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## CHAPTER RECAP

Turning your melodic structure into a layered arrangement of different instruments is easier than you'd think. Every note you're going to need is already in the chords of your melody. Your bass will be derived from the lowest notes of the chords, and your lead line will be derived from notes near the top of your chords.

You can make your parts more interesting by playing around with the length and order of the notes, moving parts up or down five or seven semitones, or using arpeggiators to make things more complicated.

## TAKE IT FURTHER

- ▶ Take a deeper listen to "Cat Thruster"—take note of where the chords change and what the bass and leads are doing.
- ▶ Get to know your arpeggiator better: whether you use a plug in like Cthulu or the Arp that comes standard with your DAW, spend some time messing around with its features until you feel like you know it inside out. Arpeggiators are all over deadmau5's music—find an Arp pattern you like in one of his songs and see if you can make something that sounds similar. If you're up for a challenge, "4ware" is a good place to start.

## ASSIGNMENT

- ▶ Go back to the melodic structures in your Mr. Potato Head bin and use what you've just learned to pull bass and lead lines out of each one. Save these into new folders in your clip bin.

## SUBCHAPTERS

- ▶ Bass Lines
- ▶ Lead Lines
- ▶ Case Study: Cat Thruster

## NOTES