

Composing Melodic Lead Breaks

1. What would you think about if you were writing a tune or song? Is creating a solo different?
2. What is the job or function of each note in a chord (triad)?
  - root (1): home-base, resolve, let out all the tension, end the idea/phrase
  - 3rd: Color the sound of the chord and idea, define it as major or minor
  - 5th: opposite of the root, create tension, act as a turn around to get you back to the root.
3. What is the Structure or Form of the lead break?
  - How many phrases? What's the Chord Progression?

Phrase 1		Phrase 2	
Phrase 3		Phrase 4	
Phrase 5		Phrase 6	
Phrase 7		Phrase 8	

4. Function of each 2 measure long phrase:
  - Phrases 1, 3, 5 & 7 act like “themes” or statements
  - Phrases 2, 4, 6, & 8 are “turn arounds” and should complete the thought.
  - Note: try to not let phrase 2 & 6 resolve (end) on the root but phrases 4 & 8 should end on the root.

Theme 1		turn around 1	doesn't resolve
theme 2		turn around 2	does resolve

For these reasons, the pathway you choose will determine how well the phrase you create functions. Each pathway is based on a chord or triad. Remember chords are **note groups** not just something we grip and strum!!!

The pathways:

5th to 3rd to Root  
 5th to 5th to Root  
 5th to Root to 3rd  
 5th to Root to 5th

3rd to 5th to Root  
 3rd to 3rd to Root  
 3rd to Root to 3rd  
 3rd to Root to 5th

Root to 5th to 3rd  
 Root to 5th to Root  
 Root to 3rd to 5th  
 Root to 3rd to Root

Blue Ridge Cabin Home:  
 ||: I | I | IV | IV |  
 | V | V | I | I :||

Back To The Old Home:  
I	I	IV	IV
I	I	V	V
I	I	IV	IV
I	V	I	I

Practice Routine:

1. Think about one chord (triad) and one scale fragment at a time.
2. Create a backing track that loops that chord on a 2 measure loop with a click on beat 1 of measure 1. So that you know where it starts over.
3. Work through each pathway option for that fragment/triad. Starting and ending on the correct degree of the triad. {roughly 8-16 notes per phrase}
4. Once you have worked through them, couple two pathways together to make a more developed phrase.
5. After working through fragments/pathways for each chord (I, IV & V) start working this out to match chord progressions.

Accenting the Phrase will help you keep track of where you are. Start off accenting beats 1 & 3 in each measure. { ^ indicates an accented note }

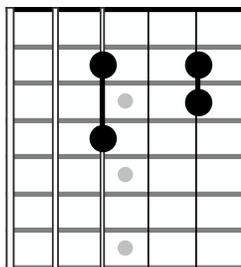
↑ = a location for note from the accompanying chord

**Internal Patterns:** the movement between notes

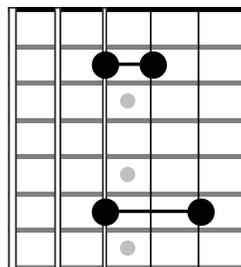
There are not really that many choices. Look at your options for moving between 2 notes at a time.

1. Same string
2. Parallel strings
3. diagonal strings

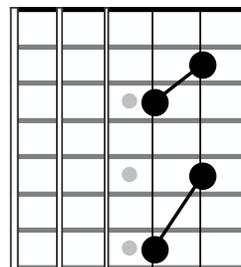
toggle on same string



Parallel Notes

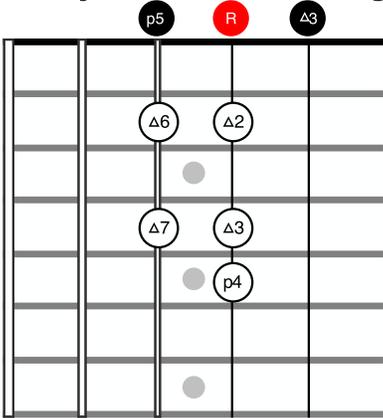


diagonal notes

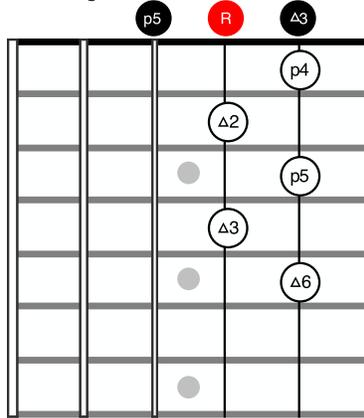


**Scale “Fragments”:** not every note in the scale is always represented but a triad is always complete. {Note: these are all Diatonic to the G major scale}

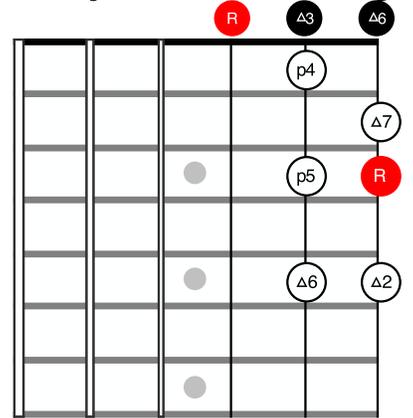
G Major on D & G Strings



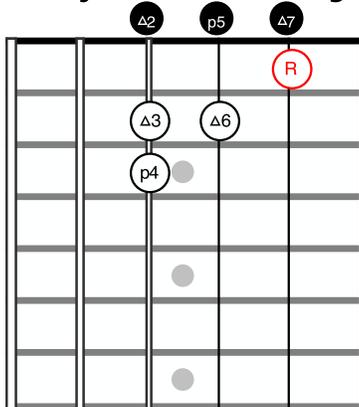
G major on G & B strings



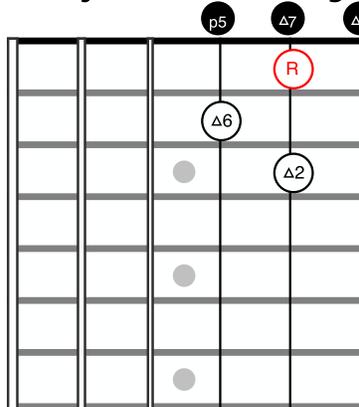
G Major on B & E Strings



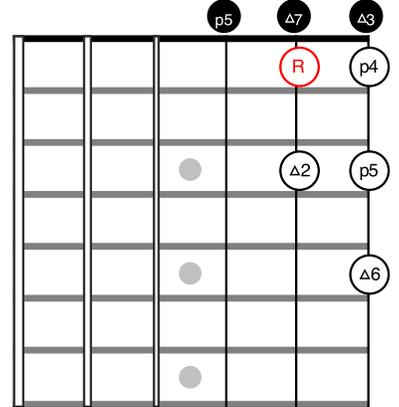
C Major: D & G strings



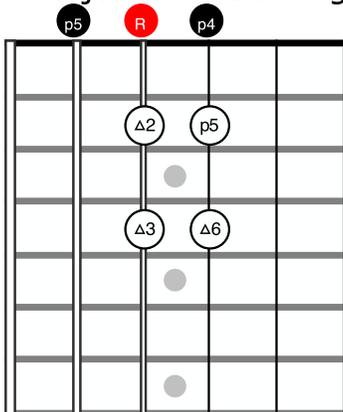
C Major: G & B strings



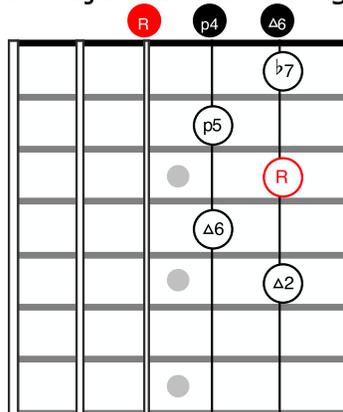
C Major: B & E strings



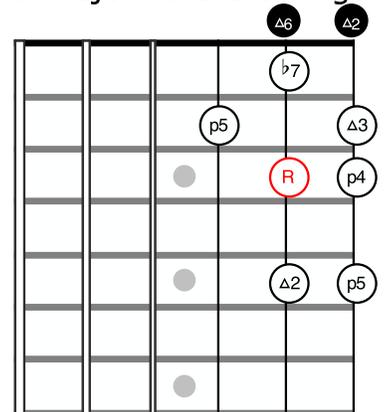
D Major: D & G strings



D Major: G & B strings



D Major: B & E strings



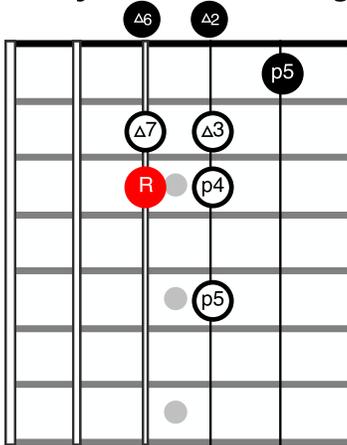
Column 1

Column 2

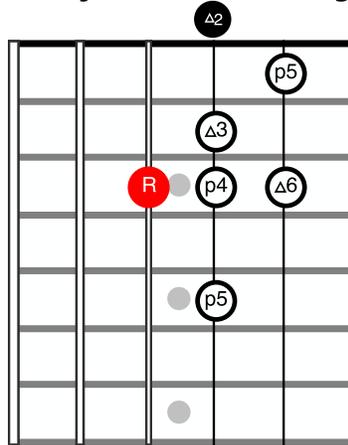
Column 3

**Try playing a sequence of phrases G, C, D, G all using a single column.**

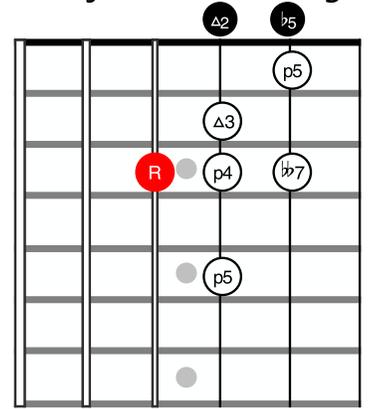
F Major: D & G strings



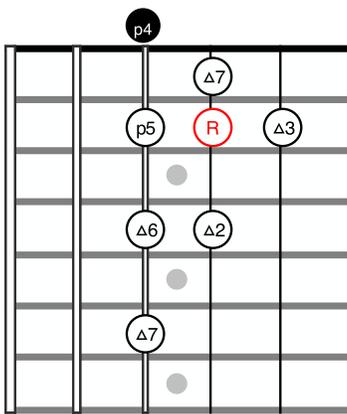
F Major: G & B strings



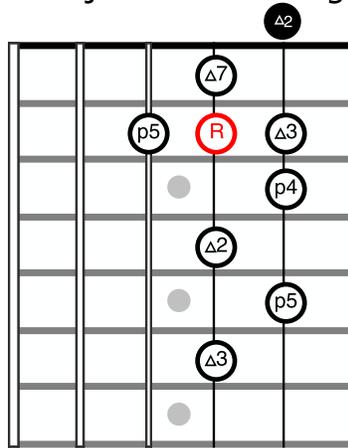
F Major: B & E strings



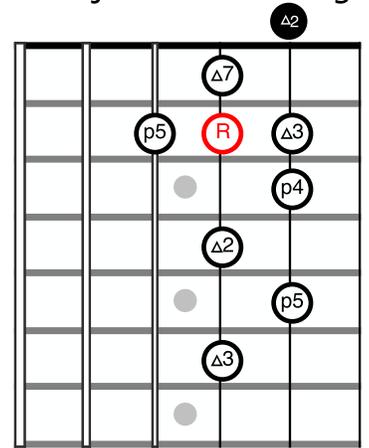
A Major: D & G strings



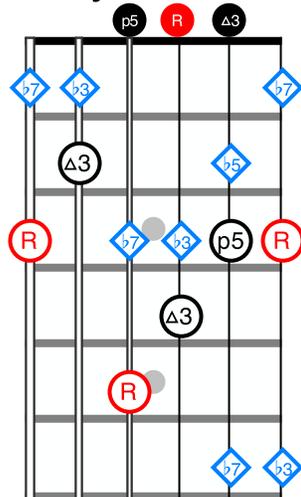
A Major: G & B strings



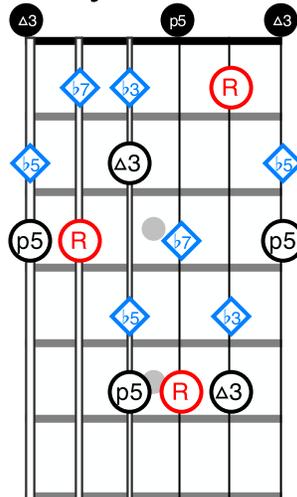
A Major: G & B strings



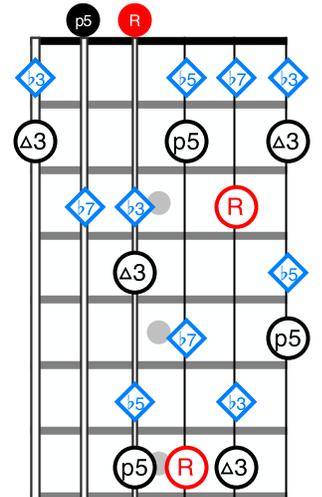
G Major Triad



C Major Triad



D Dominant 7th



The 3 Blue Notes in relationship to the Triad.

- b3 & 3
- b5 & 5
- b7 & root

Are the patterns new? Or have you already experienced them? Where would the 1/2 steps be?

Look for relationships like parallel notes or diagonal notes.

