

65 F#-



69



73 B-



77



81 E-



85



89 A-



92



65 $D\flat\Delta\#11$

69

73 $E\Delta\#11$

77

81 $G\Delta\#11$

85

89 $B\flat\Delta\#11$

93

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

C-7

CΔ

**EMPHASIZING ALTERED TONES:
UTILIZING ALTERED TONES AS TARGET TONES**

C7 alt. #5

FROM THE ROOT

FROM THE 3RD

FROM THE RAISED 5TH

FROM THE 7TH

FROM THE RAISED 4TH

ALTERED TONES AS TARGET TONES APPLIED TO OTHER CHORDS

D7

G7

The image shows two musical staves. The first staff is labeled 'D7' and contains a single line of music with various chromatic alterations. The second staff is labeled 'G7' and contains four lines of music, each showing a different variation of a bebop phrase with altered tones.

APPLYING COMMON ALTERATIONS TO ANOTHER COMMON BOP PHRASE

G7

the 3rd the 5th the 7th the flat 9

the raised 9

The image shows three musical staves. The first staff is labeled 'G7' and contains a single line of music. The second staff contains four lines of music, each with a label above it: 'the 3rd', 'the 5th', 'the 7th', and 'the flat 9'. The third staff contains a single line of music labeled 'the raised 9'.

B \flat - or B \flat \emptyset or B \flat 7#9

B \flat 9#5

B \flat Δ #5 or D+

G7 (alt.)

B \flat Δ #11

B \flat 7 (alt.) or B \flat +

B \flat Δ #5

B \flat - Δ

B \flat -

B \flat - Δ

Earlier line with enclosures.

B \flat 7

B \flat 7 (alt.)

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 b13 and is altered from within.



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



This idea begins on the b9 and is altered from within.



G7 (alt.)



Enclosure of an altered tone.



simile



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

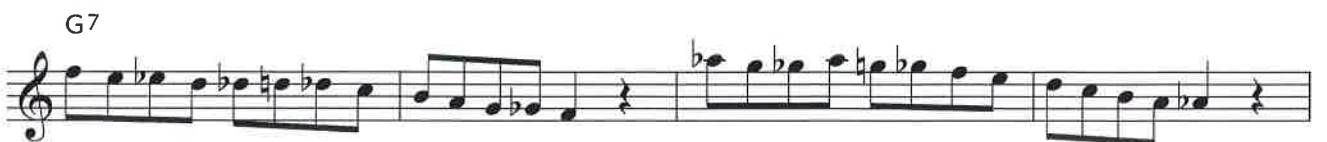
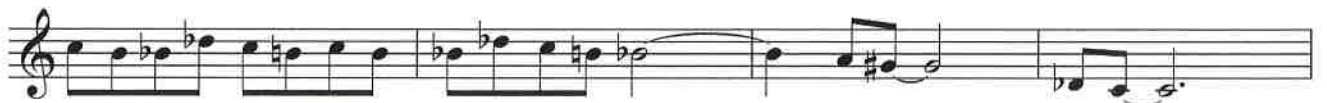




Enclosures starting from the 13th.



Applied to other chords and chord types.



Three staves of musical notation in G7. The first staff shows a melodic line with various chromatic alterations. The second staff continues the line with more chromaticism. The third staff is labeled 'G7' and shows a similar melodic pattern with chromatic alterations.

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

Three staves of musical notation in G7#11. The first staff is labeled 'G7#11' and shows a melodic line with chromatic alterations. The second and third staves continue the line with similar chromatic patterns.

Inserting passing tones: within the whole-tone scale.

Two staves of musical notation in Ab+. The first staff shows a melodic line with chromatic alterations. The second staff is labeled 'Ab+' and shows a similar melodic pattern with chromatic alterations.



G7 (alt.)



EXPANDING AND CONTRASTING ENCLOSURES

ENCLOSURES : DESCENDING LINE

D7

Three staves of musical notation in treble clef, 4/4 time, for a D7 chord. The first staff shows a descending line enclosure starting on G4, moving down to D4. The second staff shows a descending line enclosure starting on F#4, moving down to D4. The third staff shows a descending line enclosure starting on E4, moving down to D4. Each staff contains two measures of music, with the second measure ending in a double bar line.

ENCLOSURES : ASCENDING LINE

Two staves of musical notation in treble clef, 4/4 time. The first staff shows an ascending line enclosure starting on D4, moving up to G4. The second staff shows an ascending line enclosure starting on D4, moving up to F#4. Each staff contains two measures of music, with the second measure ending in a double bar line.

ENCLOSURES WITH ALTERATIONS

Four staves of musical notation in treble clef, 4/4 time, showing various alterations. The first staff shows a descending line enclosure with a flat alteration on the second measure. The second staff shows a descending line enclosure with a sharp alteration on the second measure. The third staff shows a descending line enclosure with a flat alteration on the second measure. The fourth staff shows a descending line enclosure with a sharp alteration on the second measure. Each staff contains two measures of music, with the second measure ending in a double bar line.

CHANGE OF DIRECTION

D7

Two staves of musical notation for the D7 chord. The first staff contains a melodic line with various intervals and accidentals, including a chromatic descent. The second staff shows a similar melodic line with different phrasing and accents.

Enclosures applied to other chords and chord types.

C#-

Two staves of musical notation for the C#- chord. The first staff features a melodic line with many chromatic enclosures. The second staff continues the melodic development with similar chromatic patterns.

FΔ

Two staves of musical notation for the FΔ chord. The first staff shows a melodic line with chromatic enclosures. The second staff continues the melodic line with similar chromatic patterns.

C7

Two staves of musical notation for the C7 chord. The first staff shows a melodic line with chromatic enclosures. The second staff continues the melodic line with similar chromatic patterns.

C7



D7



D7

Bb7

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

The musical score for "DA BOP" is written in G major and 4/4 time. It consists of six staves of music, each starting with a measure number and a chord symbol:

- Staff 1:** Measure 1, Chord: G7. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including chromatic alterations.
- Staff 2:** Measure 5. Continues the melodic line with various chromatic alterations and enclosures.
- Staff 3:** Measure 9, Chord: C7. The melody features a mix of eighth and quarter notes with chromatic alterations.
- Staff 4:** Measure 13. Continues the melodic development with chromatic alterations and enclosures.
- Staff 5:** Measure 17, Chord: B7. The melody is characterized by dense chromatic alterations and enclosures.
- Staff 6:** Measure 21. The final staff of the piece, continuing the melodic line with chromatic alterations and enclosures.

25 $A\flat 7$

29

33 $D\flat 7$

37

41 $C 7$

45

49 $A 7$

53

57

The musical score is written on a single treble clef staff in 7/8 time. It consists of eight staves of music. The first staff (measures 25-28) is marked with the chord $A\flat 7$. The second staff (measures 29-32) continues the melody. The third staff (measures 33-36) is marked with the chord $D\flat 7$. The fourth staff (measures 37-40) continues the melody. The fifth staff (measures 41-44) is marked with the chord $C 7$. The sixth staff (measures 45-48) continues the melody. The seventh staff (measures 49-52) is marked with the chord $A 7$. The eighth staff (measures 53-56) features several triplet markings over the notes. The final staff (measures 57-60) concludes the phrase.

61

65 G7

69

73 F#7

77

81 Bb7

85

89 Eb7

93

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-IV (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.

A

B

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.

C D- D7#9

G- D-

B \flat 7#11 A7#9 D-

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.

D D7

G7#11 D7

E-7 A7 \flat 13

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 $b9$ and $b13$ sound in bars 5-6. Note the change of rhythm at E as found at letter C bars 5-6.

E

D7#11

G7#5b9

D13#9

tr (to G#)

Bb9#5

A13#9

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.

F

D7 $b5$ #9

G9#5

D7 $b5$ #9

Bb9#5

A7#9

D7 $b9$

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.

G

H

NOTE FOR PIANISTS BY DARIUS BRUBECK

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

81 E_b7^b9

84 (to F) *tr* $\overset{\frown}{3}$
mp *mf*

89 $F\#7^b9$ *f* *ff*

93 *mf*

95

99 $\overset{\frown}{3}$ $\overset{\frown}{3}$ *mp*

103 *tr* *ff*

107 $\overset{\frown}{3}$ *mf*