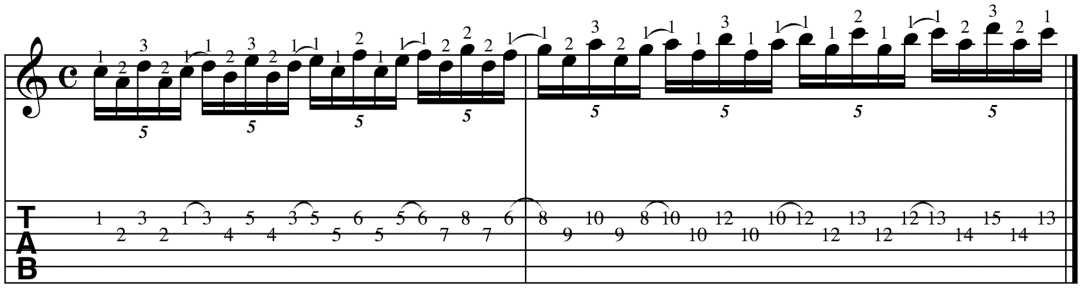
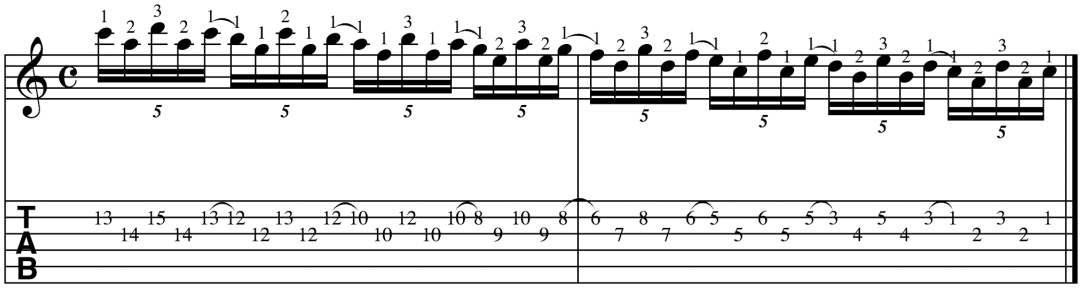


↓3rd ↑4th ↓4th ↑3rd (↑2nd)



↓3rd ↑4th ↓4th ↑3rd (↓2nd)



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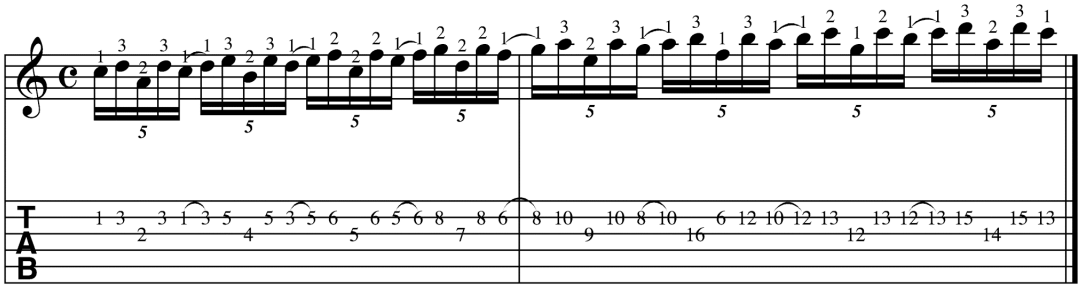

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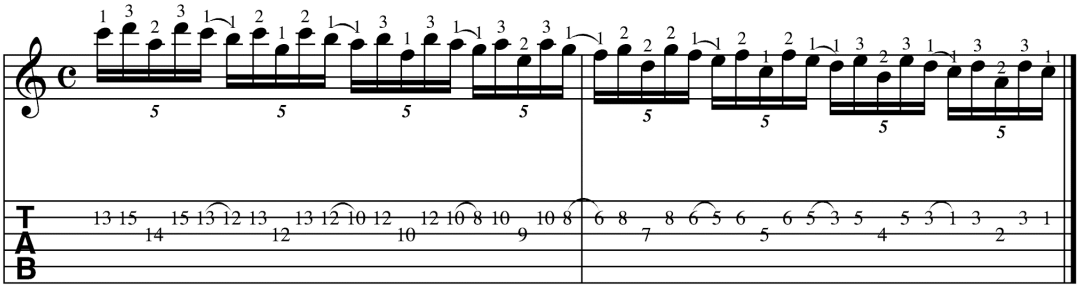
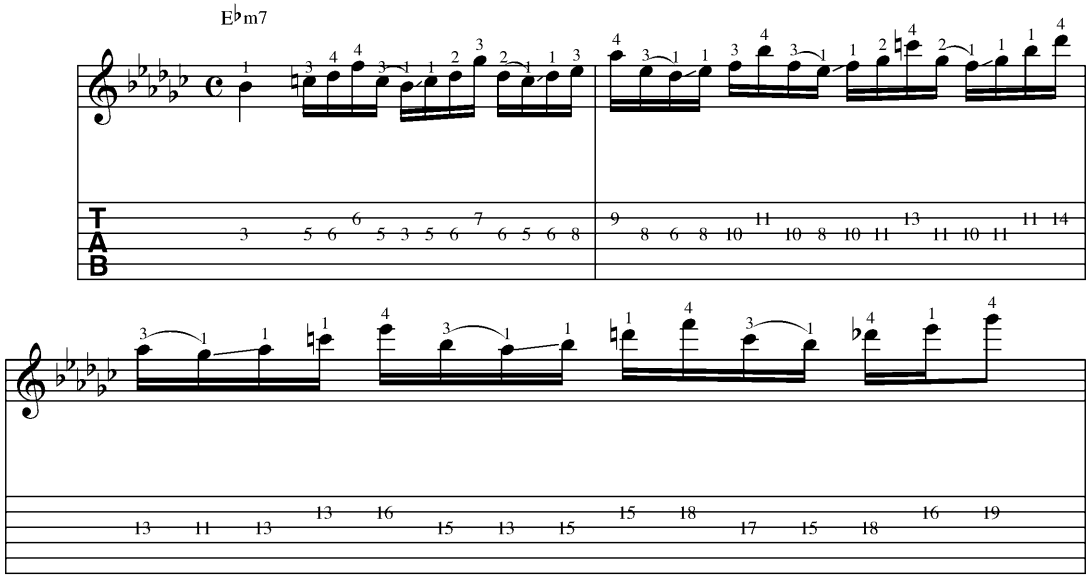
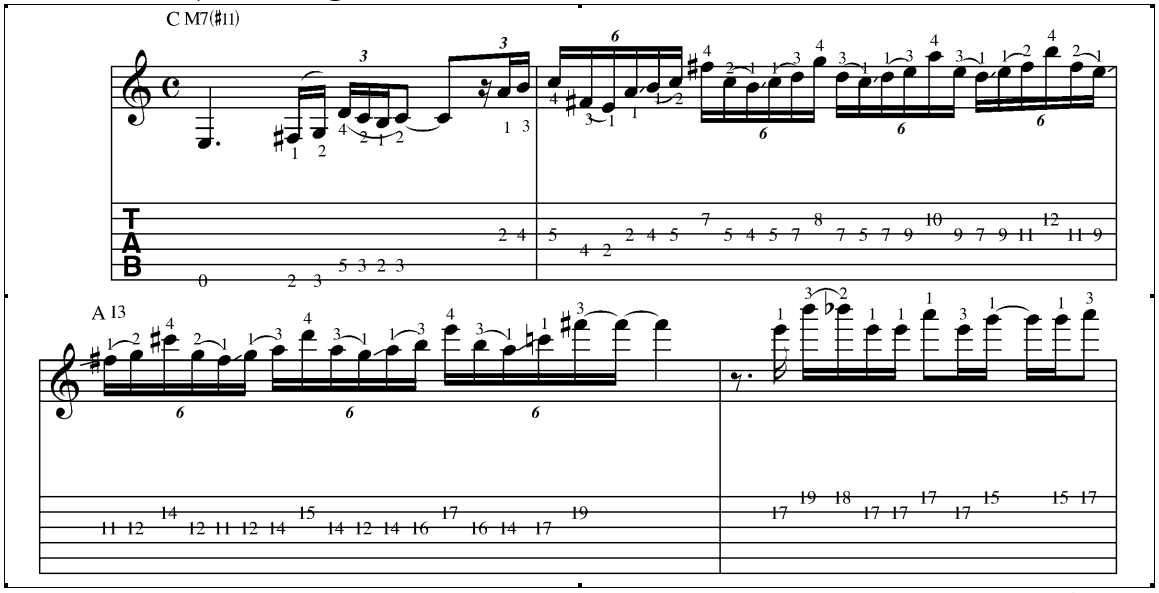


Transcriptions

Below are some examples of these patterns in the hands of a master, Kurt Rosenwinkel. The first example comes from Kurt Rosenwinkel's album "The Next Step" and begins 2m 17s into a track named "Minor Blues."

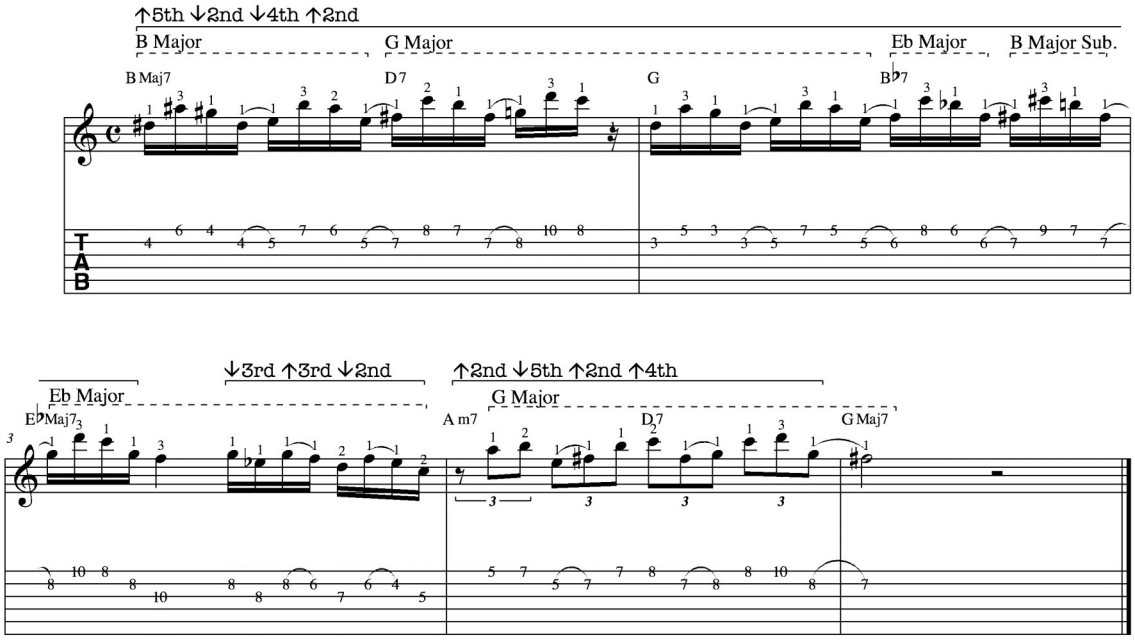


The second example is from the Joshua Redman Elastic Band's release "Momentum," and begins 7m 20s into a track titled "Swunk."



As you can see these examples both use the same 5-interval pattern, ↑2nd ↑4th ↓4th ↓2nd ↑2nd, and both with a rhythmic grouping other than 5; four and six respectively. This hemiola has a mesmerizing effect. Notice how the first note of the motif is displaced from one subdivision to the next on each repetition. The second lick demonstrates a kind of left hand dexterity that may make one shutter to think but is in fact very efficient. At fast tempos, only pick the notes you have to! Hammer-ons and pull-offs are definitely your friends.

A Brief Etude and Some Parting Thoughts



Analysis:

Bar 1: Notice the seamless modulation of the pattern from the key of B Major to G Major, accomplished by sliding the pattern into the closest possible scale tone in the new key and orienting your fingering to that scale tone. Notice the rest at the end of beat 4. These may be necessary to play fluidly at fast tempos.

Bar 2: Beat 4 demonstrates one of many harmonic substitutions possible over a dominant chord. Playing this pattern in B brings out the #5, #9 and b9 of Bb7.

Bar 3: Beat 1 continues the pattern from the bar 2 and beat 2 provides a lower neighbor tone to G. Beat 3 initiates a hemiola where a 3-interval pattern is played over a duple rhythmic grouping, in this case sixteenth notes.

Bar 4: Another hemiola, now of a 4-interval pattern over eighth-note triplets. Note that the resolution to the 7^{th} going into bar 5 is a detour from the previous pattern.

Bar 5: Ah... You know what to do. Try applying these concepts to forms you are familiar with. These motifs can be very effective in modal contexts, and even in free jazz. Any motif you play can be applied to an atonal setting by just following your ears. This is where you begin to extrapolate your own sound from these motifs. Do your thing and enjoy.

I understand that this etude can and should be improved upon. Feel free.