

# Tutorial 4D: More Development



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

1. Quote other melodies in your solos
2. Use riffs effectively
3. Combine development techniques

Enjoy the learning, and see you at the rock ...

Other Tutorials

- 4A: Soundscapes
- 4B: Double-time & Half-Time
- 4F: Chord Substitutions
- 4G: Variations on ii-V-I's
- 4J: Group Interaction

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- ▶ There are more development tools to take advantage of, such as quoting and riffing. And when you discover the technique of combining development tools, even more possibilities unfold before you.

## Part 1 ~ Quoting Melodies

### A) What is a musical quote?

\*A quote happens when you play all or part of the melody of a well-known song in your solo. The quote can be as silly as “Three Blind Mice” or as hip as a quotation from a great artist’s solo, or anything in between. It can also be transposed to fit any key.

\*Quotes can be fresh, entertaining material if you handle them well; otherwise, they sound predictable or forced. The idea is to pleasantly surprise the listener. The quote should spring naturally out of a idea in your solo (see *Quoting Naturally* below).

\*The following guidelines can help you with quotes:

- 1) Keep the quote short. The listener should say, “Hey, wasn’t that ...?” not “OK, that’s enough!”
- 2) Know the quote well (intervals, pitches, rhythms).
- 3) Don’t repeat the same quote in the same tune (but you can vary the quote).
- 4) Draw from many types of music (folk, pop, rock, children’s, classical, etc.).

5) Generally, you should play quotes sparingly.

6) The easiest tunes for using quotes are ones with simple progressions, such as blues, modal tunes, and tunes that don’t modulate. On simple tunes you can sometimes play some rather long quotes.

### B) How do I quote more naturally?



\*Probably the worst quoting mistake is having a favorite quote you *must* play in a tune. When you do play it, chances are it will sound stiff or predictable because it doesn’t relate well to what you played just before.

\*Instead, use quotes that grow out of your own melodic ideas. That way, you play the quote because it *fits*, not because you’re forcing it to belong.

\*To prepare for using quotes in your solos, you should:

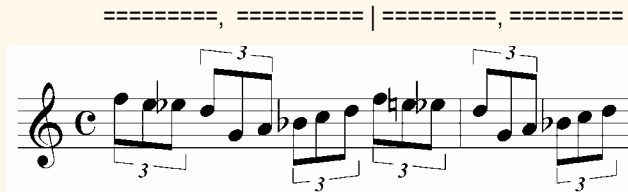
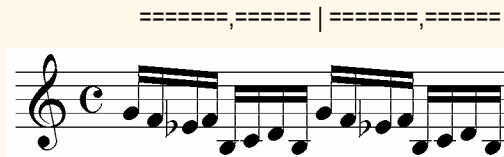
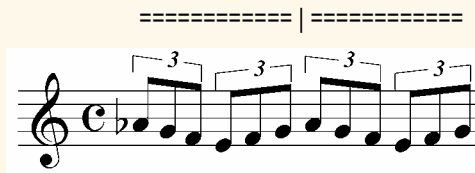
- Memorize the melodies to many different tunes, from many different styles.
- Practice the tunes with slightly different rhythms.
- Be able to play the tunes in just about any key.

\*If you pay close attention to the intervals and rhythms you play (or someone else plays) during your solo, something may remind you of a well-known song you can quote. Then when you play the quote, it sounds like it fits with what you’re playing.



## (Part 2 – Using Melodic Riffs)

\*Two-part riffs have two distinct motifs in the riff:



- **TRY IT – Basic:** Play a simple riff; repeat it a few times. **Medium:** Create a two-part riff and repeat it several times. **Challenge:** Create & repeat another simple riff and another two-part riff.

## B) How do I change riffs?



\*For variety, you can change a riff repetition slightly. Even a slight change can produce extra energy and interest. Here are some ways to vary riffs:

- Change individual pitches
- Sequence the riff
- Insert notes into the riff

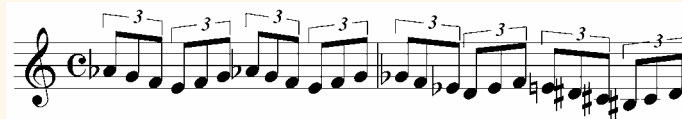
\*Below is a riff that changes individual pitches. The first repetition is exact; the second one note; the third changes two notes. The changed notes produce expanded intervals.

Repetition 1    Repetition 2    Repetition 3



\*Next is an example of sequencing. The second and third repetitions are transposed down a whole-step each (a half-step down from the last note of the riff).

Repetition 1    Repetition 2    Repetition 3



## (Part 2 – Using Melodic Riffs)

\*The motif from a riff can also be used as to start a pattern. Sequence the motif to create the pattern.

\*And here's an example of inserting notes. This example inserts (\*\*) two notes at the start of the first repetition and 4 at the start of the second; the effect is to displace the riff.

\*\* Repetition 1   \* \* \* \* Repetition 2



\*You can also repeat only one part of a riff:

==== | ..... | .....



- **TRY IT** – Basic: Ceate a riff and change a few notes on the riff repetitions. Medium: Create a riff and sequence two riff repetitions. Challenge: Insert notes into the riff repetitions.

## C) How do I transition in and out of riffs?

\*Riffs are usually better with smooth transitions before and after. Here are some transition techniques:

- Get into the riff smoothly
- Get out of the riff smoothly
- Hook two riffs together

\*To get into a riff, make the last intro note and the first note of the riff close in pitch:

Intro

Riff



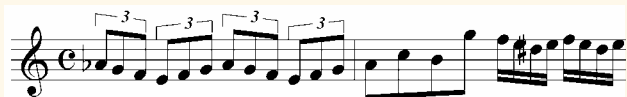
\*Next is an example of getting out of a riff. The first exit note is close to the last riff note, and in this example the rhythms slow down somewhat.



## (Part 2 – Using Melodic Riffs)

\*Here's an example of hooking two riffs together. There's a brief transition between the riffs, and the second riff is higher or faster, to build intensity.

Repetition 1 Transition, new riff .....



- ▶ **TRY IT – Basic:** Play a simple melody line and create a riff from the end of the line. **Medium:** Play a riff and transition into a melody. **Challenge:** Play a riff, add transition material, and hook into a second riff.

### D) How do I use pentatonic and blues riffs?

\*Pentatonic and blues riffs can be exciting as long as they're not overdone (some players seem to be fixated on them). Make sure they fit naturally into your overall ideas as a way to build intensity.

\*You can also vary one or more pitches in blues or pentatonic riffs so they take on additional color.



- ▶ **TRY IT – Basic:** Create a pentatonic riff (minor or major) and transpose it into 12 keys. **Medium:** Do the same with a blues riff. **Challenge:** Combine a pentatonic & blues riff into a longer riff.

## Part 3 – Development Combinations

### A) What are development combinations? MORE

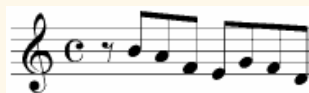
\*You can play some very interesting ideas by using combined development, which means developing a motif in two ways at once.

\*Combine any two of the techniques below to develop a motif. Items 1 through 5 work in pairs; if you choose both members of a pair (such as adding notes and omitting notes) apply one technique to the first part of the motif and the other to the end.

- |                          |                          |
|--------------------------|--------------------------|
| 1) Expanding intervals   | 1a) Shrinking intervals  |
| 2) Adding notes          | 2a) Omitting notes       |
| 3) Augmenting rhythms    | 3a) Compressing rhythms  |
| 4) Slow-to-fast rhythms  | 4a) Fast-to-slow rhythms |
| 5) Diatonic sequence     | 5a) Transposed sequence  |
| 6) Semi-sequence         |                          |
| 7) Inverting the contour |                          |
| 8) Fragmenting           |                          |
| 9) Displacing            |                          |
| 10) Converting to a riff |                          |

\*You can combine these development techniques in many different ways. See also Tutorial 5F: More Development Combinations.

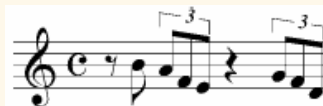
Original motif



Displacing, transposing



Compress, fragment



Expand intervals, omit notes




- **TRY IT** – Create a motif with development combinations above. Then use three other development combinations.

That's all for Tutorial 4D!

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

## QUIZ - 4D: More 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 short, fast motif repeated several times is a

- A) quote B) riff C) development combination D) none of these

2) A development combination develops a motif

- A) in two ways at once B) in two ways, one at a time  
C) gradually D) with another motif

3) Which is not a way to develop a riff?

- A) changing pitches B) inserting notes C) sequencing  
D) using quotes

4) Which is not a way to transition a riff?

- A) get into the riff smoothly B) get out of the riff smoothly  
C) use a development combination with the riff  
D) hook two riffs together

5) Quotes are more effective when played

- A) for at least several bars B) in a tune that modulates often  
C) in a blues D) often in a tune

6) You cannot combine

- A) augmentation and fragmentation B) diatonic sequence and transposition  
C) augmentation and displacement D) inverting the contour and adding notes

7) A two-part riff has

- A) 2 notes B) 2 motifs C) 2 repetitions D) 2 intervals

8) Which does not make a motif longer?

- A) expanding intervals and displacing B) slow-to-fast rhythms and semi-sequence  
C) augmentation and displacing D) inverting the contour and adding notes





Balance Rock, Moab, Utah  
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