

Bebop Composition

Name: _____

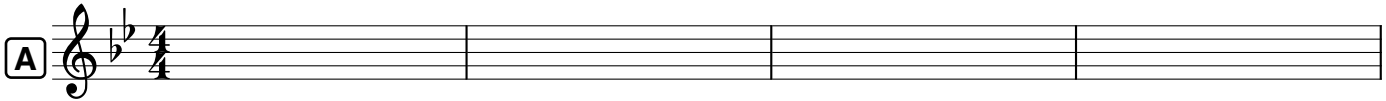
Write a composition for solo instrument and rhythm section in a bebop style.

- **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).
- **Lead sheet**
 - Create a lead sheet: write the melody on a single, unaccompanied staff, and write lead sheet symbols above it.
- **Motive and rhythm**
 - **Option 1:** Choose one of the four rhythmic motives 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 2:** If you choose not to use one of these motives, take care that your tune is still motive-driven and uses characteristic swing rhythms.
- **Harmony**
 - For the initial A sections, follow the template given in the [Composing with ii–V–I worksheet](#).
 - For the B section, use a cycle of secondary dominants: V7/vi V7/ii V7/V V7/ (this will look like III7, VI7, II7, V7). You will need to have each chord last two measures.
 - After you've composed your basic harmonies, incorporate alternative harmonizations, and indicate them in parenthesis above your original lead sheet symbols. Please incorporate:
 - one $ct^{\circ}7$ in the A section
 - one mixture chord in the A section
 - two tritone substitutions in the B section
- **Voicing example:** To demonstrate fluency in lead sheet symbols and voicings, provide a basic realization of your lead sheet symbols for piano, written in simple whole/half notes, with one note in the left hand and three/four notes in the right hand.

Templates are available in Musescore format on Open Music Theory.

Bebop Composition - Part 1

Name: _____



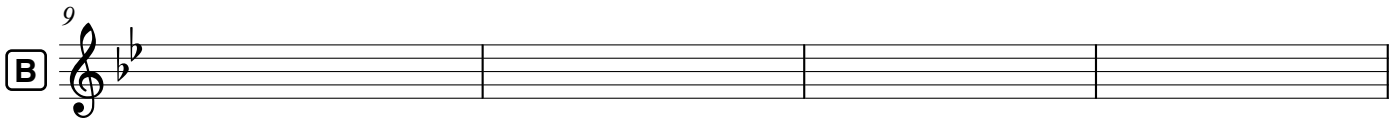
Write a four-measure-long progression to establish tonic, using one chord per bar.



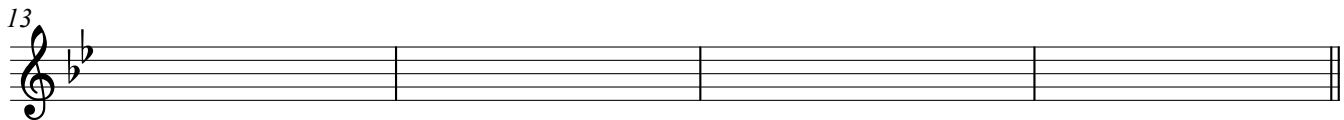
use the chord from m. 4 to smoothly transition into a ii-V in a new key

write another ii-V in yet another new key

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



begin cycle of secondary dominants ...



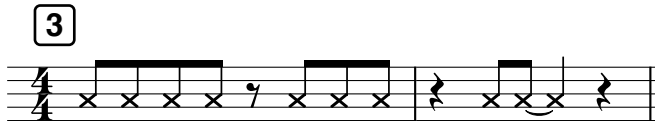
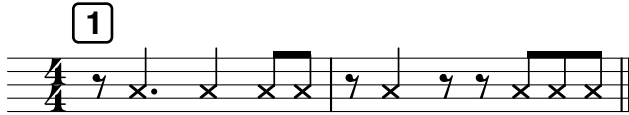
...ending on V7

After composing your basic tune, indicate some alternative harmonizations by writing them in parenthesis above the original lead sheet symbols, including the following:

- One $ct^{\circ}7$ in the A section
- One mixture chord in the A section
- Two tritone substitutions in the B section.

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!



Bebop Composition - Part 2

- Above the staff, copy your lead sheet symbols from your Part I lead sheet (the basic ones, without alternative harmonizations).
- Then, in the staves, write a voicing of the chords you've chosen. Incorporate some extensions to smooth your voice leading.
- Use three or four notes in the right hand, and one in the left.

A

Musical staff A: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'A' to the left.

B

Musical staff B: A grand staff with treble and bass clefs, 4/4 time signature, and a key signature of two flats. The staff is empty, with a box 'B' to the left.