

WORKING WITH THE LICKS

There are a variety of compositional techniques which can be applied to the licks to give you even more flexibility and variety with all of the material in this book. Below are some examples of rhythmic displacement, augmentation, diminution, editing, and composite licks.

RHYTHMIC DISPLACEMENT

Rhythmic displacement keeps the entire lick intact, but shifts the starting point. This is a great way to get more musical mileage from the same lick.

For example, you might use a lick in a solo, which originally starts on the upbeat of beat one during your first solo chorus, and then repeat the lick in the next chorus, starting it on the upbeat of beat three.

One word of caution about displacing the licks is that you'll need to be careful that the rhythmic displacement doesn't cause a conflict with the notes of the lick and chord progressions.

Play through the following examples of rhythmic displacement applied to this major seventh lick, noticing the different feel of the line, based upon its starting point in the measure.



Starting on the upbeat of beat one. (Original Lick).



Starting on the upbeat of beat two.



Starting on the upbeat of beat three.



Starting on the upbeat of beat four.