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\* Due to the amount of examples on the CD (most CD players only being capable of accessing 99 tracks), some of the material has been 'grouped' together on one track.

Here is the same pattern again displaced *backwards* by one 16th note.  
 (i.e moving its starting place *backwards* to the last 16th in the previous bar).

CD 5 Ex. 4A  Ex. 4B

The following exercises are examples of both *forwards* and *backwards* displacement.  
 Practice these and then take some of your own patterns and try displacing them.

You will see that 5A(1) 6A(1) 7A(1) 8A(1) have all been displaced *forwards* one 16th  
 whilst 5A(2) 6A(2) 7A(2) 8A(2) have all been displaced *backwards* one 16th.

Note; even though there are two versions of the **A Status** shown here (i.e two different  
 displacements of the same pattern) they both produce the same **B Status**.

**A Status**

**B Status**



CD 6 Ex. 5A Ex. 5A(2) Ex. 5B

CD 7 Ex. 6A Ex. 6A(2) Ex. 6B

Ex. 7A(1) Ex. 7A(2) Ex. 7B

CD 8 Ex. 8A(1) Ex. 8A(2) Ex. 8B

# CHAPTER 11

## Modulation 3

Modulation Type 3 is all about using odd subdivisions like fives and sevens (quintuplets and septuplets) and forms the basis for the following illusions, but first, here's the

### Modulation 3 Tool Box

**I**

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

**II**

R L R R L R L L R L R R L R L L R L R R L R L L R L R R

L R L L R L R R L R L L R L R R L R L L R L R R L R L L

**III**

**IV**

**V**