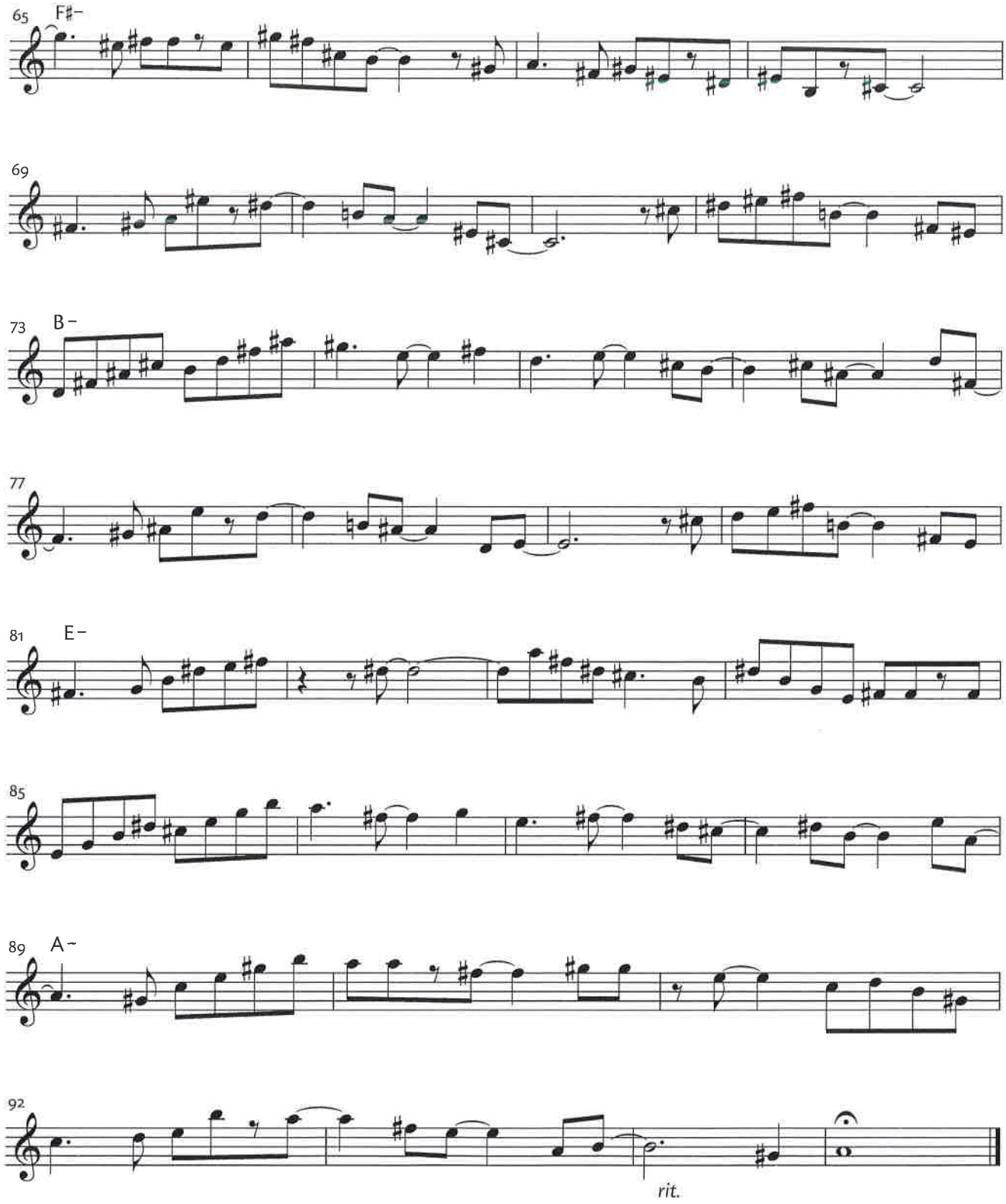
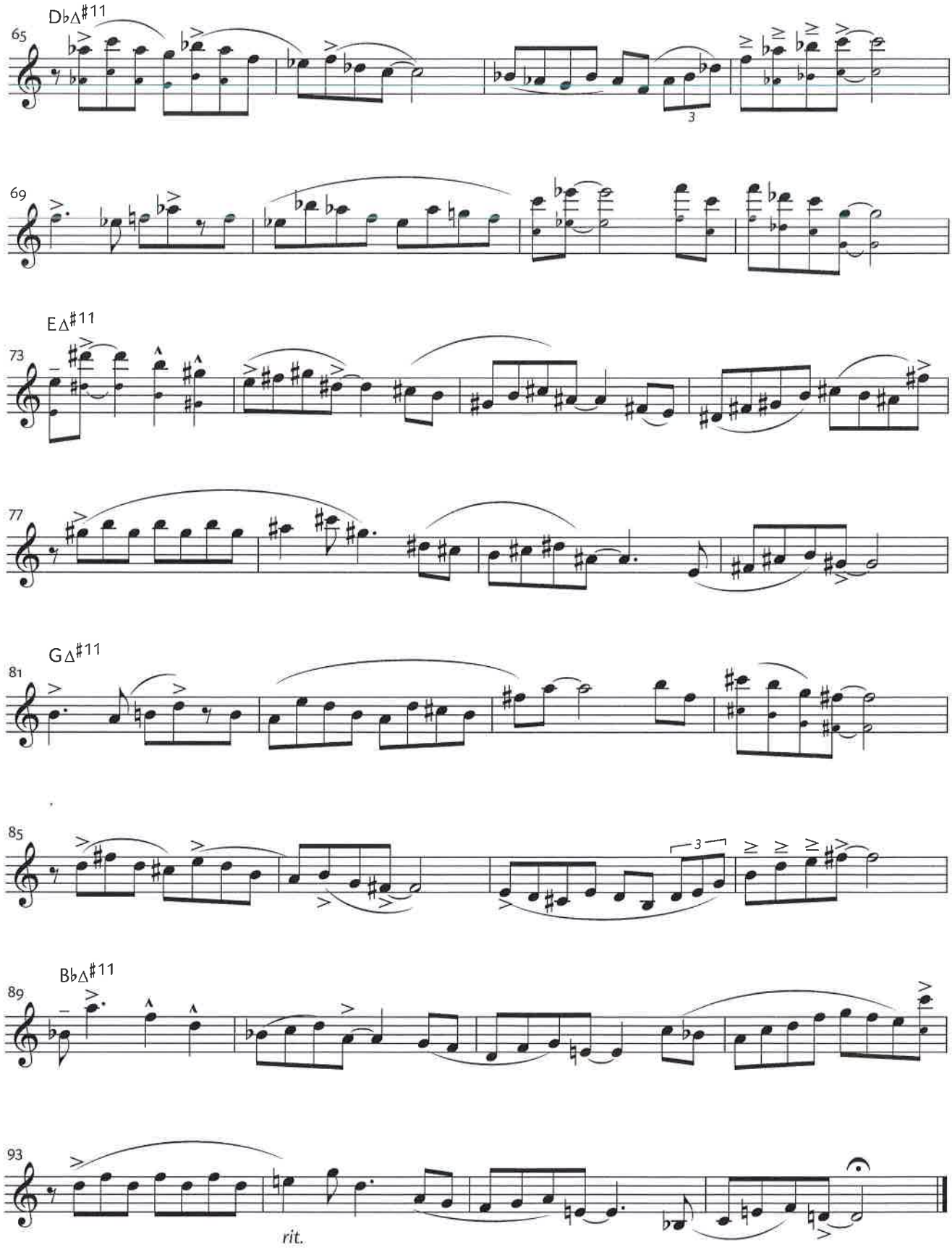
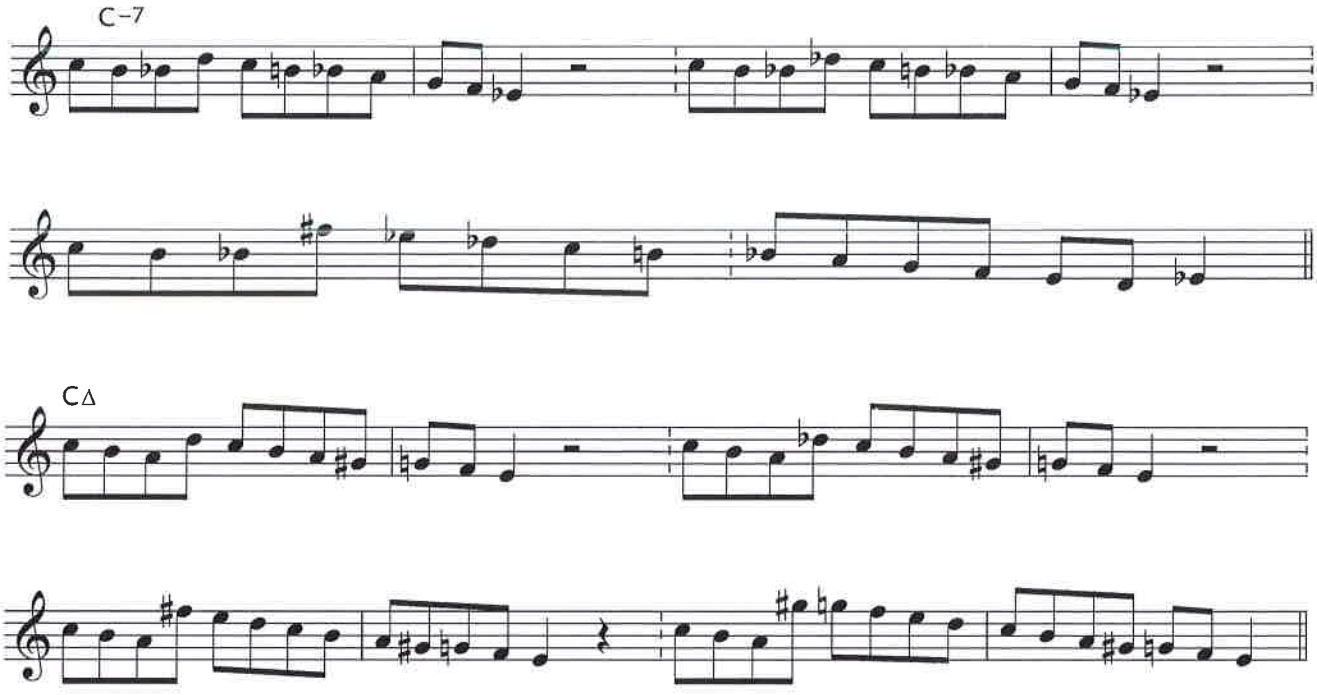
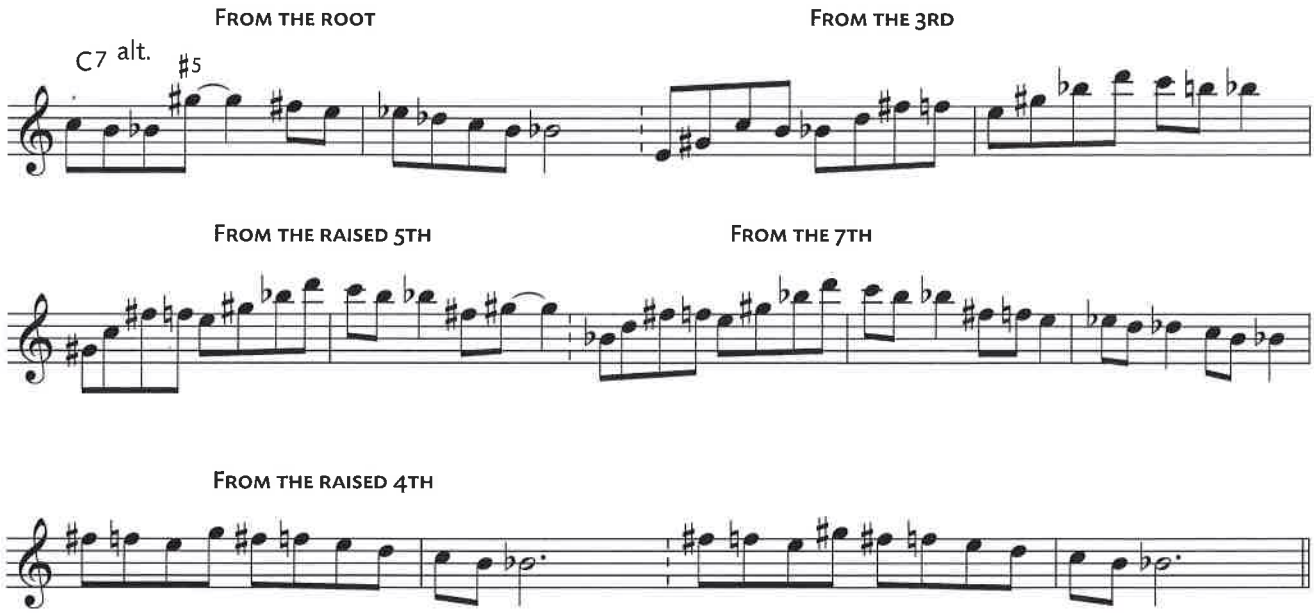

65
F♯–
69
73
B –
77
81
E –
85
89
A –
92
rit.


D♭Δ♯11
65
3
69
EΔ♯11
73
77
GΔ♯11
81
85
3
B♭Δ♯11
89
93
rit.

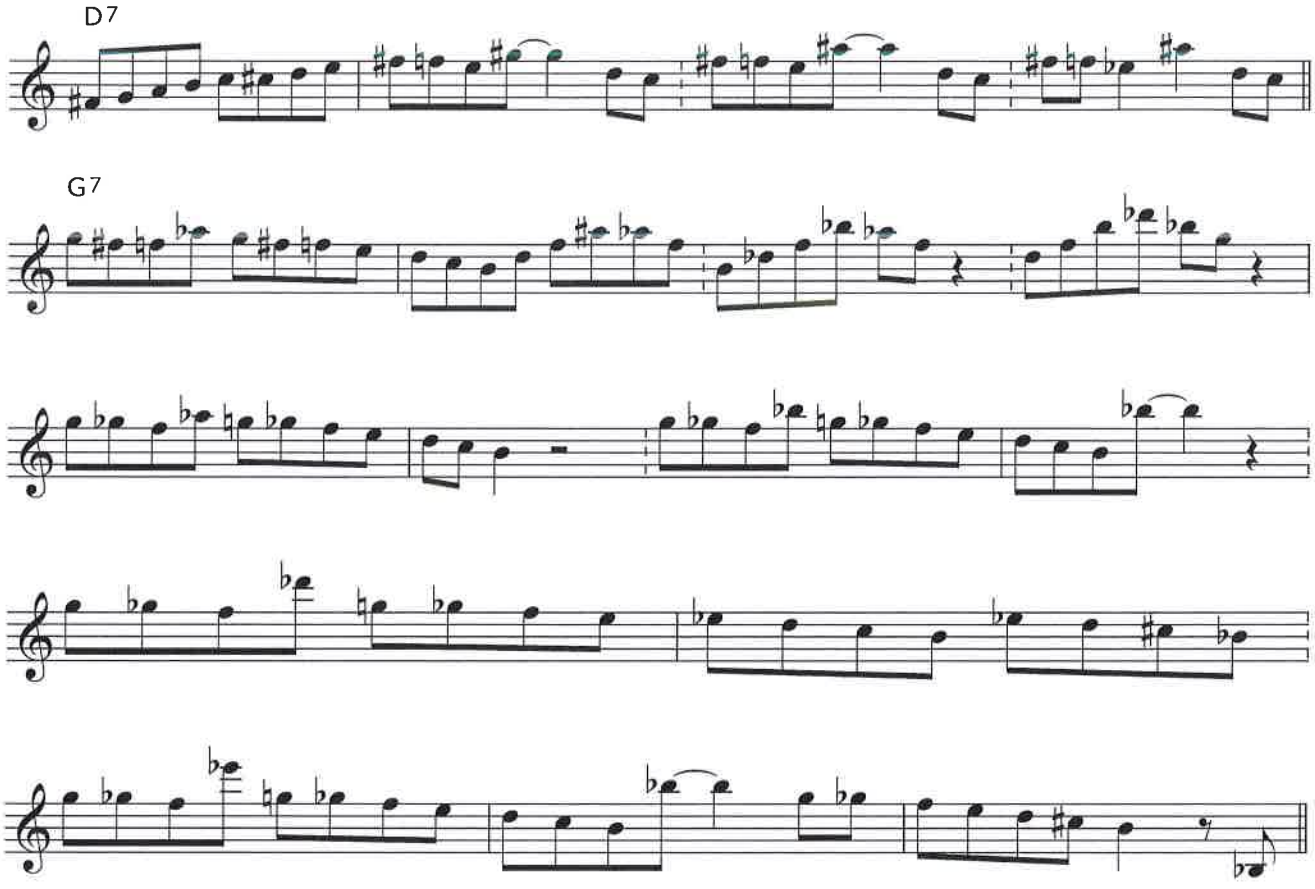
The same concept of melodic contrast can be applied to minor and major bebop scales and chords.



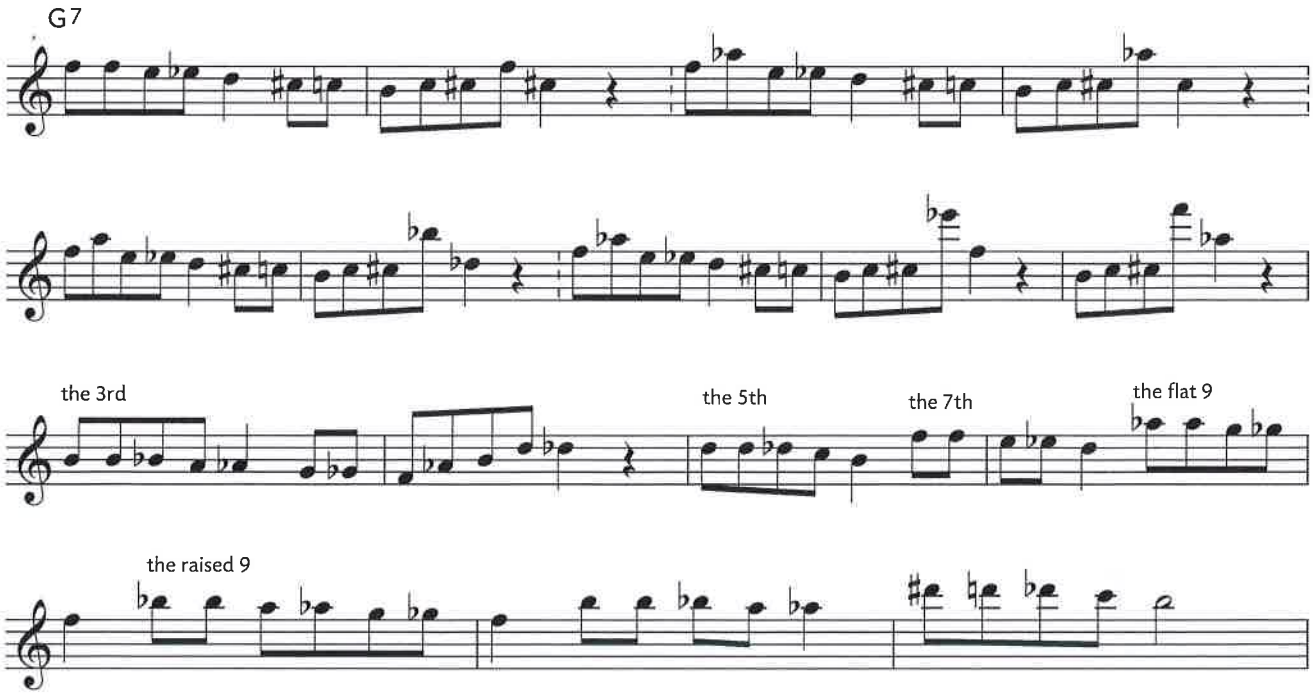
EMPHASIZING ALTERED TONES: UTILIZING ALTERED TONES AS TARGET TONES



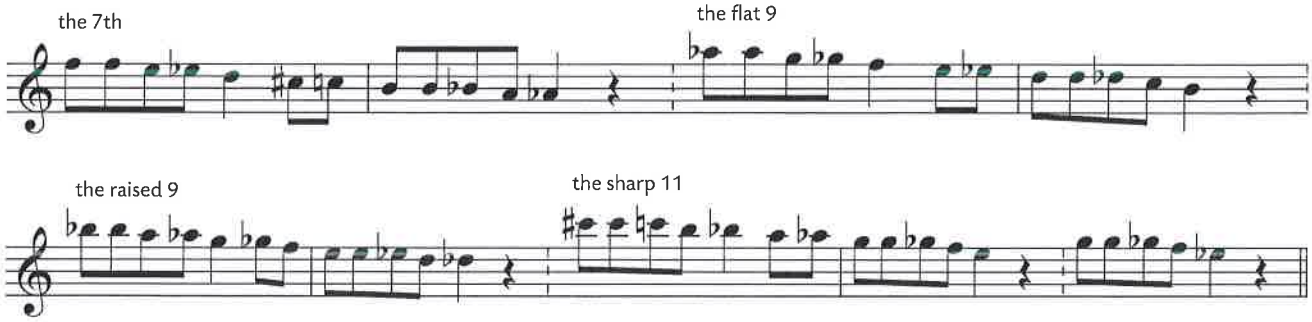
ALTERED TONES AS TARGET TONES APPLIED TO OTHER CHORDS



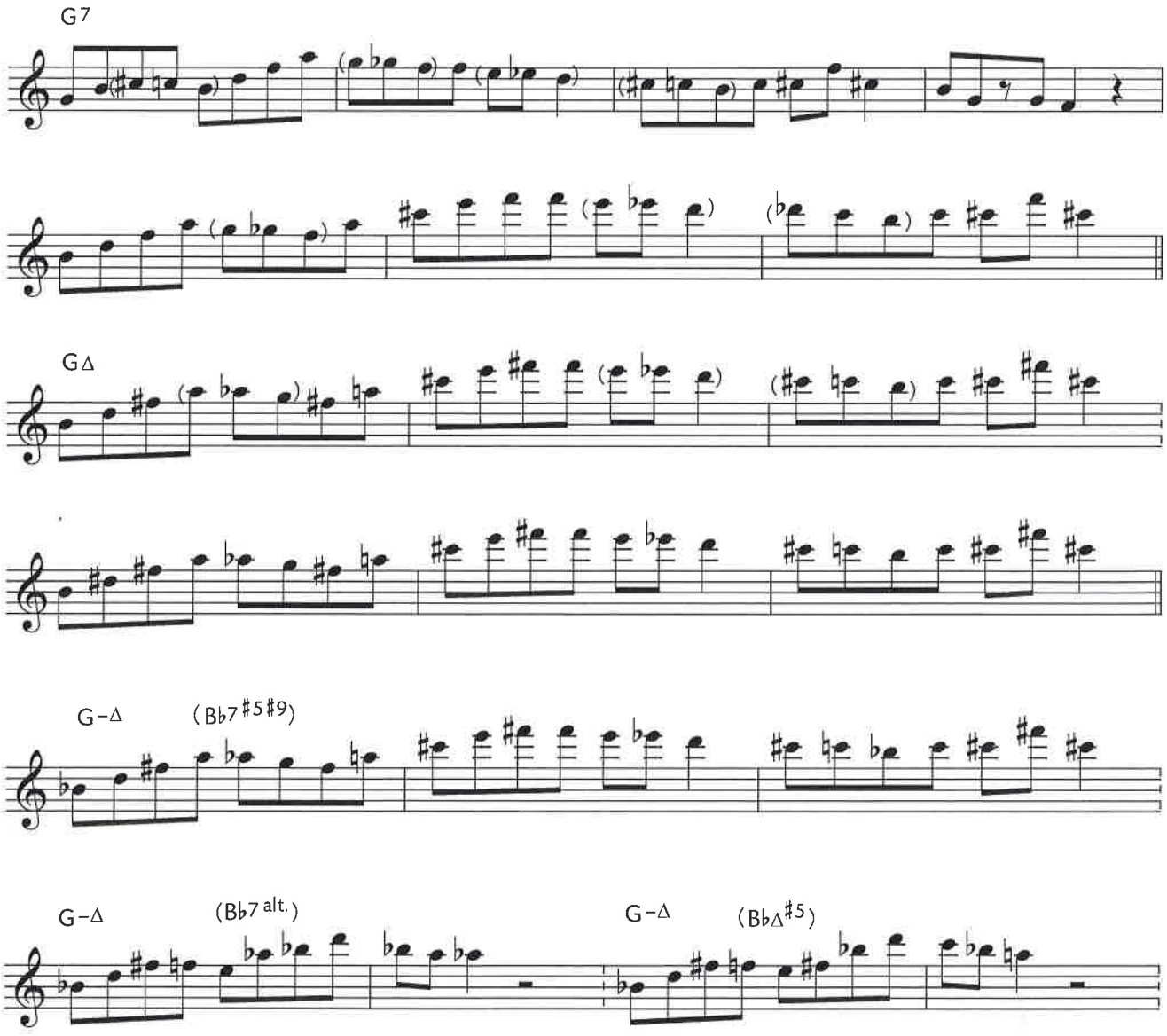
APPLYING COMMON ALTERATIONS TO ANOTHER COMMON BOP PHRASE

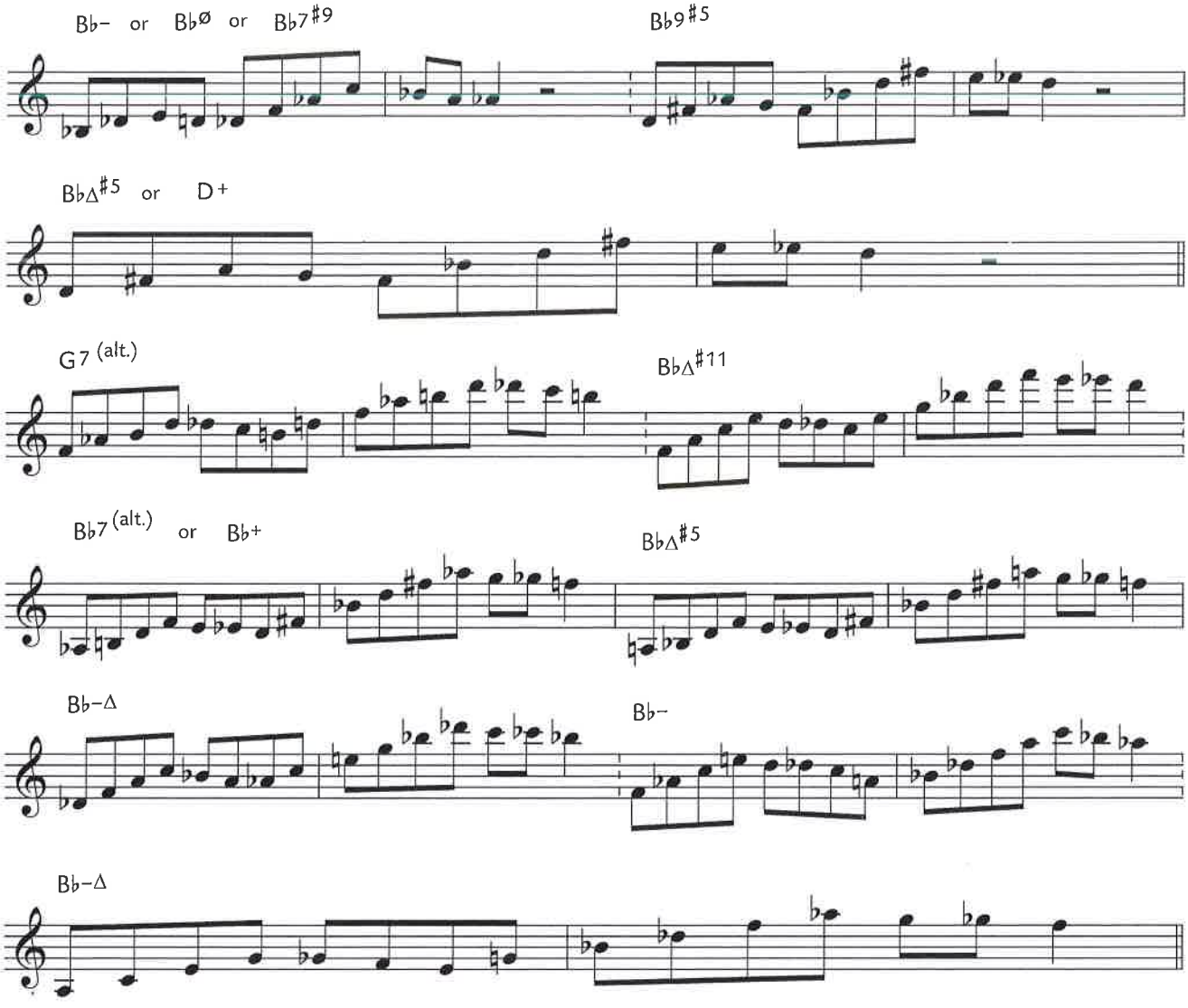


CHANGE OF DIRECTION

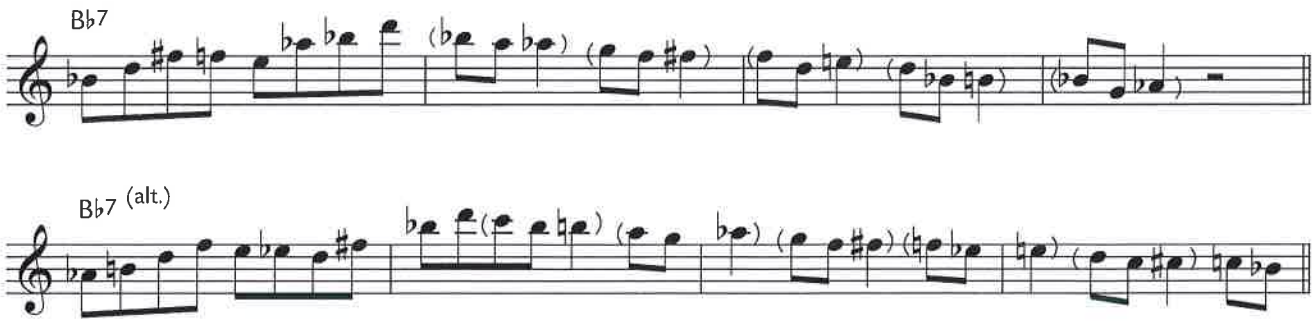


EXPANDING THE PHRASE USING APPROACH TONES FROM ABOVE



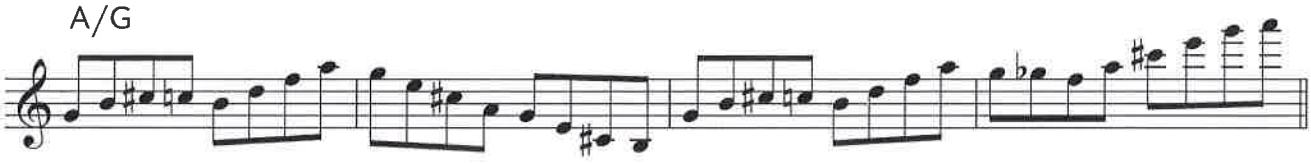


Earlier line with enclosures.

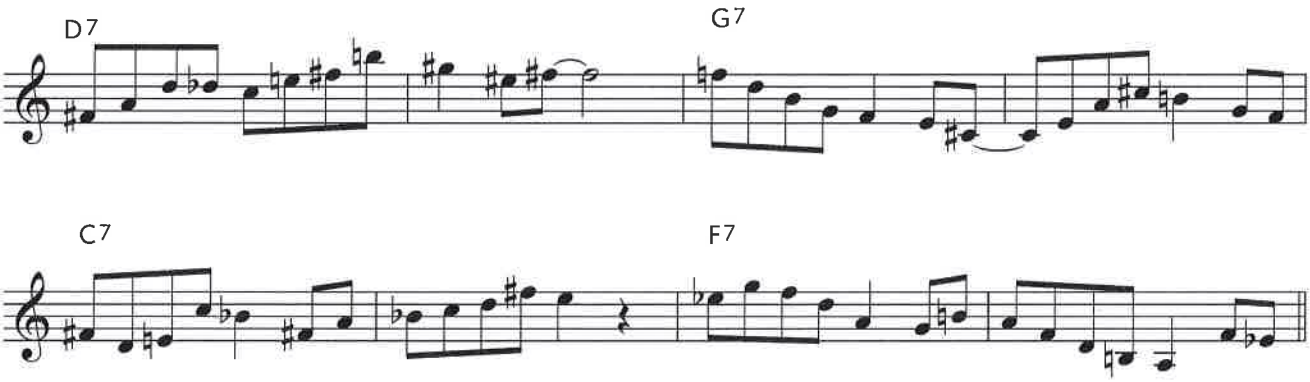


Reverse enclosures can easily emphasize non-harmonic tones and make them equally important due to the direction of the line or idea intended. This idea is further explored in the etude Da Bop.

This earlier idea as applied to polychords.

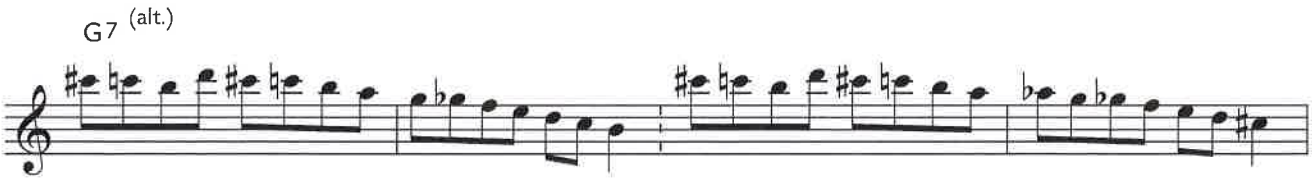


Applied to the bridge of Rhythm Changes. This idea is further explored in the etude Cycles.



BEGINNING BOP PHRASES ON CHORD TONES AND NON-HARMONIC TONES

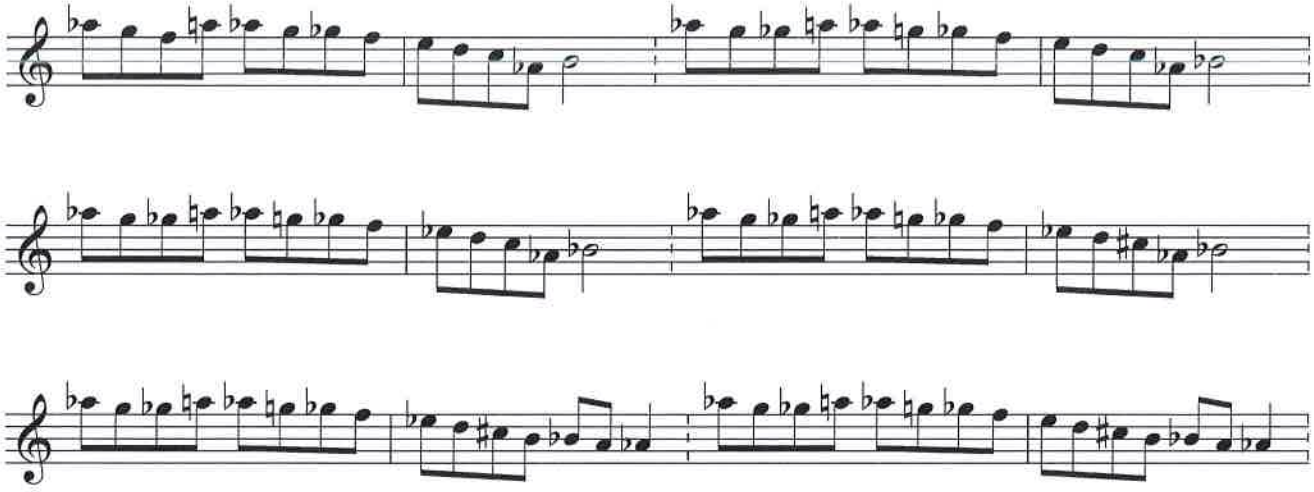
This idea begins on the ♯11 and is altered from within.



This idea begins on the ♭13 and is altered from within.

This line begins on the 7th and is altered from within.

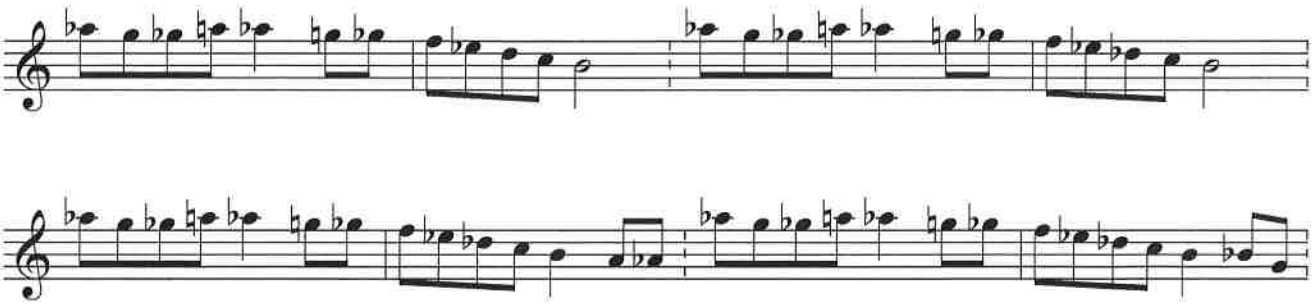
This idea begins on the ♭9 and is altered from within.



G7 (alt.)

Enclosure of an altered tone.

simile



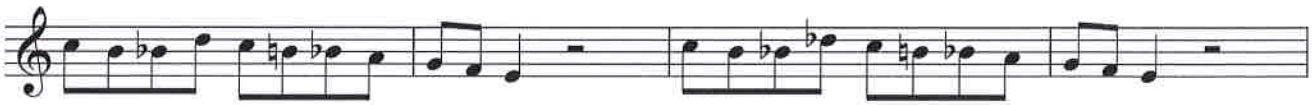
Starting from the 9th and contrasting the line from within.

Enclosures starting from the 13th.

G7

Applied to other chords and chord types.

C7

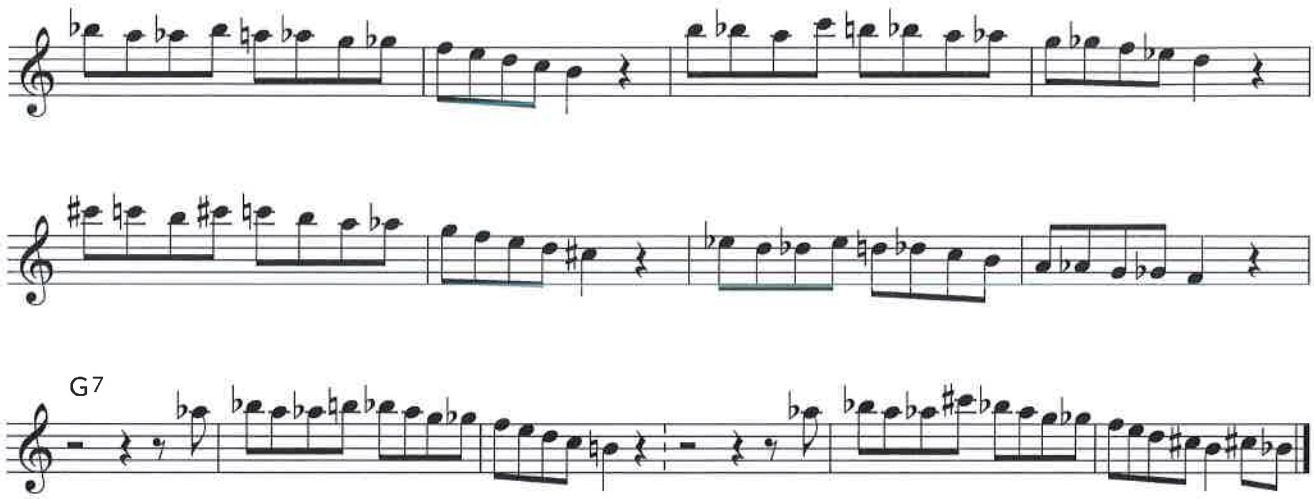


C7

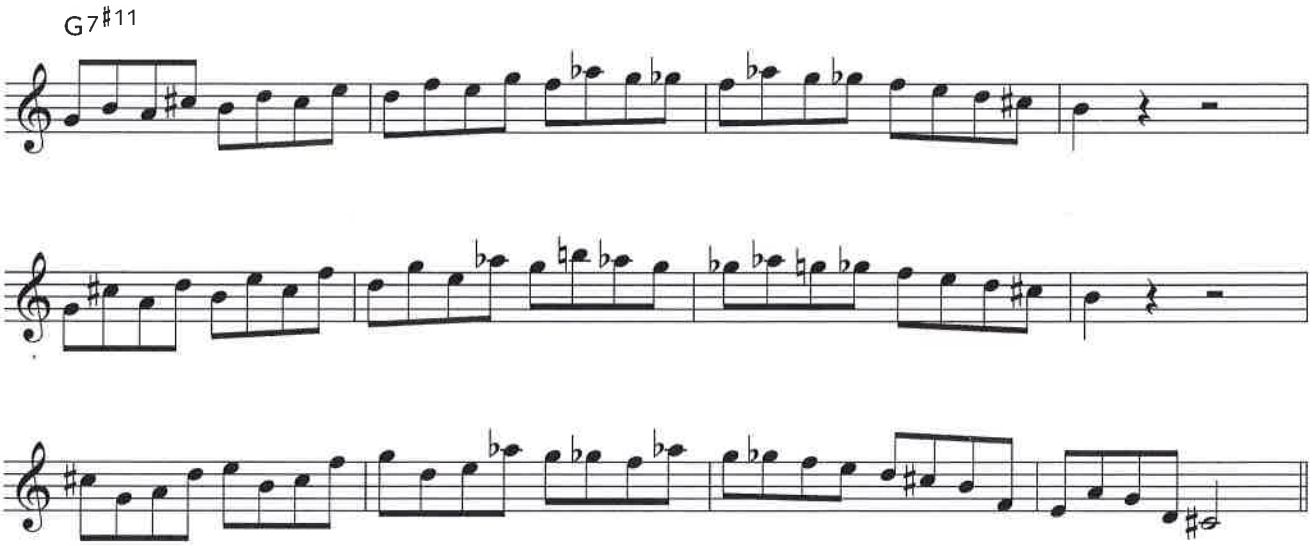
G7

GΔ

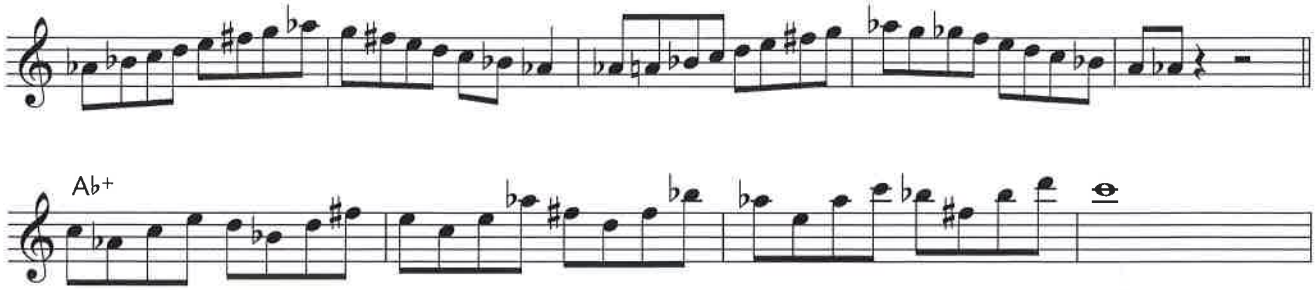
G7

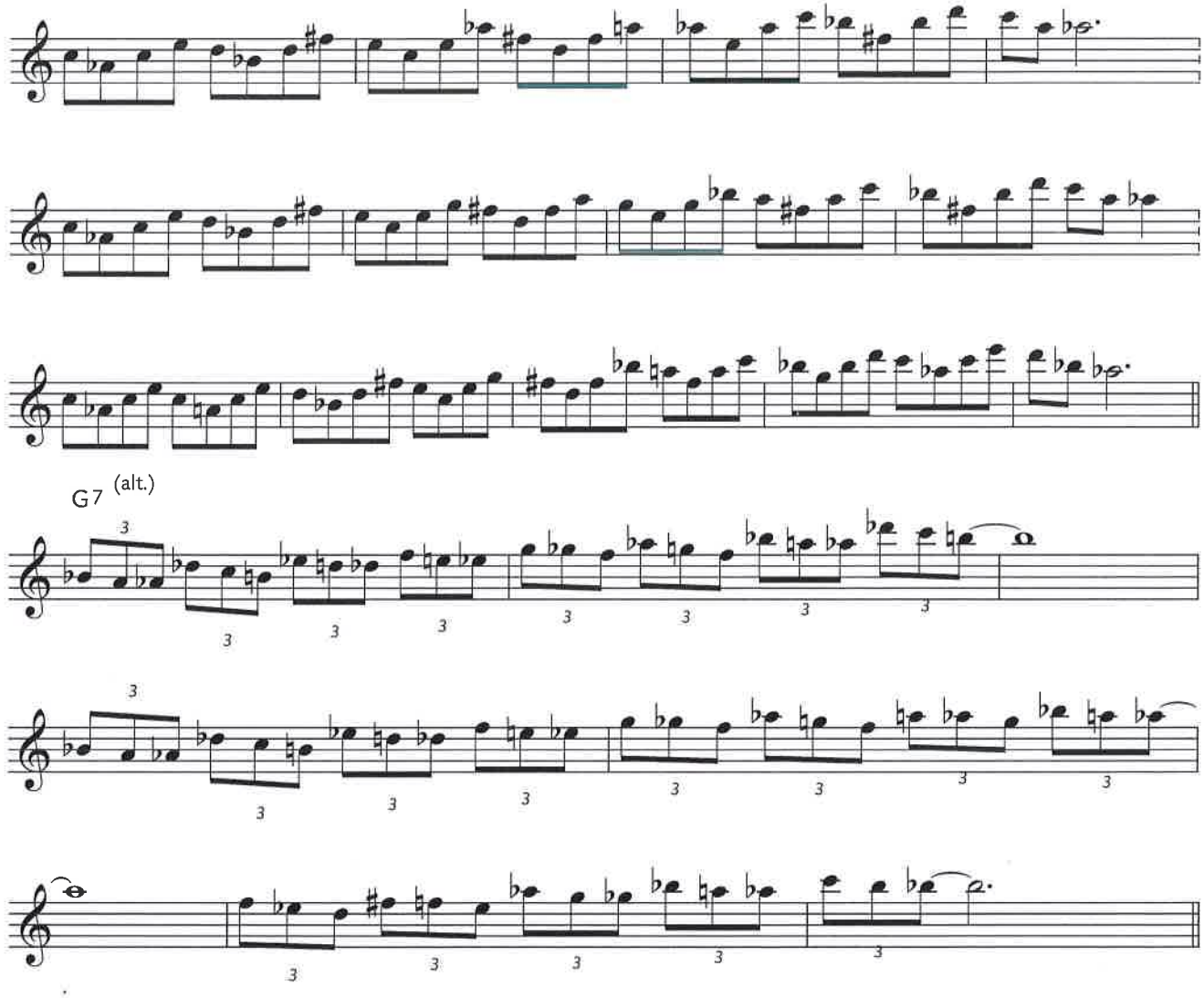


BOP PHRASES AND NON-HARMONIC TONES WITHIN DIGITAL OR SEQUENTIAL PATTERNS



Inserting passing tones: within the whole-tone scale.

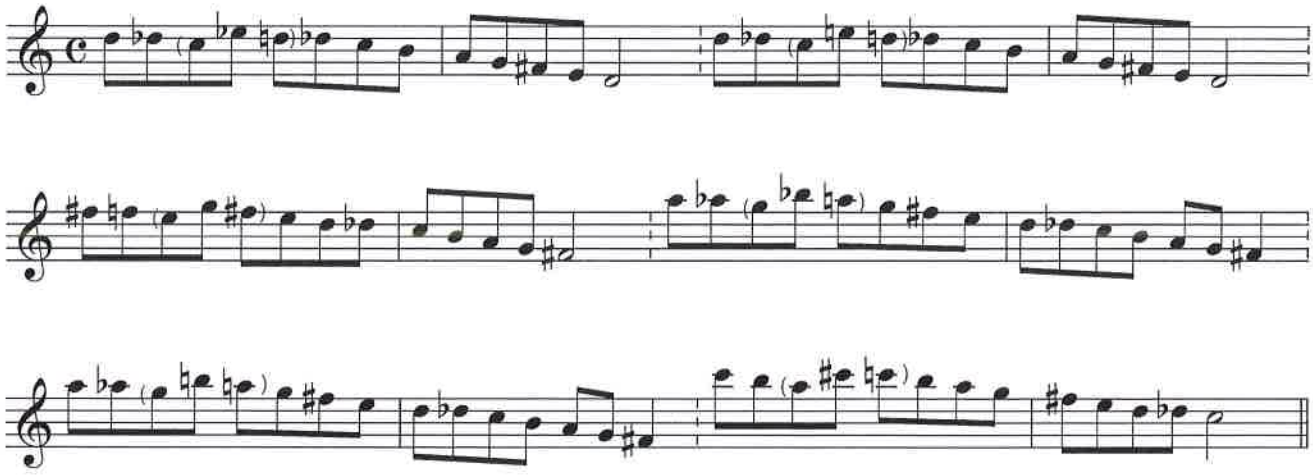



G7 (alt.)

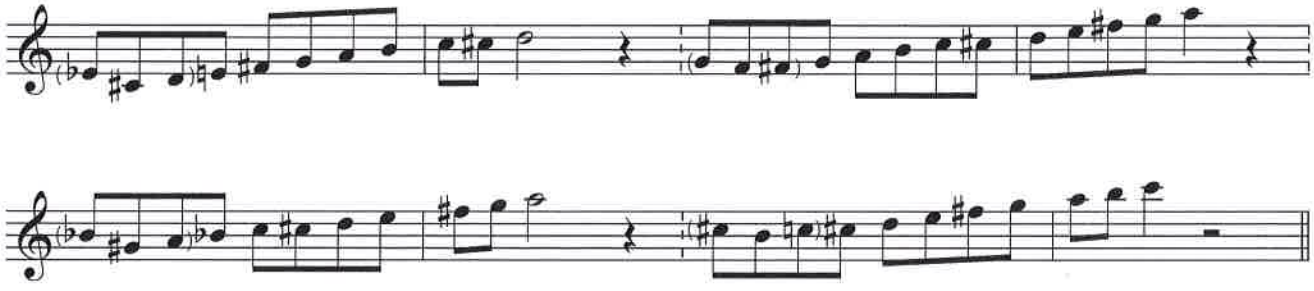
EXPANDING AND CONTRASTING ENCLOSURES

ENCLOSURES : DESCENDING LINE

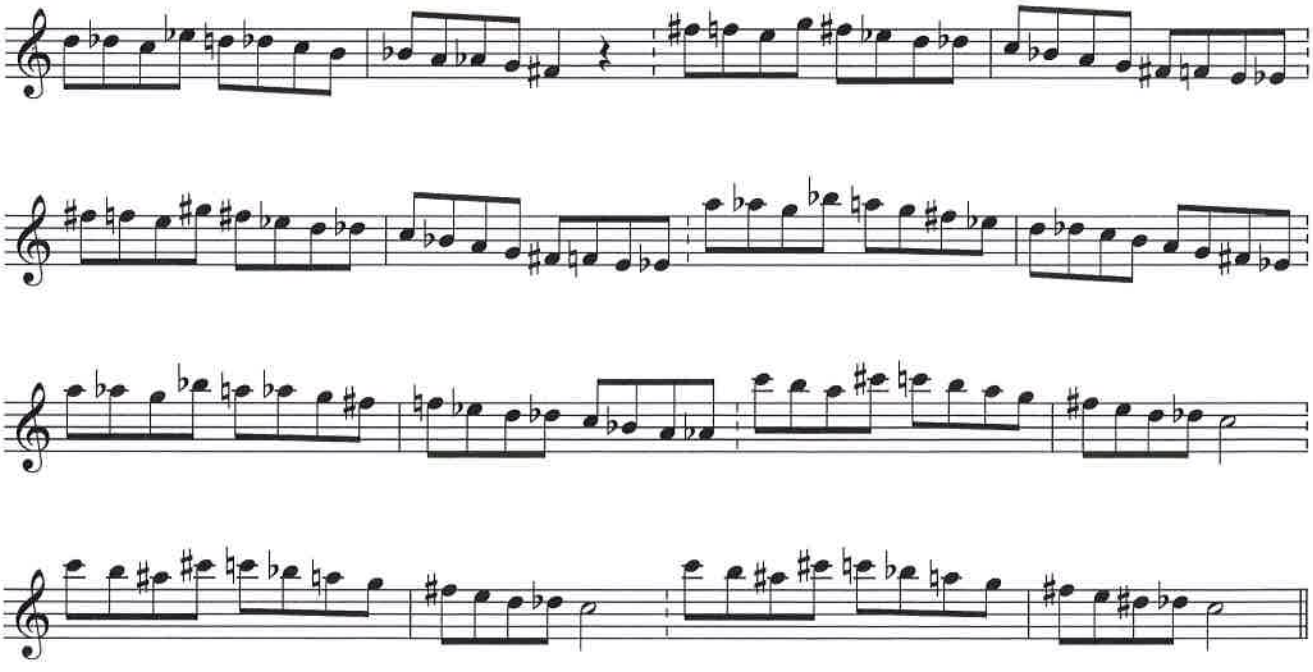
D7



ENCLOSURES : ASCENDING LINE

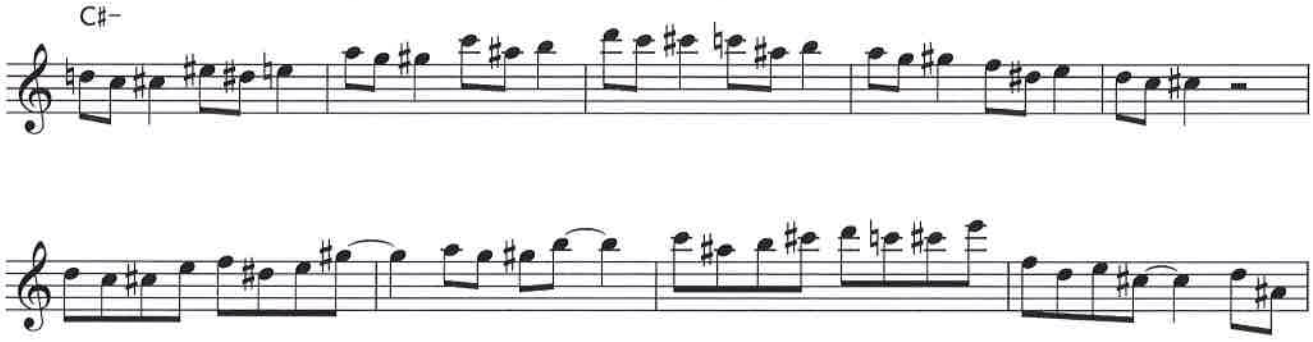


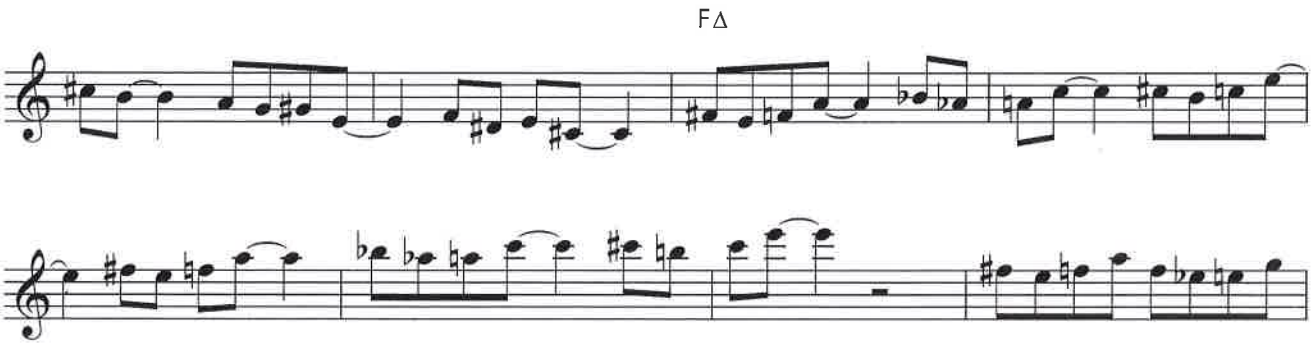
ENCLOSURES WITH ALTERATIONS

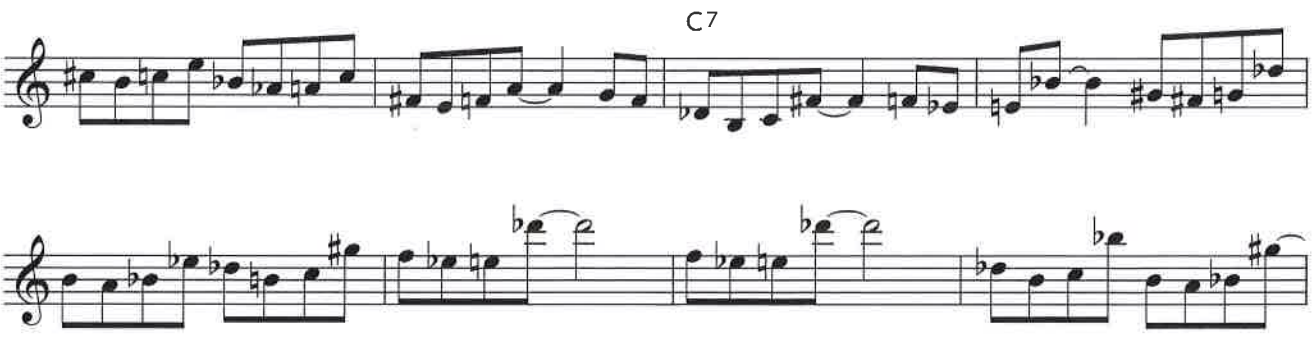


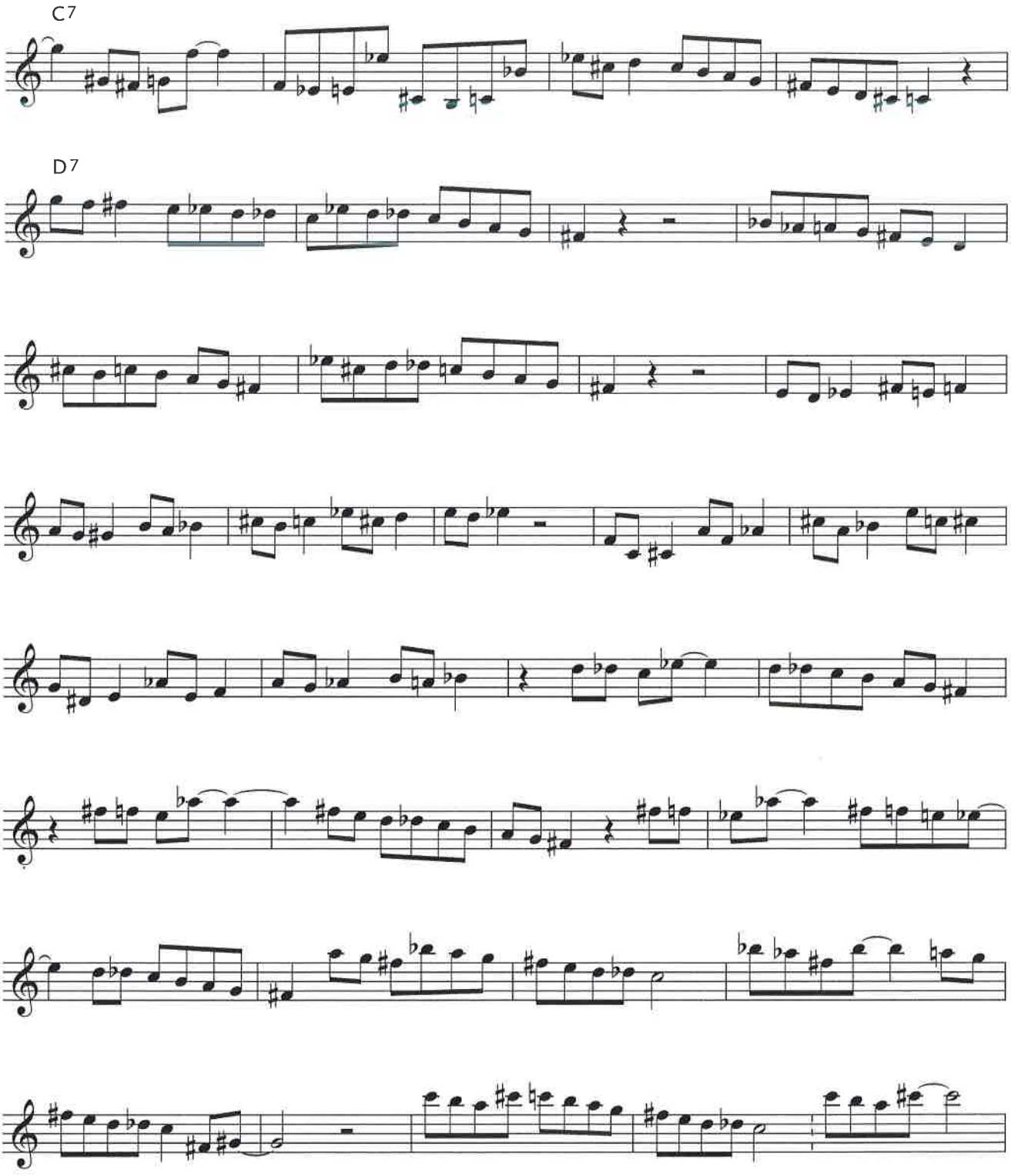
CHANGE OF DIRECTION

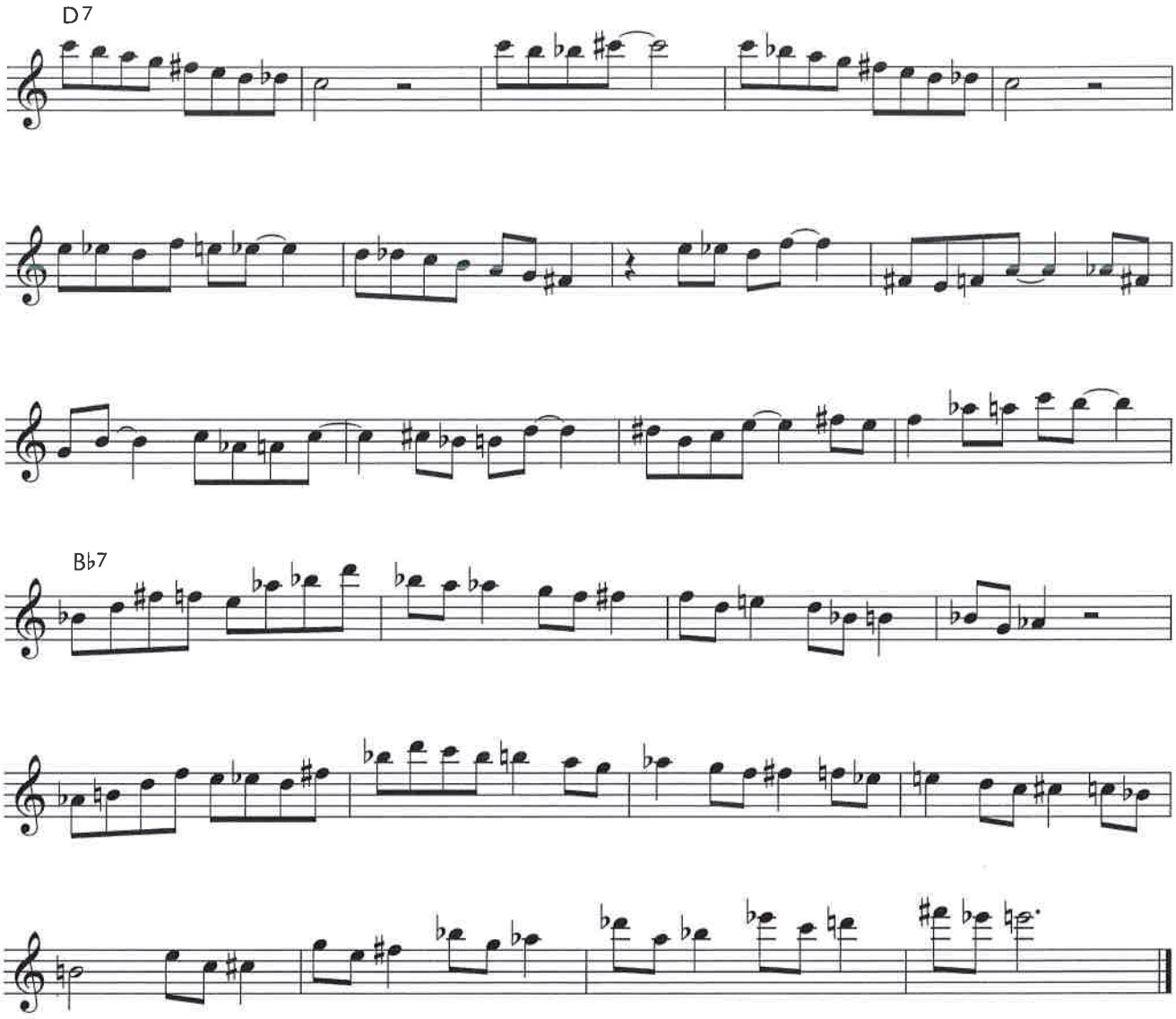
Enclosures applied to other chords and chord types.








C7
D7


D7
B♭7

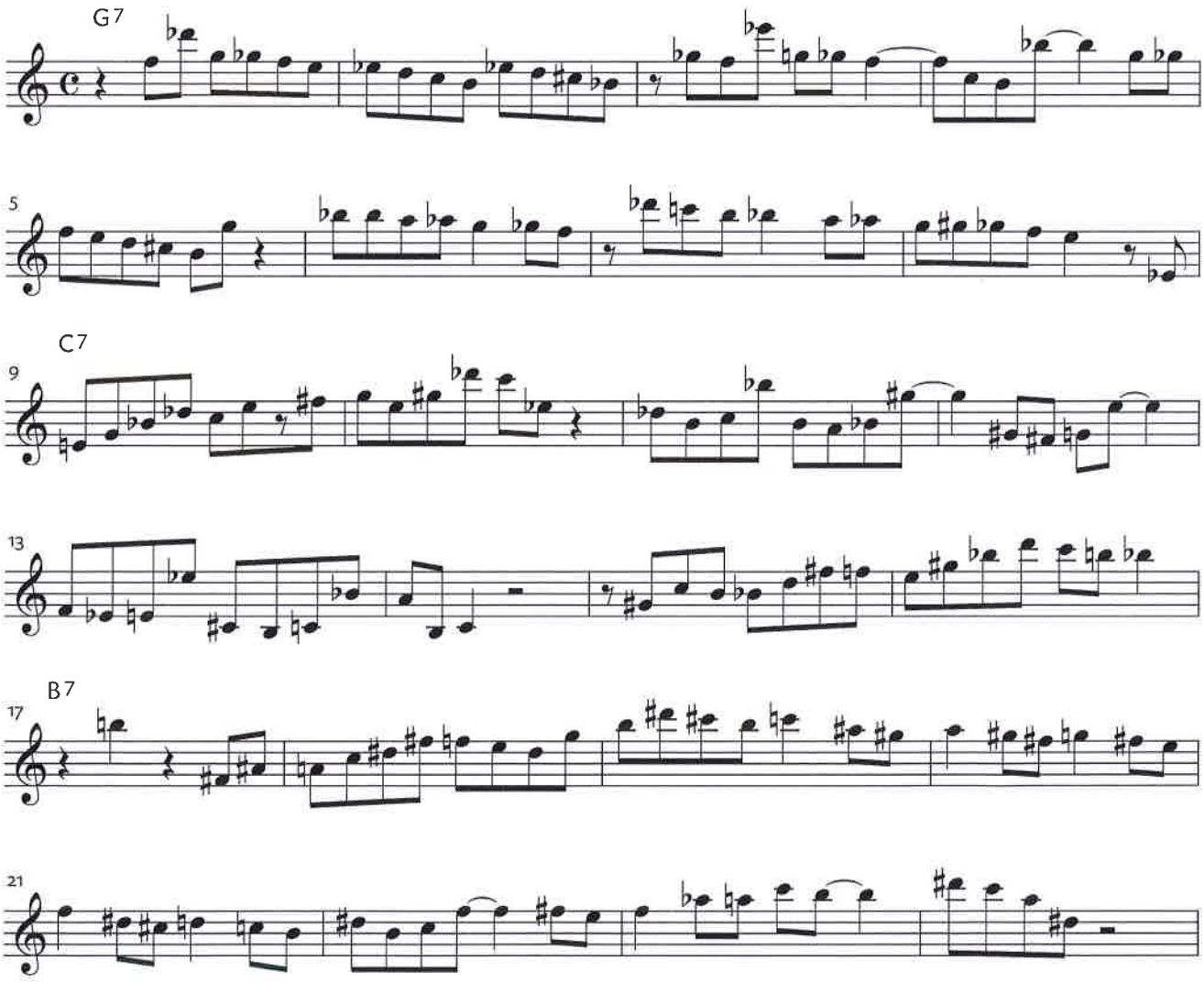
ETUDE

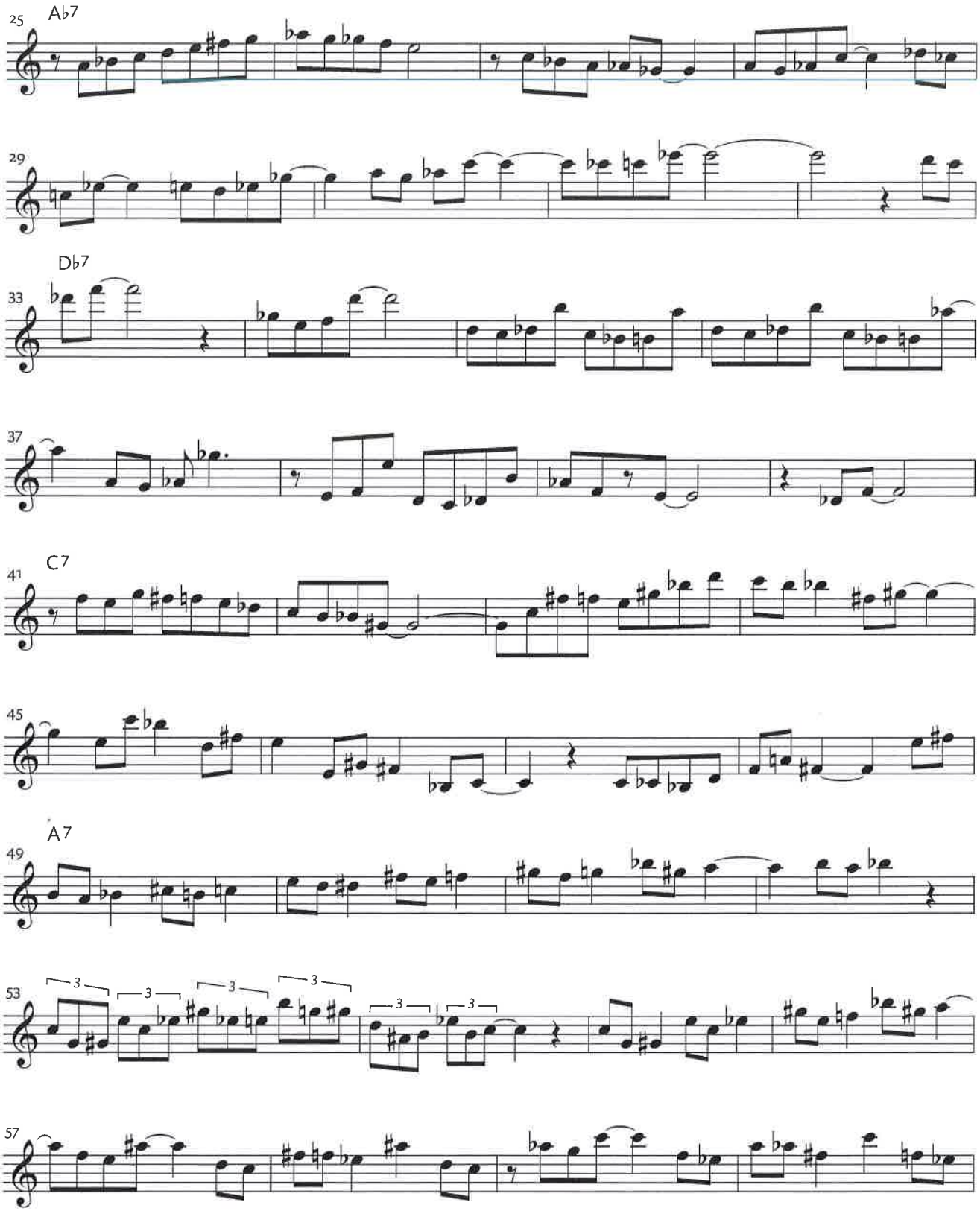
This piece encompasses material from Expanding Bebop Scales, Phrases and Enclosures. The phrases developed over dominant chords make use of common alterations (as presented in Contrasting Mixo Lixo) that utilized raised and lowered 9ths, and raised and lowered 5ths. In addition to the above alterations, phrases from the dominant bebop scale are employed as well as approach tones, enclosures and "reverse" enclosures to enrich this composition. Pay special attention to the various alterations on each chord, use of bebop phrases and enclosures. Tempo is plus/minus ♩=126.

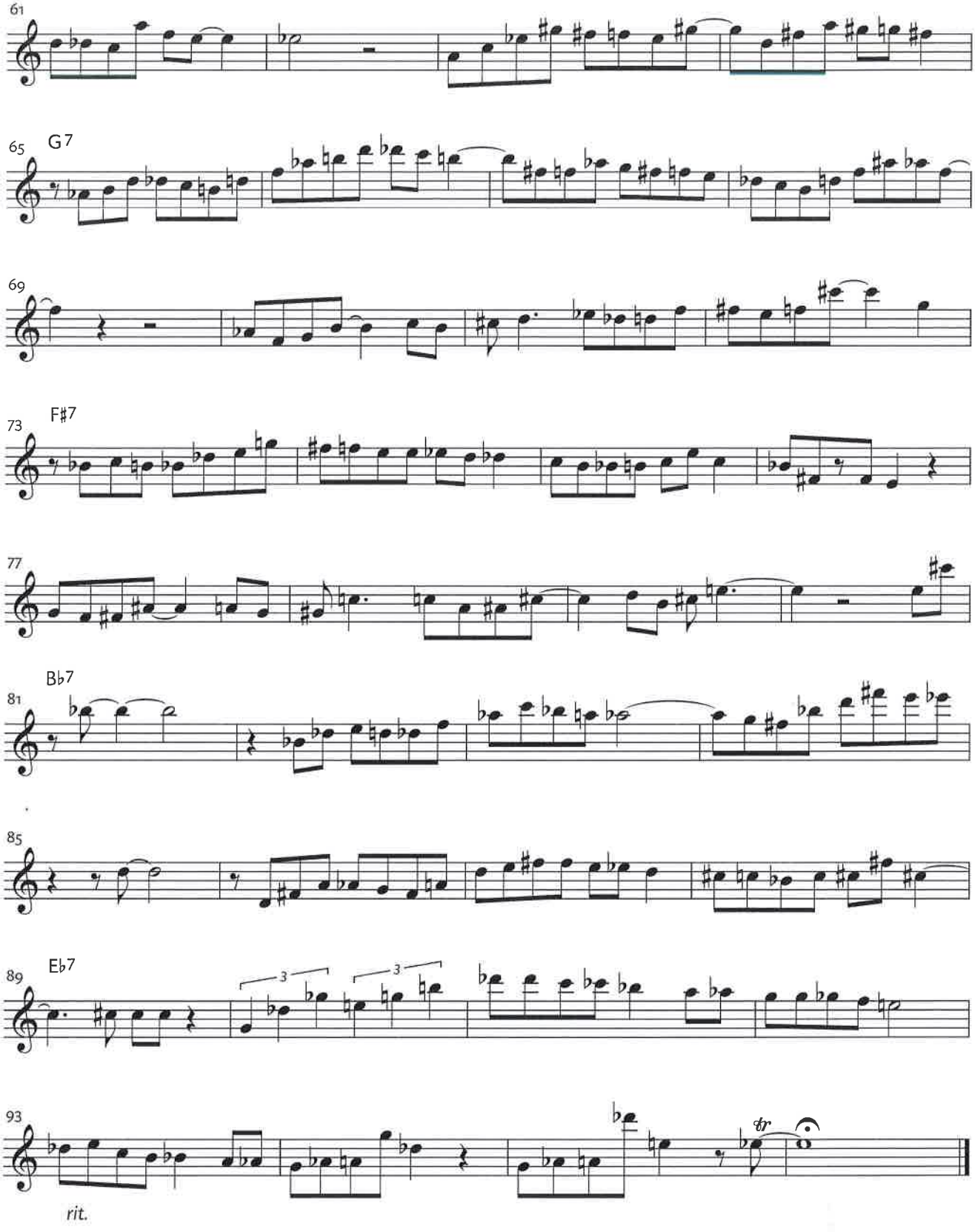
NOTE FOR PIANISTS BY DARIUS BRUBECK

"Reverse enclosure" is a very challenging idea. Try moving parallel voicings up or down to emphasize these chromatic notes in the melody. Basic R 3 7 chords rhythmically matching the reverse enclosure in the melody sounds interesting and require sparse but colourful harmonies."

DA BOP




25
Ab7
29
Db7
33
37
41
C7
45
A7
49
53
3
57

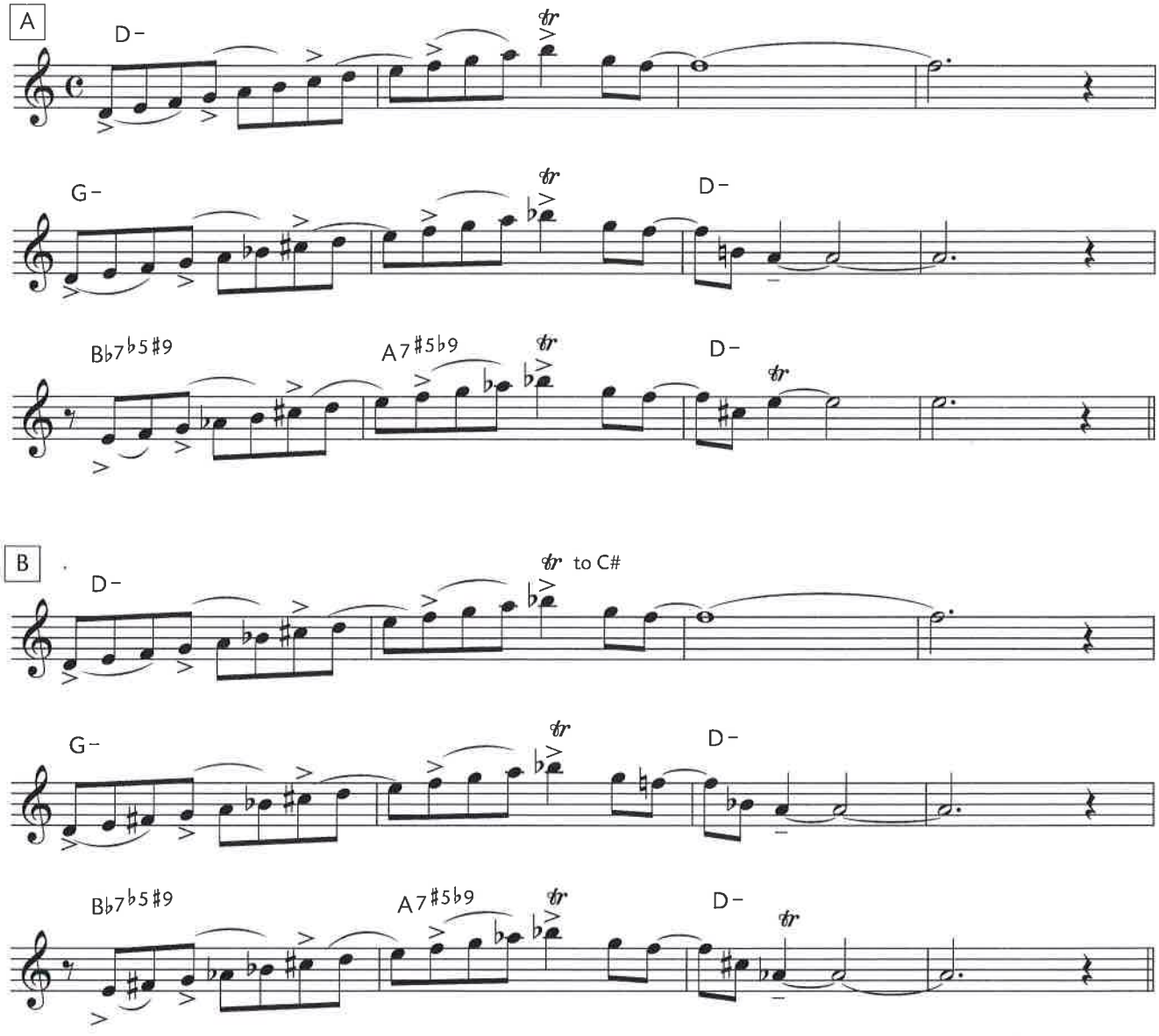

61
65
G7
69
73
F♯7
77
81
B♭7
85
89
E♭7
93
tr
rit.

MELODIC CONTRAST OF THE BLUES

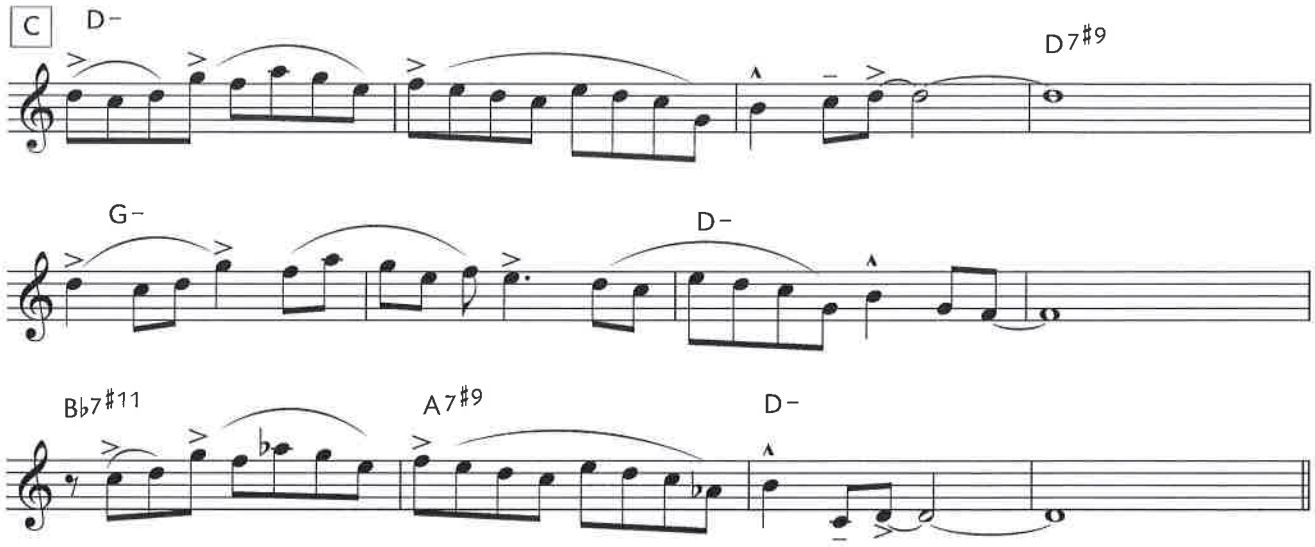
There is a long history of implying and using alternate chords on the blues. A blues in minor often encourages alterations to I, IV, V chords. These could include the flat 5, flat 6, natural 6th, and the raised 7th. Take note regarding bar 9 of a minor blues. A minor blues often features a flat VI chord in bar nine moving to a V chord in bar 10 as opposed to II-V or V-IV progression in bars 9-10.

The opening line is reworked through sections of A-B by using slight melodic adjustments to accommodate harmonic change when moving from I-1V (bars 1-5), and VI-V (bars 9-10). Take note of the melodic adjustment to the 3rd and 7ths when the I chord (bars 1-4) moves to the IV (bar 5), and the flat VI chord moves to the V chord in bars 9-10 within this minor blues form.

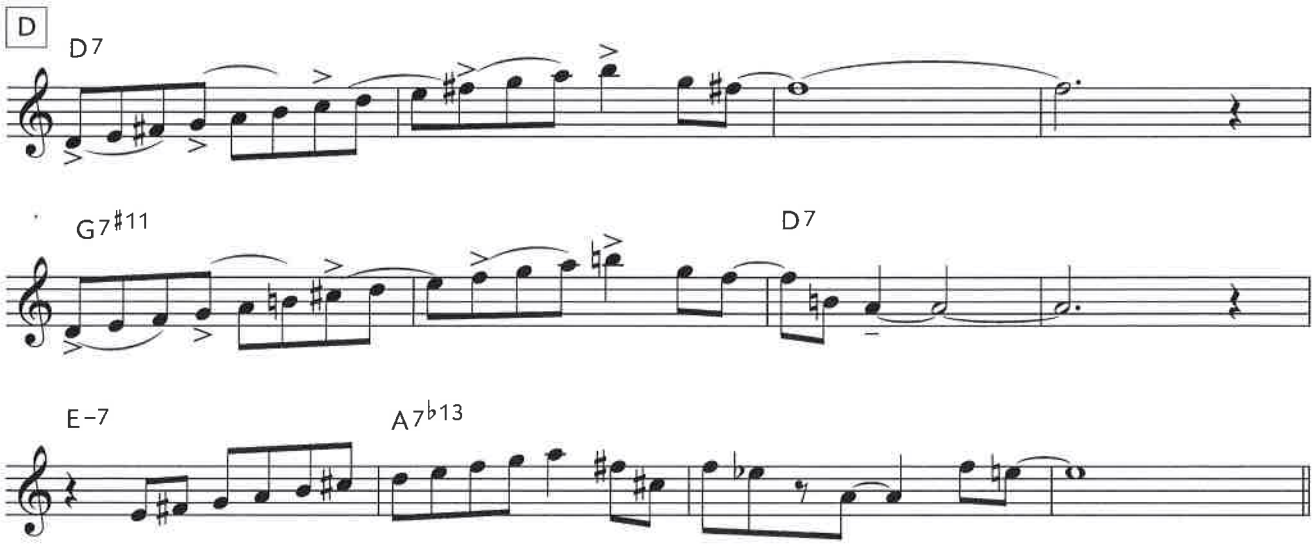
Note the opening articulation; by grouping lines in groupings of three, a poly-rhythmic (3/2) feel is created as opposed to groups of standard swing eighth-notes with articulations traditionally played in groups of two.



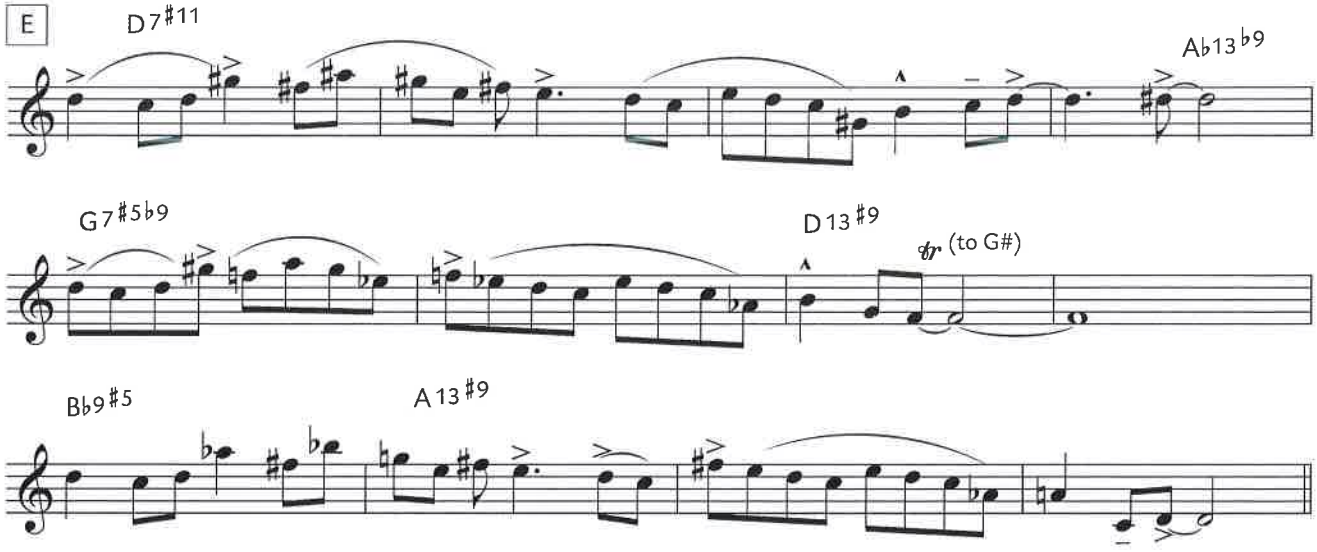
Line two (bars 1-2 of letter C) carries over similar articulations from letters A and B. The same melodic pitches and idea is repeated, however they are altered rhythmically in bars 5-6 of letter C giving the line a different feel by using quarter-note and eighth-note groupings.



This line at letter D uses the same idea shape as in letter A but is altered to accommodate the harmonic change from minor to dominant. Note the Lydian dominant (Lydian flat 7) sound in bars 5-6 of letter D.

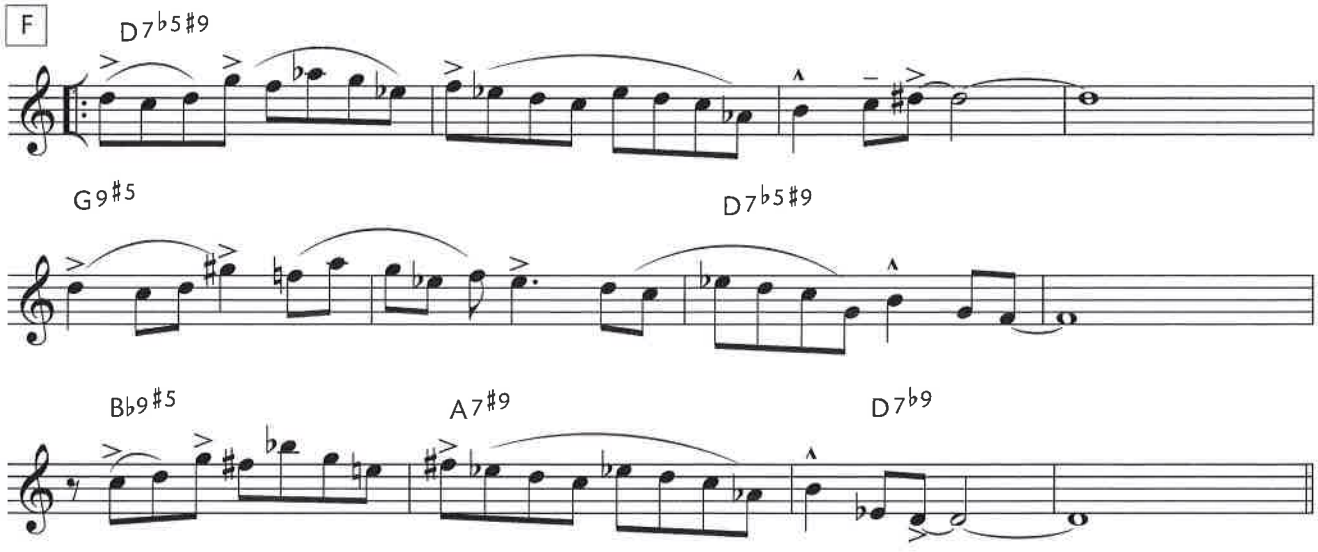


The Lydian dominant sound in bars 5-6 of letter D are expanded at letter E by using a whole-tone sound in bars 1-2 and ♭9 and ♭13 sound in bars 5-6. Note the change of rhythm at E as found at letter C bars 5-6.



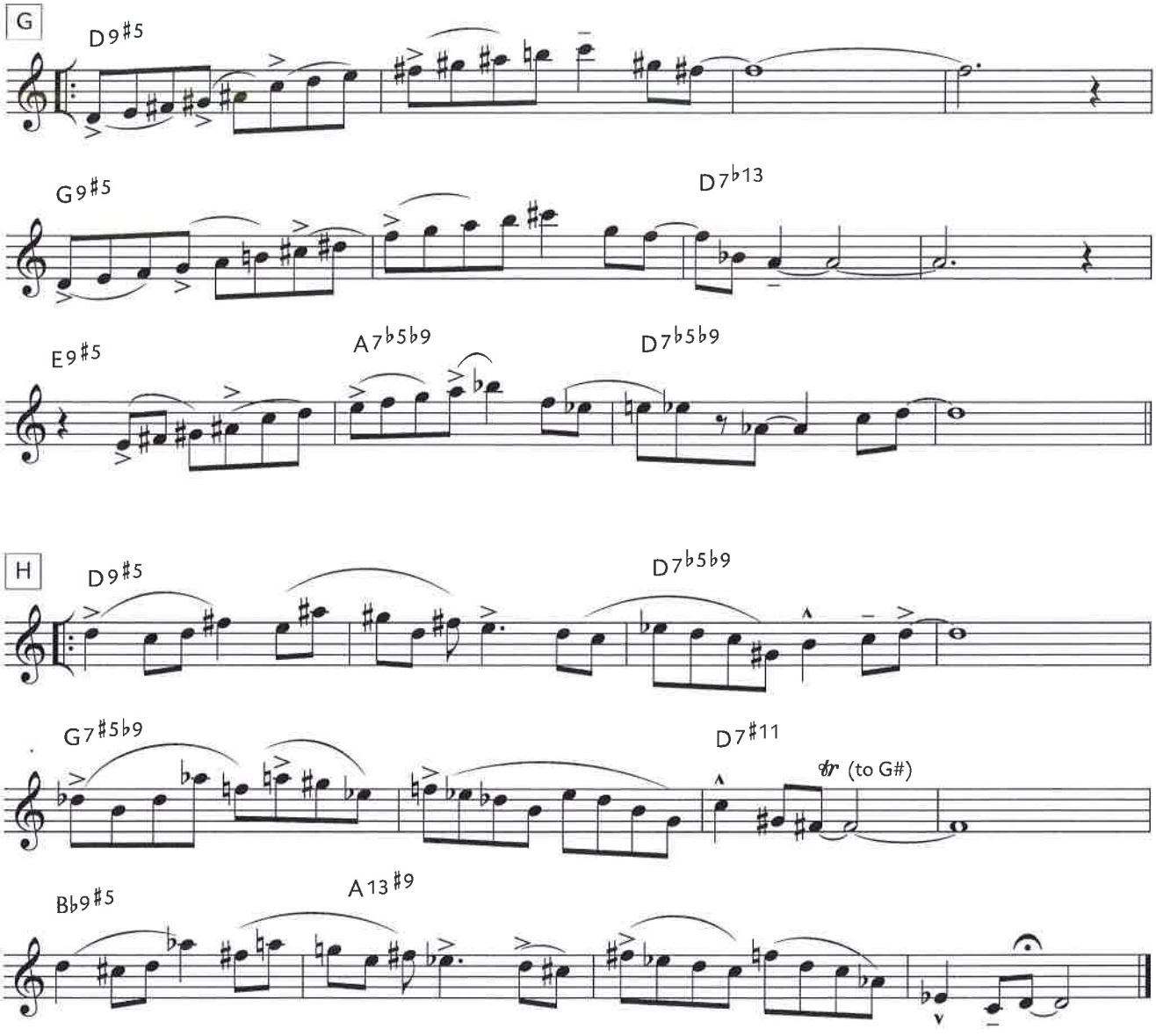
Letter F reverts back to the rhythm used at letter C but becomes harmonically richer through the use of flat and sharp 9s, and flat 5 in bars 1-4.

Melodic alterations are carried over throughout the rest of the chorus at letter F. Take note of the raised 5th and 4th in bar 9 and flat 5 in bar 10. The A flat at the end of bar 10 is heard as a flat 5 or as a „blue-note" in the home key of D.



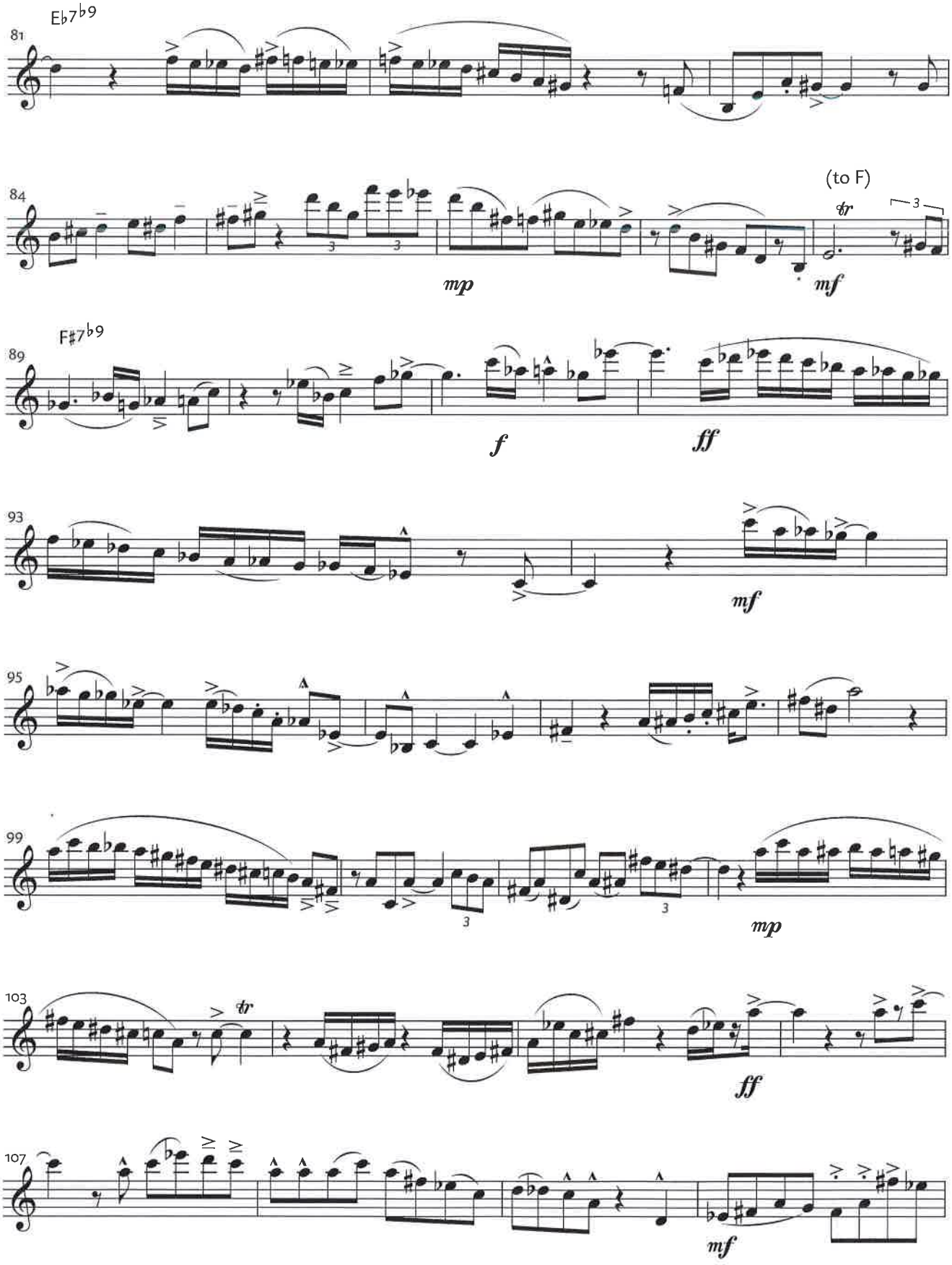
The whole-tone sound is heard at letter G and the opening of letter H. Both choruses become melodically richer through the use of altered pitches while the original shape and direction of the melody remains basically unchanged.

This composition is based on Contrasts of Cape Town, a mixed ensemble arrangement, published by Advance Music. Contrasts of Cape Town can be heard on the 2011 release "Two And Four/ To And Fro": Darius Brubeck and Mike Rossi and the Darius Brubeck Quartet with Matt Ridley and Wesley Gibbons.



NOTE FOR PIANISTS BY DARIUS BRUBECK

"Here I suggest playing a bass line and simply playing the blues using voicings prompted by the melody."


Eb7b9
81
84
(to F)
mp
mf
F#7b9
89
f
ff
93
mf
95
99
mp
103
ff
107
mf