Write a composition for solo instrument and rhythm section in a bebop style. Comparable tunes are “Salt Peanuts” (Gillespie/Clark) and “Passport” (Parker).

Bebop Composition

[Download in](https://viva.pressbooks.pub/openmusictheory/chapter/substitutions/#assignments)

[PDF/MSCZ format](https://viva.pressbooks.pub/openmusictheory/chapter/substitutions/#assignments)

1. **Form:** Your piece will be in 32-bar AABA form: an A section of 8 bars (repeated), an 8-bar B section, followed by an 8-bar A section (implied, but not written out).
2. **Lead sheet:** write the melody on a single, unaccompanied treble staff, and write [chord symbols](https://viva.pressbooks.pub/openmusictheory/chapter/chord-symbols/) above it.
3. **Motive and rhythm**
	* **Option a:** Choose one of the four rhythmic motives (see Page 2) to develop in your melody. Almost all of your melody should be variations on this rhythm, though you may compose a new rhythm at the cadence.
	* **Option b:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic [swing rhythms](https://viva.pressbooks.pub/openmusictheory/chapter/swing-rhythms/).
4. **Harmony**
	1. The initial A sections follow the template given in the [Composing with ii–V–I worksheet](http://www.apple.com).
	2. For the B section, use a cycle of [secondary dominants](https://viva.pressbooks.pub/openmusictheory/chapter/tonicization/): $V^{7}/vi-V^{7}/ii-V^{7}/V-V^{7}$. (This is called a “Sears Roebuck bridge.”) That’s four harmonies, so each chord will last two measures.
	3. After you’ve composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original chord symbols. Please incorporate:
		1. one [CTo7](https://viva.pressbooks.pub/openmusictheory/chapter/jazz-embellishing-chords/%23common-tone) in the A section, embellishing a tonic chord
		2. one [mixture chord](https://viva.pressbooks.pub/openmusictheory/chapter/substitutions/%23mode-mixture) in the A section, replacing a ii chord
		3. two [tritone substitutions](https://viva.pressbooks.pub/openmusictheory/chapter/substitutions/%23tritone-substitutions) in the B section, replacing every other chord in the B section
5. **Voicing example:** To demonstrate fluency in chord symbols and [voicings](https://viva.pressbooks.pub/openmusictheory/chapter/jazz-voicings/), provide a basic realization of your chord symbols, including ninths and thirteenths.
	1. Copy your original (unembellished) chord symbols on your voicing example.
	2. Notate the harmonies on the staff. Write for piano, using simple whole/half notes.
	3. Incorporate extensions in most of your chords (9ths/13ths).
	4. Follow the [three upper voices paradigm](https://viva.pressbooks.pub/openmusictheory/chapter/jazz-voicings/#three-upper-voices) given in the Jazz Voicings chapter.

**Rhythmic motives**

Choose one of the four two-bar rhythmic motives below to use as the basis for your composition. If you choose not to use one of these motives, you must still ensure that your piece is rhythmically unified!

