

# Tutorial 3H: Rhythmic Development



Welcome! In this tutorial you'll learn how to:

1. Augment rhythms
2. Compress rhythms
3. Fragment motifs
4. Displace motifs

Enjoy the learning, and see you at the mountain

Other Level 3 Tutorials

- 3A: More Melodic Color
- 3B: Melodic Connections
- 3E: Melodic Patterns
- 3F: More About Patterns
- 3K: Dominant Alterations
- 3L: Learning Standard Tunes

- ▶ Much like melodic development tools, the rhythmic development tools help you explore many new possibilities in development. Use them in varying degrees and places, and watch your solo ideas grow.

## Part 1 – Augmenting Rhythms

### A) Why is rhythmic development important?

\*When you develop rhythms, you explore a new world of possibilities. The skill of rhythmic development is one that separates the stronger from the ordinary improvisers.

\*As you develop a rhythm, you can repeat its original pitches or use sequences for more variety. The rhythmic development examples in this chapter repeat pitches, but you can also change pitches.

### B) How do I use augmented rhythms?

\**Augmenting* means stretching all or some of the rhythmic values in a motif.

- Doubling note values (make the motif twice as long)
- Augmenting notes by another value besides doubling
- Augmenting only some notes (uneven augmentation)

### C) How do I use augmenting by doubling?

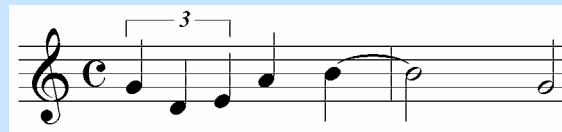
\*With doubling, the original notes should usually be shorter than a half-note so the augmented values don't get too long (unless the tempo is fast).

\*Note that swing 8th-notes can be doubled to even quarter-notes (non-swing) or increased to half-note/quarter-note pairs (swing feel), as in the second variation below.

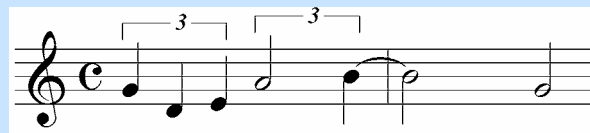
-- Original motif



Doubling all notes, 8ths to quarters, quarter to halves

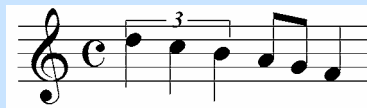


Increasing all notes, various amounts

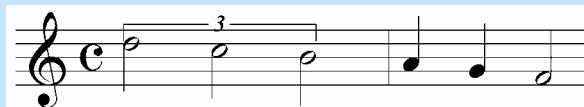


## (Part 1 – Augmenting Rhythms)

-- Another original motif



Doubling all notes, 8ths to quarters

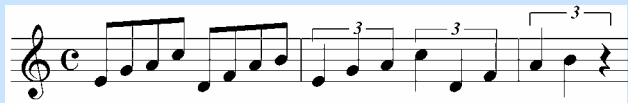


- **TRY IT** – Write a one-bar motif and augment it by doubling all note values. Then double only some values; then use a two-bar motif.

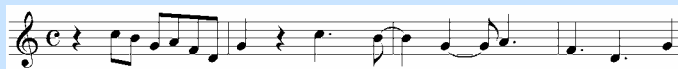
### D) How do I augment by other amounts?

\*You can augment by other amounts besides doubling, such as:

- 8th-notes to quarter-note triplets (slight augment)



- 8th-notes to dotted quarters (tripling in length)



- 8th-note triplets to eighth-notes (slight augment)



- Offbeat quarters to dotted quarters (slight augment)



For a more complete list of augmentation values, see *Augmentation and Compression Values*.

### E) How do I use uneven augmentation?

\*You can augment only *some* of the notes, producing an uneven form of augmentation. The best way to do this is to identify where the quicker notes are in your idea and augment just those.

### 3

- ▶ **TRY IT** – Basic: Create an 8th-note motif; augment it to quarter-note triplets. Medium: Augment the motif to dotted quarters. Challenge: Create an 8th-note-triplet motif and augment it to eighth-notes.

## Part 2 – Compressing Rhythms

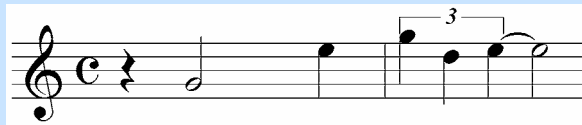
### A) How do I compress rhythms?

- Halving note values (make the motif twice as long)
- Compressing notes by another value besides half
- Compressing only some notes (uneven compression)

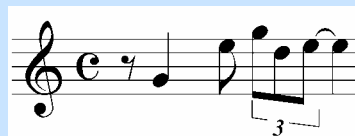
### B) What about halving?

\*With halving, the original notes should usually be quarter-notes or longer. Below are some examples:

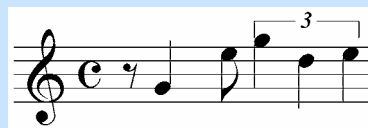
-- Original motif



Halving all values



Halving some values

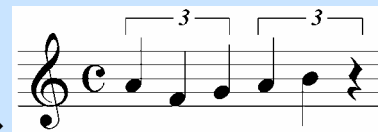
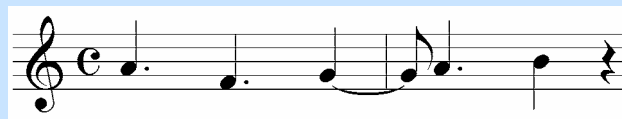


- ▶ **TRY IT** – Compress a motif; halve all note values. Then halve only some values.

### C) How do I compress by other amounts?

\*You can compress by other amounts besides halving:

- Dotted quarter-notes to quarter-note triplets (slight) or 8th-notes (one-third)



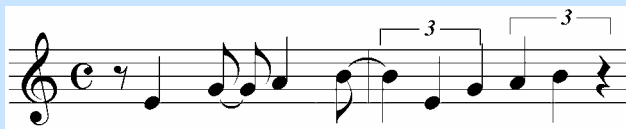
Original ↑ Variation →

## (Part 2 – Compressing Rhythms)

- Quarter-note triplets to eighth-notes (slight compression)



- Offbeat quarter-notes to quarter-note triplets (slight compression)



\*You can also compress only *some* of the notes, producing an uneven form of compression. The best way to do this is to identify areas of your idea that have *longer* notes, then compress only those notes.

- ▶ **TRY IT – Basic:** Create a quarter-note-triplet motif; compress it to eighth-notes. **Medium:** Create a dotted-quarter-note motif; compress it to eighth-notes. **Challenge:** Create an offbeat quarter-note motif; compress it to quarter-note triplets.

## List of Augmentations and Compressions

To augment a rhythm, choose a version lower in the list; to compress a rhythm, choose another version higher in the list. Slight augmentations & compressions are next to each other; wide augmentations & compressions are farther apart. Each rhythm value is compared to a quarter-note as a reference point, to help you see which values are exact doubles or halves of each other.

### Original rhythm Relative to Quarter-Note (non-swing)

8th-note triplets	1/3
8th-notes	1/2
Quarter-note triplets	2/3
Quarter-notes	1
Half-note triplets	1 1/3
Dotted quarter-notes	1 1/2
Half-notes	2
Half-notes tied to 8th-notes	2 1/2
Dotted half-notes	3
Dotted halves tied to 8ths	3 1/2
Whole notes	4



# 5

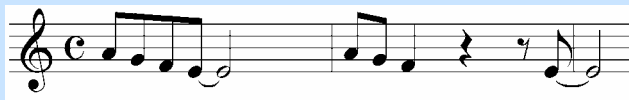
- ▶ **TRY IT – Basic:** Create a quarter-note-triplet motif; compress it to 8th-notes. **Medium:** Create a dotted-quarter-note motif; compress it to 8th-notes. **Challenge:** Create an offbeat quarter-note motif; compress it to quarter-note triplets.

## Part 3 – Fragmenting Rhythms

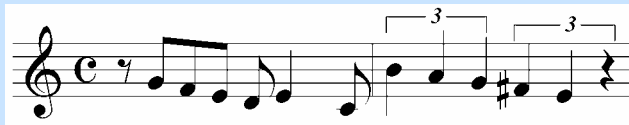
### A) How do I fragment rhythms?

\**Fragmenting* builds suspense in a longer motif. To fragment a motif, you repeat the first part of the motif, then pause, repeat the next part, etc. The silence can be short or long, to create the suspense you want.

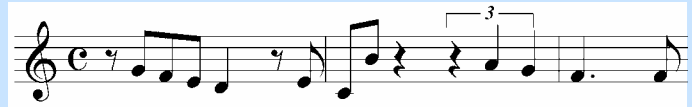
-- Original motif                      Fragmentation



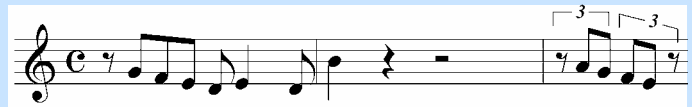
-- Original motif



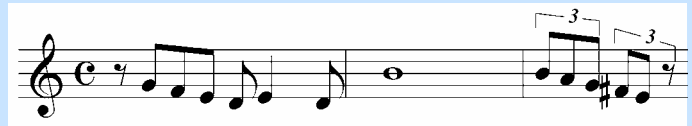
Fragmenting twice



Fragmenting with a long silence



Fragmenting with a held note



You can also change some pitches in the fragmentation or use fragmented pieces as part of a pattern. When you fragment, make the first part of the motif (before your rest) sound “unfinished.”

\*For example, you could insert the rest after a color tone, before a skip, or in the middle of a run of notes.

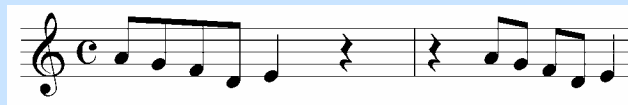
- ▶ **TRY IT – Basic:** Create a longer motif and fragment it with a long silence or a long held note. **Medium:** Vary the fragmentations.

## Part 4 – Displacing Motifs

### A) How do I displace motifs?

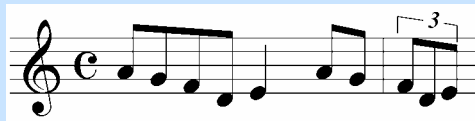
\**Displacing* is repeating a motif in a different spot from the original motif. For example, if a motif starts on beat two, you can displace the repetition to start on beat three or beat one of a later bar.

\*When you displace a motif, leave space after it so the repetition starts clearly. In the example below, the motif is displaced one beat because it starts one bar and one beat later.

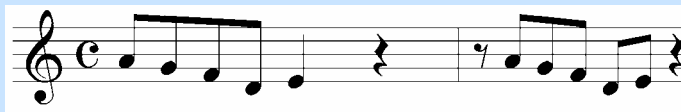


Here are some ways to displace a motif in 4/4:

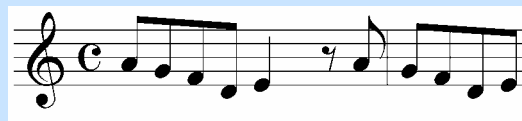
A) Three beats later (like 3 against 4).



B) One bar plus an eighth-note (4 1/2 beats).



C) One bar minus an eighth-note (3 1/2 beats).




When you use displacement, always recognize which beat (or offbeat) your original motif started on. Then you can repeat it one beat later than normal, one beat sooner than normal, an eighth-note sooner or later, etc.

- ▶ **TRY IT** – Create a motif and displace it by repeating it three beats later. Do the same five beats later, then four and a half beats later or five and a half beats later.

That's all for Tutorial 3H!

Next is the Quiz –to get started, go to the next page.

## QUIZ - 3H: Rhythmic Development

Click on the letter for the best answer for each question. You'll hear a C Major arpeggio if you're right. If you miss 2 or less, you pass the Tutorial!  
Or, click **Back**  to review the Tutorial before taking the Quiz.

1) A displaced motif should start

- A) up a whole-step or half-step B) after some silence  
C) very close to the first motif D) on a downbeat

2) Fragmentation uses

- A) one rest B) one or more rests C) displacement  
D) no rests

3) If a 4-beat motif starts on beat 2, displacing it by a beat would make it start on beat

- A) 3 of the next bar B) beat 1 1/2 C) beat 4 D) any of these

4) Which is not a way to augment rhythms?

- A) doubling all notes B) doubling only some notes  
C) transposing all notes D) adding another value

5) Which is not a way to compress rhythms?

- A) halving all notes B) halving only some notes C)  
transposing all notes D) subtracting another value

6) Which of these augmentations is the greatest ratio?

- A) 8ths to quarter-note triplets B) quarters to halves C)  
halves to dotted halves D) 8th-note triplets to quarters

7) Which of these is not a compression?

- A) quarter to quarter-note triplet B) half-note triplet to  
dotted quarter C) 8th to 8<sup>th</sup>-note triplet D) they all are

8) Which tool doesn't make any notes longer or shorter?

- A) displacement B) augmentation C) compression  
D) they all do





Wasatch Mountains, Utah

© 2003 Visual Jazz Publications