

# Sidewinder Patterns

whole steps

J.Brent(c)2009

## up/up-ascending

Lick

Pattern

## dn/dn-ascending

Lick

Pattern

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## dn/dn-descending

Lick



Musical notation for the Lick of the dn/dn-descending pattern. It starts with a quarter rest, followed by a quarter note G4, then a triplet of eighth notes (F#4, E4, D4), and continues with a descending eighth-note scale: C#4, B3, A3, G3, F3, E3, D3, C3. The pattern ends with a whole note C3.

Pattern



Musical notation for the Pattern of the dn/dn-descending pattern. It consists of a continuous eighth-note scale: G4, F#4, E4, D4, C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

## up/up-descending

Lick



Musical notation for the Lick of the up/up-descending pattern. It starts with a quarter rest, followed by a quarter note G4, then a triplet of eighth notes (A4, B4, C5), and continues with an ascending eighth-note scale: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The pattern ends with a whole note C3.

Pattern



Musical notation for the Pattern of the up/up-descending pattern. It consists of a continuous eighth-note scale: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

## dn/up-descending

Lick



Musical notation for the Lick of the dn/up-descending pattern. It starts with a quarter rest, followed by a quarter note G4, then a triplet of eighth notes (F#4, E4, D4), and continues with a descending eighth-note scale: C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The pattern ends with a whole note C1.

Pattern



Musical notation for the Pattern of the dn/up-descending pattern. It consists of a continuous eighth-note scale: G4, F#4, E4, D4, C#4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

## up/dn-descending

Lick



Musical notation for the Lick of the up/dn-descending pattern. It starts with a quarter rest, followed by a quarter note G4, then a triplet of eighth notes (A4, B4, C5), and continues with an ascending eighth-note scale: D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The pattern ends with a whole note C3.

Pattern



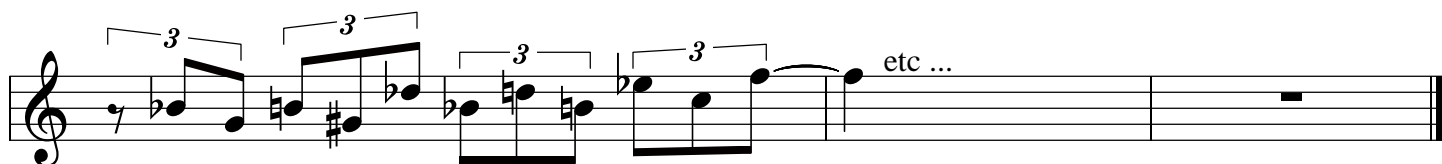
Musical notation for the Pattern of the up/dn-descending pattern. It consists of a continuous eighth-note scale: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

# Sidewinder Patterns

Sidewinder patterns consist of a sequence of identical fixed melodic intervals chromatically ascending or descending.

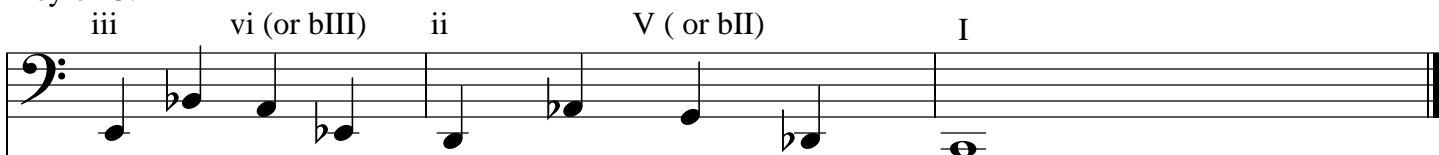
The examples above use as the fixed interval a major 2nd.  
It is also possible to use other fixed melodic intervals (m3, M3, P4, #4, etc).

For example, in "*Dolphin Dance*", Herbie Hancock leads into his piano solo (at 5:47) with a slightly modified **dn/dn-ascending** sidewinder pattern based on m3rds:



This common circular jazz bass line below is an **up/dn-descending** sidewinder based on the interval of a b5:

Key of C:



The sidewinder melodic devices are usually used sparingly (a bar here or there) to "ladder" through one chord to another.

The **up/up** and **dn/dn** patterns (either ascending and descending) when played as straight eighths tend to sound mechanical and predictable.

One solution is to phrase them using rhythmic displacement and/or fitting their "square pegs" into "round holes" (by grouping them as triplets, for example) as I have tried to do for each "lick" on pages 1 and 2 to make them sound more musical.

They also sound more "convoluted" (ie. "interesting") in their **dn/up** and **up/dn** permutations. Or you can do like Herbie, and just leave something out.

One interesting property that sidewinders have is a number of ways to satisfyingly resolve. This is due to their built-in "surrounding note figures" (aka "enclosure" and "encirclement"). This insures a degree of musicality in spite of their "outness".

The astute observer will note that the **dn/up-ascending** and **up/dn-descending whole step sidewinder patterns** can also be thought of as a **sequence of diminished tetrachords** where the bottom note of each successive tetrachord is a member of the **C whole-note scale** (C D E F# G# A#):

dn/up-asc = C Db Eb E, D Eb F Gb, E F G Ab, F# G A Bb, G# A B C, A# B C# (D)  
up/dn-desc = E Eb Db C, D C# B A#, C B A G#, Bb A G F#, Ab G F E, Gb F Eb D

Similarly, the **up/dn-ascending** and **dn/up-descending whole step sidewinder patterns** can also be thought of as a sequence of diminished tetrachords where the bottom note of each successive tetrachord is a member of the **B whole-note scale** (B C# D# F G A):

up/dn-asc = (B) C D Eb, C# D E F, D# E F# G, F F# G# A, G Ab Bb B, A Bb C Db  
dn/up-desc = (F) E D C#, Eb D C B, Db D Bb A, B Bb Ab G, A G# F# F, G F# E D#