

Bebop Composition

Audio option

Name: _____

Write a composition in a bebop style. Comparable tunes are “Salt Peanuts” (Gillespie/Clark) and “Passport” (Parker). Record yourself performing your blues melody (sung or on an instrument), and include a harmonic accompaniment (e.g., piano or guitar).

Audio

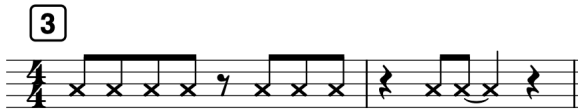
- 1. Form:** Your piece will be in 32-bar AABA form: an A section of 8 bars (repeated), an 8-bar B section, followed by a repeat of the initial A section.
- 2. Motive and rhythm**
 - **Option a:** Choose one of the four rhythmic motives (see Page 2) to develop in your melody. Almost all of your melody 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.
- 3. Harmony**
 - a. The initial A sections follow the template given in the Composing with ii–V–I worksheet.
 - b. For the B section, use a cycle of secondary dominants: $V^7/vi - V^7/ii - V^7/V - V^7$. (This is called a “Sears Roebuck bridge.”) That’s four harmonies, so each chord will last two measures.
 - c. After you’ve composed your basic harmonies, incorporate the following embellishments and substitutions:
 - a. one CTo7 in the A section, embellishing a tonic chord
 - b. one mixture chord in the A section, replacing a ii chord
 - c. two tritone substitutions in the B section, replacing every other chord in the B section
- 4. Accompaniment:** To demonstrate fluency in chord symbols and voicings, provide a basic harmonic accompaniment. **Follow the three upper voices paradigm given in the Jazz Voicings chapter** to create smooth voice leading with appropriate chord extensions.

Chord sheet

To evaluate your understanding of chord symbols, accompany your audio file with a chord sheet that maps out harmonies in chord symbols. Show the placement of the chords using bar lines.

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!



Submission

Your complete submission will include two files:

- An .mp3 or .wav file
- A .pdf of your chord sheet

Grading

You will be evaluated on:


- Motive and rhythm
- Harmonic progressions
- Chord embellishments and substitutions
- Voicing
- Chord symbols

Bebop Composition - Part 1 Lead Sheet

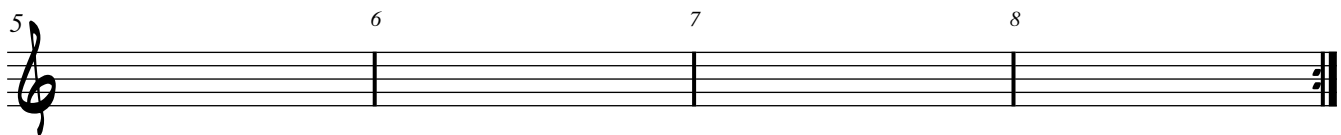
Name: _____

Add a key signature and a 4/4 time signature.
Write the key signature on each system.

A



Write a four-measure-long progression to establish tonic, using one chord per bar.

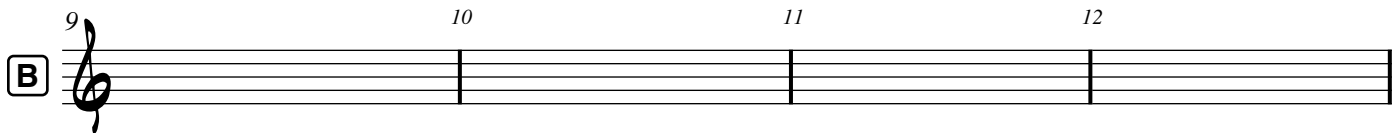


use the chord from m. 4 to smoothly transition into a ii-V in a new key

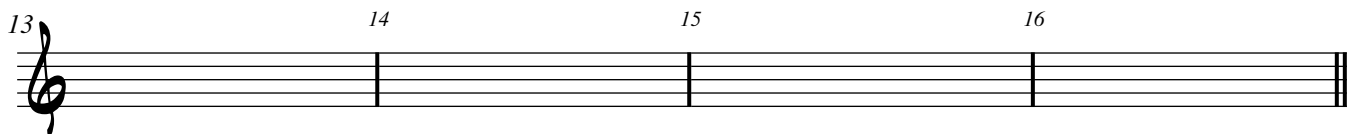
write another ii-V in yet another new key

ii-V in tonic, followed by a whole bar of tonic.

B



begin cycle of secondary dominants (see instructions for more info)



...ending on V7

Next, write a melody that meshes well with the harmonies, and that uses a rhythmic motive from Page 2.

After choosing your basic chords, indicate some alternative harmonizations by writing them in parentheses above the original chord symbols, including the following:

- one CT^{o7} in the A section, embellishing a tonic chord
- one mixture chord in the A section, replacing a ii chord
- two tritone substitutions in the B section, replacing every other chord in the B section

Bebop Composition - Part 2

Chord Sheet

Below you are given 16 blank measures. Write in the chord symbols for your composition.

A $\frac{4}{4}$ 2 3 4 5 6 7 8

B 9 10 11 12 13 14 15 16