

Turnaround Licks

This is an example of using a lick from an unrelated style to come up with your own material. In this case I was creating a lick to use over a **blues turnaround**. A turnaround in a **12 bar blues** is where the chord progression goes from the **V chord** to **IV chord** and back to **I**.

For this example, I adapted the lick at the end of the solo in Metallica's *Enter Sandman*. It's a cool phrase because it uses rhythmic displacement: superimposing a three note pattern into a 4 note subdivision. In this case you get a 3-3-2 feel every two beats. Here is the original Metallica lick:

Ex. 1

T
A
B

Next, I took that pattern and changed the notes to follow the arpeggios of the **V** and **IV** chords in a **12 bar blues in A**. My target notes for the **E7** chord are: **E, G#, B, and D**. My target notes for the **D7** chord are **D, F#, A, and C**. Notice that since the chords are a whole step (2 frets) apart, The lick is essentially the same thing, descending 2 frets.

Ex. 2

E7 D7

The one thing I didn't like about the lick was that it sounded too predictable: the chords went down and the lick went down. So I decided to make the second lick go up. From the first arpeggio, I found that by going to the next fret, I could play the note **C** out of the **D7** chord, and then by altering the fingering slightly, I could play the notes **C, A, and F#** out of the arpeggio. Now it sounds much cooler.

Ex. 3

E7 D7